

# ***Alfaaz, Aurat, aur Noor Jahan: A Portrayal of Women in Silver Jubilee Films***

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## **Abstract**

Media has long been used as a mechanism of propagation for society's norms and codes which include its treatment of women. Songs, especially film songs, can be considered as one of the most influential forms of media in recent history. In a country such as Pakistan, with its rich artistic history as part of the Indian subcontinent, songs and films hold the power to instill or reinforce certain ideologies in the minds of the viewers. This reinforcement multiplies exponentially if the artist performing in these works holds a significant position in the cultural hierarchy of the region. For this reason, this paper considers the portrayal of women in six songs sung by Noor Jahan. The songs are divided into two categories with the first featuring Noor Jahan as both the singer and the performer and the second featuring her as only the singer. The analyses focus on the lyrics, including the usage of terms of endearment, as well as the filmic elements used in these songs. This paper focuses on society's characteristic sexualization and subordination of women and how these come into play in the songs of under consideration. The plight of women, apparent by the differential in the power dynamic that exists between the masculine and the feminine, is investigated through the words and videos of Noor Jahan's songs in Pakistani Silver Jubilee Films.

Keywords:

## **Introduction**

Songs are an integral part of films in the subcontinent, such that films are often considered incomplete without them. The tradition of music and songs in the subcontinent can be traced back to several origins. These include *bhajans* (devotional or spiritual songs) in Hinduism, the hymns sung by *Bhikshus* or Buddhist monks, and the encouragement of the arts by the Mughals which included the concept of *chaklas* focusing on "dance and song repertoires" and the formation of a "council of *Nav Ratan*, or the Nine Jewels of the Empire" in the court of Akbar which included the poet Faizi and the composer Tansen (Gazdar 13). Because of these, the deeply religious region carried the notion of songs in its very roots. Beginning in 1931 with the release of *Alam Ara/The Light of the World* (dir. Ardeshir Irani), the first sound film in the Indian subcontinent, the appearance of songs became increasingly popular in films of this region, heralding in a new era in filmmaking. Although silent films would not be completely replaced for another five years, the historical context enabled the songs to instantly become one of the

most important ingredients in determining the success of the films, signifying that they “had come to stay” (Gazdar 9).

When discussing Pakistani films songs in particular, it is crucial to mention Noor Jahan (1926–2000) and her success. With a career spanning over sixty years, she is widely known as the “Melody Queen” and the “country’s most celebrated singer and actress” (Gazdar 1). Debuting as an actor in *Sheela*, also known as *Pind Di Kuri/Village Girl*, (dir. K.D. Mehra, 1935) and as a singer in *Gul-e Bakawali/The Magic Flower* (dir. D.M. Pancholi, 1938), she quickly made a name for herself in the industry. Having established her name prior to Partition, in 1947 she moved from India to Pakistan with her husband, the legendary director Shaukat Hussain Rizvi. Many of her songs are still widely heard throughout the subcontinent, especially in Pakistan. In her craft, she is remembered as belonging to a “rare class of artistry which makes an institution out of an individual,” referring to her eternal position in the cinema of Pakistan (Gazdar 40).

According to Gazdar, songs follow the “socio cultural pattern” of the society they are set in (10). The societal norms and moral codes of the society are represented in these songs through their lyrics and visual aesthetics. The love of songs, as stated by Flynn et al., stems from their potential for “influencing individuals” (3). This leads to the notion of songs as both recreations of societal happenings and its treatment of issues, and as a medium through which the norms and codes are to be presented and emphasized upon for the viewers. Taken in the context of a person such as Noor Jahan, this essentially means that her songs had a great ability to represent the society that they emerged from and to promote the subsequent internalization of its norms. Because of Noor Jahan’s stature in the Pakistani context and the power that her songs continue to hold, this paper analyzes the songs’ portrayal of women in a broader context, one that takes into account their overall status in society, rather than only looking at their position in the songs. This analysis focuses on one song each from six Silver Jubilee films which feature Noor Jahan. The concept of ‘jubilee films,’ in Pakistan, refer to a way of describing a film’s popularity based on the length of the film’s run in cinemas. While the practice of categorizing films in this way has long since been abandoned, it was prevalent in the time when Noor Jahan was active in her career. A Silver Jubilee film meant that the film had been able to complete a 25-week run, and a Golden Jubilee film represented a 50-week run, indicating popularity with audiences over a long duration of time (Gazdar 32).

The films selected for this paper are placed into two categories. The first category includes films that feature Noor Jahan as both an actress and singer in the song selected, while the second category includes films in which she featured as the playback singer for the selected song. For the first category, this paper analyzes the following songs: “*Mere Mann Ke Raja Aaja*” from *Dupatta/Scarf* (dir. Sibtain Fazli, 1952), “*Tere Dar Par Sanam Chale Aaye*” from *Neend/Sleep* (dir. Hassan Tariq, 1958), and “*Mehki Fizayen*” from *Koel/Cuckoo* (dir. Masud Pervaiz, 1959). The second category features “*Kaisa Jadu Kar Diya*” from *Rangeela aur Munawar Zarif* (dir. Nazar Shahab, 1973), “*Mere Mehboob Teri Aankhon*” from *Main Bani Dulhan/I Became a Bride* (dir. Sajjad Ali Bukhari, 1974), and “*Ham Pe Ilzam To Waise Bhi Hai*” from *Ilzam/Blame* (dir. Syed Suleman, 1972). This paper analyzes these songs based on three characteristics that they exhibit. The first one is the use of the lyrics in terms of how they convey the feelings of the women characters and their position with respect to their relationship with the man the lyrics address. The second characteristic is the usage of the terms of endearment in the lyrics and how this translates into the wider analysis of the portrayal of women in these songs. The third feature is the visual aesthetic of these songs on the basis of the movements of the women performing

and “looking into the camera” (Mahboob 81). This last area of analysis draws on prior work incorporating the concept of *darshan* whereby the performer is thought to engage with the camera in attempt of “seeing and being seen,” essentially viewing the relationship between the character and the audience as one between a deity and its worshippers (Pinney 8).

### Women in the Lyrics<sup>12</sup>

In the song, “Mere Mann Ke Raja Aaja,” the singer beseeches her beloved, saying “Come forth, my heart’s king, and show me your face, and see my world as it has become.” This start is a reference to the patriarchal structure in its placement of the masculine as an overarching entity presiding over the feminine which is portrayed as being in a comparatively passive position. This becomes clearer in the following line, “Your memory causes pain and suffering to my heart each moment, my king.” The patriarchal undertone referred to earlier becomes clearer as the song progresses, placing the woman in a completely subordinate position as can be seen in the lyrics depicting her helplessness through her longing and acceptance of the pain. The lyrics then focus more on longing by saying, “My eyes lost the battle while counting stars” before moving to the final sigh with “I hide and cry in your remembrance.” This move towards an acceptance of the longing and a lament on her condition is a reference to the portrayal of women in Pakistani films being “based on masculine ideology” (Ali et al. 17). The woman here is shown to be both “strong and weak” in her traditional portrayal as a person weakened by love and longing for a man, and strong in her lament of the pain and the consistency of her feelings (Ali et al. 17). She is shown to persevere in her feelings as represented through the lyrics mentioning her to be counting the stars.

Similarly, in “Tere Dar Par Sanam Chale Aaye,” the character of the woman is shown to be submissive from the very start. In the first stanza, the woman says, “I came to your doorstep, my love, even if you didn’t bother to do so.” This, again, is a direct representation of longing and eventual submission of the woman to her feelings while the man is shown to be someone devoid of empathy. He stands on the top of a staircase and then sits on a sofa while the woman continues to dance (this will be discussed in detail in the visual analysis). The lyrics, here, refer to the helpless state of the woman, saying “I longed so much that I lost my thirst, but with hesitant steps, I still came.” This loss of thirst refers to the effects of the longing that the woman faces, while the hesitation refers to her still going to the man despite the absence of any form of reciprocation. This, in turn, alludes to the concept of the woman being chaste and staying loyal to the man despite having no form of reciprocation from him (Ali et al. 17). The concept of women being generally “the first one(s) in the expression of love” (Ali et al. 18) can also be observed here. The lyrical portrayal validates this point with the woman claiming to love the man while we hear nothing about the man doing so.

In “Mehki Fizayen,” these themes appear again. The song starts with “The perfumed air and ecstatic breeze, all enchanting scenes in the world, are just for you.” This associates the woman on screen with the aesthetic quality of nature, which represents elements of the world which are to be enjoyed. The woman, because of this, is thought of as something to be consumed, aligning with theories of objectification which state that the portrayal of women in songs involves a

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<sup>12</sup> The relevant lyrics from the selected songs in this paper, along with their translations, are included in the appendix for reference

process of defining their “physical selves” (Flynn et al. 2). The image of the woman, when viewed alongside the concept of perfumed air and enchanting scenes, has a “profound effect on the socialization of women’s and men’s attitudes toward women” by placing the women in a position to be viewed as an aesthetic object, in a way in which they were imagined traditionally (Flynn et al. 2). The juxtaposition of the physical and the imaginary, through lyrics, is a representation of the roles women have to fulfill in trying to appear in a way that will be appreciated by men. The lyrics then describe the woman’s bodily features with, “My silken tresses and my soft arms, my rosy face and sultry eyes, are just for you.” This specifically focuses on the bodily aspects of the woman as an offering for the man who is to be enticed by them. The gaze of the lyrics objectifies the woman by treating her as a “sex object for the gazer, particularly when the gaze is focused on specific body parts,” reducing the woman to a symbolic presence (Flynn et al. 2).

Much of this is demonstrated in the second category of songs as well. In “Kaisa Jadu Kar Diya,” the lyrics start by asking “What spell the one with the intoxicated eyes has cast on me? What should I do with my heart? I become shy and hesitant.” This explicitly places the man in the position of authority whose actions dictate and influence the uncertain feelings of the woman. The woman, on the other hand, appears as passive, conforming to the “traditional concepts of the roles” that reduce her feelings to be deemed acceptable and worthy of reciprocation only if the man thinks so (Ali et al. 1). Unless this happens, she is to constantly profess her feelings in an attempt to melt his heart. In addressing the inherent sexuality, the song continues: “my breaths are uneven, my heart is brainless, but I’m still very excited.” This presents a “sexualized image of women” by creating an image of the anxiousness thought to precede physical intimacy, and in doing so, refers to the woman as an entity reduced to have only sexual feelings when thinking about the man (Aamir 1).

In “Mere Mehboob Teri Aankhon,” the woman exclaims “I promise on my loyalty, my love, I have nothing constant apart from the love I have for you.” This specific line alludes to the concepts of loyalty and, again, the chastity of women being a repetitive notion when it comes to their portrayal; the woman on screen uses her loyalty as the utmost feeling on which she can make the man believe that she truly loves him (Ali et al. 17). Then, the lyrics shift to an expressive stance with “You are the answer to all my dreams. Why shouldn’t my heart sacrifice itself for you when you’re my destiny?” The expression of love, again, is initiated by the woman in the lyrics, all the while not breaking her composure as a passive counterpart to the dominant masculine figure. The way love is expressed does not take away the authority from the man, as the woman is not asking for any reciprocation but rather trying to convince him of her devotion.

In “Ham Pe Ilzam To Waise Bhi Hai,” the lyrics take a different approach in the way the woman talks about her feelings. While the inherent passivity remains the same, the lyrics “I’m shamed by everyone in whatever I do, so let it be in this case as well. I’m considered to be of a bad character in whatever I do, so let it be in this case as well” suggest an acceptance of the traditional viewpoint the society holds for women. The notion that women are “receptive to all manners of behavior” is illustrated in this line as there is an underlying understanding of this passivity of the woman to the authoritative nature of the man, and a subsequent acceptance of the ideals set in front of her (Aamir 1). In the lyrical analyses of the songs discussed here, the portrayal of women as a product of the traditional roles the society ascribes to them is a recurring theme.

## Usage of Terms of Endearment

The use of terms of endearment in songs betrays the power dynamic inherent between the characters. These terms, when used, are representative of the overall spectrum of how men and women differ in light of the ways through which they are addressed. The use, when depicted in “sweetheart-sweetheart relationships,” should be inherently equal while being addressed towards both men and women in the context of love because this type of a relation can be ideally thought to be free from power imbalance (Philips 268). Love, after all, is a concept that does not warrant the existence of a gender binary and should ideally offer an equal platform to both the lovers, rather than placing one above the other solely based on their gender. The continuous use of the term *man ke raja* (‘king of my heart’), however, presents another view. This entitlement of the man as a king places him on the power end of a “power-solidarity cline,” attaching a connotation of power to the man who is now placed in a higher authority relative to the woman (Mubashra 68). This cline refers to an imaginary line of balance existing between two counterparts in a relationship, with an equilibrium representing a perfect mix of the power divide and the solidarity the two exhibit for each other. A utopian state would, thus, feature two people none of whom hold undue power or influence over the other, and both of who strive to achieve a solidarity that would hinder an imbalance. The same connotation is also evident in other songs; for example, it is attached to the man by him being constantly addressed as *sanam* (‘dear,’ but literally an idol of worship) in “Tere Dar Par Sanam Chale Aaye.” In “Mehki Fizayen,” the term of endearment used is *tere liye hain* (for you only). This term has a stronger appeal than what a simpler expression of love would have carried, as it implies that it is being addressed to one person only, which, in terms of the audience’s understanding, heightens that person’s significance for the singer. This statement is preceded by various mentions of the characteristics of the woman and how they are all meant to be for the man. This places the woman in a more subordinate position as her own lack of choice and freedom is evident, since her value is reduced to her ability to visually please the man. This use, then, standardizes the position of the man as a relatively authoritative one while the woman is relegated to the lower end of the power and solidarity “continuum” (Mubashra 73). In a larger reading, it also reflects on the power dynamic that men hold in society, while also portraying the ways in which they perceive women. The men’s perception of women, in turn, highlights their expectations from the women in regard to their appearances and the conduct they are expected to exhibit in society.

There is a recurring use of these terms in the second category of the songs, those performed by Noor Jahan and picturized on someone else, as well. The man is referred to as *mastani aankhon wala* (the one with the intoxicating eyes), where the focus is on a physical feature of the man that is being observed by the woman. In this, the man is placed as the controller of the power dynamic in the relationship with reference to the spell his eyes cast on the woman, as implied in the song lyrics. The word *mehboob* (Darling/Dear) is used continuously in “Mere Mehboob Teri Aankhon.” The recurring use of this identifies the subordinate position held by the woman in front of the man she is addressing because she alone uses such a term while the man uses none, further building on the dynamic mentioned earlier. As seen in the analyses, there is no reciprocity in these terms of endearment used by women, resulting in the conclusion that this reciprocity is “restricted by the gender” (Mubashra 74). Had it been the man addressing the woman, the reply would have been different according to the norms—in light of the above arguments, it can be assumed that the woman would have replied in a way portraying endearment, when spoke endearingly to by a man. As the use of these terms of endearment

feature women “exhibiting a non-aggressive personality,” this solidifies their position on the power equilibrium in its lower half, with the primary position going to the man (Hawkins 6). This also strengthens the stereotypical image of men as imagined by society, that is, of being strong, aggressive, and macho, while also exemplifying the typical images associated with, and expected of women, which include softness, gentleness, and virtue. The supposed strength of the man thereby creates a gender binary by which the man is painted as being more powerful than the woman, who is far less aggressive in her behavior, or is at least expected to be. The “gender apartheid,” as mentioned by Mubashra to be based on the differential between the position of men and women in society, can be clearly seen in the analyses of the usage of the terms of endearment in both categories of songs with them being a deciding factor in the placement of the gender on the scale between power and solidarity (76). It can be said that these terms, then, are greatly representative of the power hierarchy that exists in the society.

### Visual Representation of Women

While the lyrics may be considered to drive all songs, a film’s song remains incomplete without its video. Instead of undermining the importance of the lyrics, the videos act as a platform for them to visualize, essentially beginning to act as vessels through which the lyrics might be understood in a better manner. In doing so, the videos offer an insight into the way the characters interact with each other on the screen, and with the screen itself. In “Mere Mann Ke Raja Aaja,” Noor Jahan looks directly into the camera for most of the song. In the absence of any other character in the song, her gazing into a camera “completes” the situation with her and the audience as the characters (Mulvey 836). The audience, here, is placed on the receiving end of the visual pleasure that emanates from Noor Jahan as she looks into the camera while dancing. This very completion establishes a “connection between the image and the beholder” with the image being that of Noor Jahan dancing and looking back while the audience becomes the beholder of the image by looking back at her (Mahboob 77). The seemingly direct look is facilitated by the screen which acts as a medium through which the eyes of the audience meet the eyes of Noor Jahan. This facilitation, in turn, cements the position of her on-screen character as a submissive individual simply because her visual portrayal in the eyes of the audience becomes a derivative of the very look that she engages in as she looks into the camera.

In “Mehki Fizayen,” this look becomes more evident as the song progresses. Even though there are background dancers performing in this scenario, Noor Jahan looks into the camera every time she says *tere liye hain* (For you only), building the ambiguity as to whether she is referring to the absent man in the movie or, as explained earlier, the audience itself. This is an amalgamation of the first two looks of “filmic pleasure” as explained by Mulvey (843). The first look is that of the camera looking at Noor Jahan, while the second look is that of the audience as it looks upon her while she looks back at them. As seen, Noor Jahan looking into the camera while saying ‘for you only’ acts as an ambiguity between who the subject of her look is but this confusion does not stop the look from being completed as it is returned by the audience. Also, the presence of the background dancers here, who are all female, creates a sense of female solidarity. Despite them essentially being background dancers, their presence on stage is almost as prominent as Noor Jahan’s. This sense of equality or solidarity portrays how every woman in society shares the same subordinate position with respect to men, and that the inequality amongst women, if any, cannot even compare to the large gap that exists between men and women. In “Tere Dar Par

Sanam Chale Aaye,” Noor Jahan engages with the man in a manner of worship, trying to please him by dancing as he first moves around the house unconcerned before eventually settling on the sofa to look at her. The dancing depicts the different roles that women possess in the eyes of the man, which in this case would be for his entertainment, while the idea of the manner of worship connotes something entirely different, thus highlighting the variety of roles that women take on in performing a single act. This situation is also recreated in the second category of songs in “Ham Pe Ilzam To Waise Bhi Hai” as the performer dances in front of men who are seated in a bar. The “voyeuristic look” in this case becomes twofold; that of the men as they enjoy watching, and that of the audience as it completes the third look described by Mulvey whereby the audience enjoys the characters’ on-screen interaction (843). On the mention of hesitant steps in the lyrics, Jahan performs a failing-step movement, giving rise to the image of the “castrated woman” performing submissively to convince the man of her devotion and truthfulness (Mulvey 833). The woman, here, realizes the apparent shortcomings that the society ascribes to her and tries to remedy those by engaging in an apparently subordinate dance step that places her in an inferior position to the man for whom she is performing. In a larger context, the woman’s hesitance may also indicate how they have to think twice before doing anything, as a result of their restricted place in society due to which they are subject to possible consequences if they step out of the roles prescribed to them.

PICK UP HERE In the second category of songs, both “Kaisa Jadu Kar Diya” and “Mere Mehboob Teri Aankhon,” feature a man and a woman performing to the music. In both of these examples, the three looks work simultaneously to create a sense of fullness which the women cannot escape because of the men sharing the screen with them and the audience watching. However, they still manage to look into the camera when the man comes very close to them. According to Mulvey, this can be explained by the notion that there exist certain insecurities rooted in women’s “lack of having a phallus” (Mulvey 833). The women are portrayed as emotionally and physically castrated which is reflected in their behavioral patterns on screen. This feeling of incompleteness fades away as the man comes near them on screen. This fading away is more related to the sense of proximity to a phallus, as the woman perceives it, and less related to a sense of masculine security. In both examples, the women get the courage to look into the camera with confidence whenever they realize that their perceived castration has vanished, and this happens whenever a man approaches them. Here, the look into the camera is an indication of their invincibility that has been achieved as the man has come closer to them, resolving their purported “lack.” The patriarchal society is thus propagated by the women in some form as well by their reliance on the penis as a prerequisite for anything even remotely courageous to be done, be it as seemingly simple as looking into the camera. Society’s phallocentrism, according to Mulvey, can be observed through such instances where an increased and undue dependency is placed on the phallus as a perceived stimulus for somewhat basic actions in even normal circumstances (833). It thus challenges the imagined boundaries imposed upon the women by the patriarchal society, by indicating the idea of female resistance.

## Conclusion

Songs are representative of the “socio-cultural pattern of a society” in which they originate (Gazdar 10). They fulfill the responsibility of not only recreating the societal norms and values on screen, but also that of reinforcing these in the minds of the viewers. At the basic level of a

song's composition, the lyrics are the primary mode through which this is done. In both the categories of the songs this paper analyzes, the women are portrayed in a similar way. Be it the songs sung and picturized on Noor Jahan or those only sung by her, the lyrics portray the woman in a patriarchal setting which upholds the general norms of Pakistani society. The woman is seen to be submissive to the man and the patriarchal structure and is depicted to accept her situation as a weaker entity compared to her masculine counterpart. This is shown by her acceptance of the longing that she feels for the man in both emotional and sexual contexts, her loyalty to him despite having no reciprocation, and the consistency with which she professes her feelings for him.

The paper also engages with songs of both categories based on their usage of terms of endearment in the lyrics. These terms, when used, serve as the deciding factors for the placement of the characters in relationships on a scale that oscillates between the optimal points of power and solidarity. A perfect balance on this scale remains a fantasy as is seen in the analysis. In both categories of songs, the woman addresses a man, either present on screen or in absentia, with terms of endearment such as *mehboob* and *sanam* while the man never does this except in one instance. This difference in the frequency of usage places the woman on the lower end of a power differential while the man is placed on the higher end of it. As these terms "orient along gendered lines and carry a significant load of gender representations," power is increasingly associated with the male role solely because of the fact that he remains the subject of these terms while hardly ever employing them to refer to the woman (Mubashra 77). Mubashra explains that this apparent "non-reciprocity and asymmetry" in seemingly the most symmetric romantic relationships leads to its understanding based on a gender binary, and that the usage of these terms situates the masculine as "dominant, unmarked, and basic" and the feminine as "derived, marked, and subservient" (77). The differential, then, leads to the portrayal of the different roles the binary genders are thought to fulfill in a society.

The paper also takes the videos of the songs into account to see how women are visually treated in them. The primary, and perhaps only, difference between the videos of both categories of songs remains the fact that Noor Jahan occupied the frame alone or with female background dancers in the first category, while the videos of the second category featured a masculine presence in either a performance-based role or a passive presence. In both cases, however, women were subjected to a somewhat similar portrayal. As seen in the analysis, the woman performing in the video looks into the camera whenever there is a mention of the man in the first category, and whenever the man nears her in the second category. In absence of the man in the first category of songs, this looking back also alludes to the concept of *darshan* whereby the woman becomes a deity, and the audience becomes her worshipper as it looks back at her when she looks into the camera, as explained by Mahboob (77). In the second category, this act of looking into the camera represents the completion of the woman in the society as her insecurity of not having a penis disappears when the man moves to be near her and it is only then that she is able to look into the camera, completing the look through the camera's perspective as defined by Mulvey. This view of the camera, in the second category, also includes another look of the characters interacting with each other as the woman dances to please the men who, in one instance, sit and drink in a bar to see her, and another when a man moves around and finally sits on a sofa to see the woman dancing for him. The portrayal in these songs is observed to be partial towards men placing them in a higher position of authority than that of women, creating an imbalance in the spectrum that ideally should not have existed.



## Appendix

### Category 1:

Lyrics

#### ***Mere Mann Ke Raja (Dupatta)***

*Mere mann ke raja aaja suratiya dikha jaa*

*Aa nagariya hamari dekh*

*Ghari ghari mann ko sataye rulaye raja, yaad tihari re*

*Gin gin taare nainan haare haaye*

*Roun main chori chori yaad ki maari re*

#### ***Tere Dar Par Sanam Chale Aaye (Neend)***

*Tere dar par sanam chale aaye, tu na aaya to ham chale aaye*

*Itne tarse ki pyaas bhi na rahi, ladkhadaye qadam chale aaye*

#### ***Mehki Fizayen (Koel)***

*Mehki fizayen, gaati hawayen, behke nazaare, saare ke saare, tere liye hain*

*Ye narm gesu, ye narm baazu, chehra gulabi, aankhen sharabi, tere liye hain*

Translation

Come forth, my heart's king, and show me your face

And see my world as it has become

Your memory causes pain and suffering to my heart each moment, my king

My eyes lost the battle while counting stars

I hide and cry in your remembrance

I came to your doorstep, my love, even if you didn't bother to do so

I longed so much that I lost my thirst, but with hesitant steps, I still came

The perfumed air and ecstatic breeze, and all enchanting scenes in the world, are just for you

My silken tresses and my soft arms, my rosy face and sultry eyes, are just for you

### Category 2:

Lyrics

#### ***Kaisa Jadu Kar Diya (Rangeela aur Munawar Zarif)***

*Kaisa jadu kar diya mastani aankhon wale ne*

*Dil kahan le jaun, sharmaun kabhi ghabraun*

*Saanson mein halchal hai, dil mera beaqal hai, phir bhi mujhe aa raha hai maza*

#### ***Mere Mehboob Teri Aankhon (Main Bani Dulhan)***

*Mere mehboob mujhe meri wafaon ki qasam, koi hamdam nahin teri muhabbat ke siwa*

*Maine jo dekhe the un khwabon ki tabeer ho tum*

*Kyon na dil tum pe fida ho meri taqdeer ho tum*

Translation

What spell has the one with the intoxicated eyes cast on me?

What should I do with my heart? I become shy and hesitant

My breaths are uneven, my heart is brainless, but I'm still very excited

I promise on my loyalty, my love, I have nothing constant apart from the love I have for you

You are the answer to all my dreams

Why shouldn't my heart sacrifice itself for you when you're my destiny?

***Ham Pe Ilzam To Waise Bhi Hai (Ilzam)****Ham pe ilzam to waise bhi hai, aise bhi sahi*

I'm shamed by everyone in whatever I do, so let it be in this case as well

*Naam badnam to waise bhi hai, aise bhi sahi*

I'm considered to be of a bad character in whatever I do, so let it be in this case as well

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*Koel/Cuckoo* (dir. Masud Pervaiz, 1959)

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*Neend/Sleep* (dir. Hassan Tariq, 1958)

*Pind Di Kuri/Village Girl* (dir. K.D. Mehra, 1935)

*Rangeela aur Munawwar Zarif/Rangeela and Munawwar Zarif* (dir. Nazar Shabab, 1973)