

Maya Bazaar

K. V. Reddy's *'Maya Bazaar'* has been voted as the 'Greatest Indian Film' in an online poll conducted by a television news channel. The poll was conducted to find out India's greatest film till date, on the occasion of 100 Years of Indian Cinema and people chose *'Maya Bazaar'* over other Indian classics. The film is considered one of the enduring classics of Indian cinema and was christened as a landmark achievement in Indian film's cinematography, art direction and VFX with the available technology during that time. The following is a review on the film when it celebrated the Golden Jubilee in 2007.

'Maya Bazaar' forever!

Fifty years ago, director K.V. Reddy or for that matter, producers Nagireddy and Chakrapani, would not have imagined what they were unleashing when they decided to make *Maya Bazaar*- a bilingual in Telugu and Tamil.



The finished product hit the screen in 1957 to become a landmark movie in the Telugu film industry. It became a hit not only for the sterling performances of the star-ensemble that it had right from S.V. Ranga Rao, Savitri, NTR, ANR, and Gummadi, but also because K.V. Reddy was in full control over every frame of it.

There is little else one could expect when all time greats like Marcus Bartley (cinematography), Ghantasala (music), M.L.Vasantha Kumari, Leela, Suseela and Madhavapeddi (playback), Gokhale (art), Pasumarthy(choreography) and Pitambaram(make-up) got together to weave magic around an episode from Mahabharatha, *Sasirekha Parinayam*.

However, the greatness of *Maya Bazaar*, about which much is said and written, is not just because of these facets alone.

It is a tribute to Telugu culture, language and customs of the land. The film was watched repeatedly soon after its release because people identified every character of the film with someone they knew in their immediate vicinity and the audience still do the same now.



The dialogues written by Pingali Nagendra Rao (as well the lyrics) were the same that the people were hearing or using in their conversations every day - if not, those became a part of Telugu life thereafter. Sasirekha's, nay Ghatothkacha's *Manadi Sodara Prema...* became immortalized as much as *Suryakantam's antha alamalame kada* which has become a way of life in greeting people.

As for songs, *Aha naa pelli anta* still reverberates in marriages and *Vivaaha bhojanambu* is yet another must.

An entire repertoire was added to the Telugu dictionary by the film. Take for example *Talpam* used for denoting a cot or a bed. Were Telugus using *Gilpam* as an antonym of it till the movie's advent? Nor did anyone tell so emphatically until Ghatothkacha that *Evaru puttinchakunte maatalela pudathayi* and hence if friends are to be called *Asamadiyulu*

then enemies could be termed *Tasamadiyulu*. Will anyone forget the expression *veyandira veediko veeratadu*? No exception to *hai hai sodara* and *hai hai naayaka* .



The story itself is woven around the love of Sasirekha-Abhimanyu. With Krishna and Balarama having difference of opinion over it, their wives too take sides as is inevitable in any family. To introduce the theme , the director uses a magic box, (an equivalent of a TV



screen) which displays whatever is dear to the viewer's heart.

Sasirekha naturally sees Abhimanyu and Balarama gets to see his *sishya*, Duryodhana on it. His wife laps up the sight of an array of jewellery and the audience laughed heartily because they knew that someone back home was equally attached to the riches.

When Balarama curtly tells his sister, " *Subhadra! Aagadalu, aghaayityalu naaku paniki raavu*", when he was confronted with the latter's indignation at his decision to separate

Sasirekha and Abhimanyu , womenfolk among the viewers sighed recalling their own tribulations in the hands of such brothers.

Frame after frame impacts viewers with similarities. The greatness of the director lies here- he successfully reduces all characters to ordinary mortals displaying all the follies of human beings except Ghatothkacha and Krishna. And then he injects into the Yadava household a Telugu atmosphere, full with its simile, imagery, adage, sarcasm and wit.

The result — a feast for the eyes and soul. That is *Maya Bazaar* for you. Mind you, this is a story of *Paandavas* and *Kauravas* with the *Yadavas* pitching in. But one never sees the *Paandavas* throughout the film. We only hear of them.

If any NRI asks you to suggest ways to teach Telugu culture just ask him or her to introduce them to *Maya Bazaar* first. Further, if they seek to know about their uncles, aunts and cousins back home, bring in their names , “look, this is your Balarama...”

Any better way of doing it?

Then onwards it's all *Laahiri, laahiri, laahiri lo...*



-The Hindu, 21 April 2006

Glossary

VFX	:	Visual Effects shortened to Visual FX and then to VFX
the vicinity (<i>n</i>)	:	the area around a particular place
reverberate (<i>v</i>)	:	have a strong effect on people for a long time
repertoire (<i>n</i>)	:	all that a performer can do
advent (<i>n</i>)	:	arrival
array (<i>n</i>)	:	an impressive collection of things
indignation (<i>n</i>)	:	a feeling of anger
sarcasm (<i>n</i>)	:	a way of using words that are the opposite of what one means to make fun of somebody

Comprehension

I. Answer the following questions.

1. You have read the review of the film 'Maya Bazaar'. List the things that the review focuses on.
2. Do you think this review of the film is positive or negative? Substantiate your view.
3. What made 'Maya Bazaar' a landmark film?
4. Why is 'Maya Bazaar' watched repeatedly?
5. What is the central theme of 'Maya Bazaar'? How have the Telugu speakers settled abroad looked upon 'Maya Bazaar'?
6. The purpose of the review is ...
 - a) ...to give an account of the stars of the film
 - b) ...to establish the element of Telugu culture in the film
 - c) ...to help NRIs understand Telugu culture.
 - d) ...to praise the producer of the film.
 - e) ...to advertise the film.

(Put a tick (✓) on the options that indicate the purpose of the review.)

Vocabulary

I. In the review of 'Maya Bazaar' the expression, 'language and custom', has two words linked with the conjunction 'and'. We also use expressions like 'cup and saucer', 'near and dear' etc.

These pairs of words joined by a conjunction 'and' are called 'binomials'. In these expressions, the word order never changes. For example, we say 'near and dear' and not 'dear and near'.

Here are some sentences with 'binomials' underlined.

1. Sports is a part and parcel of education.
2. The new theatre is rough and ready.
3. Music is not only Rahman's bread and butter but also his passion.
4. The film industry is expanding in leaps and bounds.
5. The customer can pick and choose anything he likes. It is for him to decide.
6. 'Give and take' policy is always helpful.
7. Ray gave his heart and soul to reading books.
8. He stood by me through thick and thin.
9. The main goods were shifted first. Then the odds and ends were taken.

Match the following binomials with their meanings and use them in your own sentences.

Column - A

Column - B

- | | | |
|---------------------|------------|-----------------------|
| 1. part and parcel | () | a. unimportant things |
| 2. rough and ready | () | b. livelihood |
| 3. leaps and bounds | () | c. difficult times |
| 4. bread and butter | () | d. dedicated |
| 5. pick and choose | () | e. help one another |
| 6. give and take | () | f. a large choice |
| 7. heart and soul | () | g. big leaps |
| 8. thick and thin | () | h. an integral part |
| 9. odds and ends | () | i. almost finished |

II. Read the following conversation that took place in the classroom of a film institute.

Professor Paul: As a part of our 'Diploma in film-making' we have discussed certain aspects of film technology, right? I hope by now all of you are familiar with those concepts. If you have some more queries, we can discuss them. Now the class is open for questions.

Rishi: I think what is included and excluded in an individual shot is called 'Frame'. Am I right?

P P : Yes, you are. What is brought to the viewer is called a frame.

Prudhvi: Which shot is used to show a happy reunion, Sir?

P P: It is called 'Arc'. The camera moves in an arc around the subject (artistes).
Any more questions...?

P P: Here is a list of camera shots that helps you to have a clear idea about
different shots in film-making.

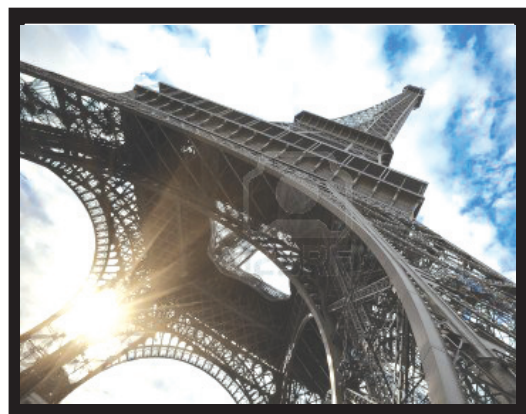
Shots and Angles

1. **Establishing shot:** It is usually from a greater distance to establish setting. (familiarises the scene or setting)
2. **Close- up:** It refers to the image occupying at least 80 percent of the frame.
3. **Two shot:** Two people in the frame are showed equally.
4. **Dutch angle:** It is neither vertical nor horizontal. It's oblique.
5. **Bird's eye shot:** It is shot directly and vertically down at the subject.
6. **High angle:** Camera is above the subject. It creates an impression that the subject is weak or powerless.
7. **Low angle:** The camera is placed below the subject. The subject appears larger than normal.
8. **Rack focus:** Here the focus is shifted from one subject to the other where the subject that is not in focus is blurred.
9. **Footage:** It is the total exposed film.
10. **Montage:** Different images are assembled to build an impression.

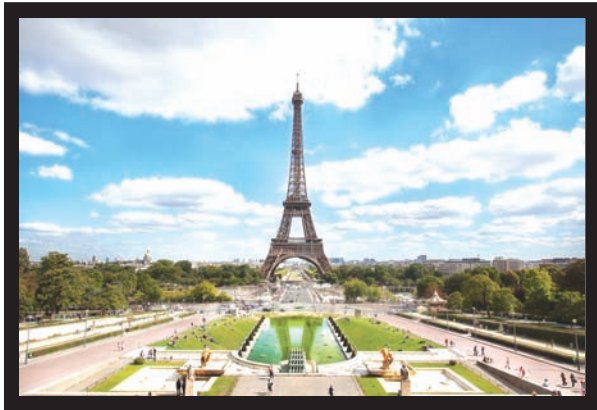
Here are some visuals. Identify their features and label them. You may choose the labels given above.



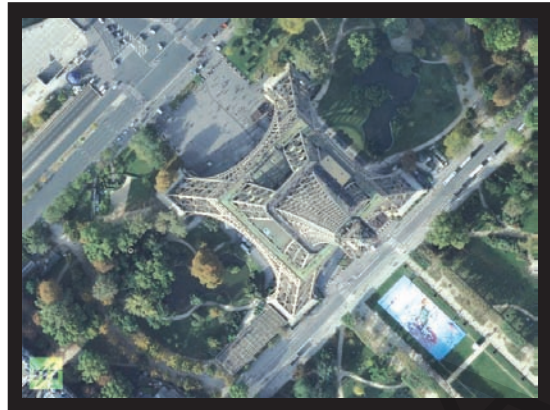
shot



shot



shot



shot

Grammar

Modals

The following is a conversation between two artists.

Shankar: Shanti, yesterday the ABC Movies called me up seeking my opinion.

Shanti: What is that?

Shankar: They've a role for a heroine in their film that is going to sets very soon. They wanted to offer that role to you. **Will** you accept it?

Shanti: Did they really mean it? I've two doubts about it. First, **can** I do it? The second, **should** I do it?

Shankar: Yes, you **can** certainly do it. Regarding your second doubt -I think it's not that you **should** do it, you **must** do it.

Shanti: Why?

Shankar: We may like some roles and others we may not. But we accept them for the sake of our career.

Shanti: Mmm... .

Shankar: Certain roles we **should** accept for the sake of satisfaction. That's why, I said you **must** do it.

Shanti: Then I take your word as final to me. I **shall** do it. Tell the ABC Movies that I have accepted the offer.

The words given in **bold** letters in the above conversation perform different functions. They are called **modal auxiliaries** or **modals**. Their functions are given below.

Modal	Function
shall	obligation, offer, order, suggestion,
should	obligation, advice
can	ability, possibility, permission
could	request, suggestion, permission, possibility, ability
will	certainty, intention, futurity, purpose
would	offer, preference, past habit, future of the past
may	permission, possibility, wish
might	possibility
must	compulsion, inference

Some important points about modals:

1. Modals take any subject before them. There is no Subject-Verb agreement problem.
2. No two modals co-occur in a sentence.
Eg. The film will be released next week.
3. The main verb will always be the V₁ form after the modals.
Eg. He cannot move the big stone.
4. Past form of some modals stands for 'politeness'.
Eg. i) Would you like to have some tea?
ii) Could you lend me your book?

Read the following sentences and identify the functions performed by the modals.

- a) He can sing for eight hours at a stretch.
- b) You could take an umbrella, it's raining outside.
- c) We should complete the shooting by tomorrow evening.
- d) Shall I wait till you come?
- e) The time was up but the makeup person would not turn up.
- f) The car hasn't arrived yet. It must've got a flat tyre.
- g) There may be heavy rains tomorrow. So, why couldn't we go for indoor shooting?
- h) Will you join us for tea?
- i) The agreement between the two parties shall be in force for two years.
- j) It might be an idea to postpone the release of the film.

Writing

I. Now read the review once again. Write a review of a film / a TV Programme / an episode of a TV serial you have seen.

II. Read the following letter.

Hanamkonda.

Nov. 27, 2013.

To
The Editor,
The Hindu,
Hyderabad.

Sir / Madam,

I am a regular reader of your esteemed newspaper. I am very much interested in reading the news in 'Friday Review' in your newspaper every week.

I am writing to bring to your notice certain feelings I had when I watched the colour version of the movie 'Maya Bazaar'.

Recently 'Mayabazaar' was released again but this time it was a different 'Maya Bazaar', Maya Bazaar-in colour!

Thanks to the Goldstone Technologies, I was carried away to a different world of colourful visuals. Of course the audio part remained the same. But here and there the effects of digital track sound have made some difference. Such an experiment began in Hindi with 'Mughal-E-Azam' and received applause from the audience. I hope many such experiments are welcome to the film lovers.

Thanking you,

Yours faithfully,

Ramu

Govt. High School

Hanamkonda

Warangal (Dist.)

II. Write your opinion on the letter that appeared in the Hindu in response to the review of 'Maya Bazaar'. In your letter write whether the opinion expressed in Ramu's letter is a sufficient appreciation of 'Maya Bazaar'.

III. Let's read the following skit.

Suhas : Amma, Amma.... .

Mother : What, Suhas?

Suhas : My friends are planning to watch a movie. I too want to join them.

Mother : Movies, movies, movies. No, I can't let you go to movies too often.

Suhas : My friends are making fun of me. They call me 'a bird in a cage'. *(Goes out disgusted taking his school bag.)*

Mother : Money, money, money. He always needs money. This is not a kid. It's an apparition.

Father : *(coming)* Why are you shouting, Sarala? What did you say?

Mother : Didn't you hear? An apparition.

Father : Who is the apparition?

Mother : Who else could I mean? It's your son.

Father : Not your son? He needs money?

Mother : Yes, he needs money. He watches movies. His life is movies. He doesn't care to study. All the children in the street are doing very well. But this devil *(Starts banging her head against the wall. No wounds.No blood)*

Father : No, Sarala. No, don't do it.

(Mother falls down and father brings a glass of water.)

Father : Sarala..., Sarala..., have some water.

(A pause)

Father : Sarala, we have to understand certain things.

Mother : *(Having drunk water)* As if you have understood.... . You don't worry about anything. He doesn't study at all. He is after movies.

Father : Wait! I'll find out.

Father : Suhas, you didn't take your bicycle today. You didn't take your lunch box. You look tired..... .

Suhas : Amma doesn't understand me. She always makes fuss of me. She always wants me to do one thing; study.... study..... study. I want to go to a film. That too once a week. All my friends are going. I too want to go. Is it wrong on my part?

Father : Why don't you try to understand your mother's concern? She is worried a lot about your future.

Suhas : But I am all right in my studies. I think, watching a film once a week, that too, watching a good film is not a sin.

Father : Which film did you want to watch?

Suhas : "Life of Pi". It's an interesting movie with high technical values.

Father : All right, my boy.

Father : Sarala, the boy didn't want to do anything bad.

Mother : But I have my own fears.

Father : I do understand. Your fears may have reasons. But what Suhas wanted was just 100 rupees. And that too for watching an interesting film.

Mother : Maybe I was wrong. We'll ask Suhas to go to the film. He is such a nice boy. He never troubles us.

Father : Come on. Let's have supper. Come, Suhas.

Now let's ponder over these points:

Keeping in mind the features of a skit given below, prepare a skit on any subject you like the most.

A skit has all the characteristics of a play. Usually , it does have a message to convey. It has a plot (a beginning, a crisis and a resolution). However, there are certain differences with respect to time, number of characters, setting etc., The skit is more of an informal nature. The number of characters is less. The setting does not have much importance.