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Portrayal of rural-urban social problems of 1950s: A sociological study of the Hindi cinema: *Do Bigha Zamin*

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Abstract

Do Bigha Zamin (meaning two acres of land) is a 1953 Hindi film. The film is known for its socialist theme, inspired by Italian neo-realistic cinema, an important film in the early parallel cinema of India. This article deals with the sociological reading of the Hindi cinema: *Do Bigha Zamin*. This film portrayed the socio-political and economic crisis during the era. Some major issues of 1950s have been portrayed in two parts: the problems of rural India such as the problems of peasants, rural economy, Landowner - Peasant relationship, land reforms in first part, second part deals with the problems of urban India. The narrative and audio-video analysis has been used as tools to read this film.

Keywords: Migration, land reforms, subsistence economy, industrialisation, social problems, democracy, rural, urban

Introduction

Do Bigha Zamin portrays Indian farmer's life of 1950s where the farmer is gripped by the extreme poverty and India's agriculture is totally dependent on nature. With the advent of industrialisation, a mill is going to come up in the village. The Malik- Majdoor (farmer and landlord) relation is also important aspect of this film and this relationship could be viewed by the Daniel Thorner study of Malik and Moneylenders that we will discuss in detail further. The film also shows about the commodification of land and because of that the land gets cash value. Before the advent of industrialisation and urbanisation such kind of processes were not known. *Shambu* leaves his village and goes to city. This shows the migration in search of job. The city is considered to be a place where money can be earned easily and he can be free from all his pains of debt and poverty.

The second part of the movie focuses on the city life where *Shambu* becomes a rickshaw puller^[1], earns and saves money to send it to his home in order to lighten his burden of debt. This part of the movies not only shows *Shambu's* life in the city but also tries to show the urban city life and shows the process of urbanisation, which also represents the pros and cons of urban life. Undoubtedly the urban life has its own benefits but it also comes with uncertainties and lots of problems such as the housing problems, sanitation etc.

Rural life focuses on these themes (first part of the film)

1. The Nature of Agriculture
2. Subsistence Economy
3. The Life Style of Rural Farmers
4. Malik - Kisan relationship (Landowner - Peasant relationship)
5. Commodification of Land
6. Land Reforms
7. The Process of Industrialisation to Rural Areas
8. Migration

Urban life focuses on these themes (second part of the film)

1. Urban Life
2. Urban Social Problems
3. The Rise of Democracy

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Therefore, the above-mentioned themes of the film can be discussed as the chapter follows.

The Nature of Agriculture

The film starts with a scene which shows that since last two years there has been no rain and the whole village is in the grip of famine but still there is hope of rain. And immediately in the next scene the rain starts and the whole village community started rejoicing. They started singing and celebrating their happiness. Simply this scene portrays the prevailing poor agricultural situation of Indian villages in 1950s, where the whole village community was dependent on monsoon for agricultural activities.

Villagers also believe that rain is the fruit that comes from god's grace so here we can see the influence of religion on nature. Here there is need of some narrative analysis.

Narrative 1

Shambu: Babu O Babu, are O Bachwa, Parvatiya are Dekh to Sahi Kya Badal Umdhe Hai, Itne Dino Baad. Ram Ji Ki Daya Hui Hai (Father, son, Parvati just look out. Is the sky really full of clouds after so many days! Lord Ram has been grateful.)

Parvati: Hogi Nahi. Devata Ko Phul Chadya Tha (Obviously...I Had Offered Flowers To God)

Shambu: Haan Haan Teri Hi Malhar par to aye hai (yes! God has come on your request only)

The above sentence itself shows that the rural people are so much dependent on nature for their livelihood. Moreover, rural people believe that the nature is controlled by the almighty god and if the god is pleased then positive fruits of nature will automatically come out.

The above said statements can be seen by Indological context as well as in western sociological context. In Indological context, as we all know Hindus worship the god Indra ^[2] and in western sociological context could be seen by the concept of Naturism.

“Naturism means the belief that the forces of nature have supernatural power. Andrew Lang and Max Muller develop the theory of Naturism. Max Muller, a great Sanskrit scholar, strongly advocates that the most ancient form of religious practice is Naturism. Naturism, according to him, is primarily based on man's sensory experience out of which logical deductions are primarily made.

It is through sensory organism that man obtains the surfaced experience of reality on the basis of which he makes logical deductions. The sensory experience further helps man to distinguish animate from the inanimate objects. Therefore, religion is primarily a derivative of sensory experience. To them religious embodiments are seen yet unseen, observable yet unobservable. For example, rain is visible but the caution of rain is not; sun is visible but its creation is greatly unknown to man.

Therefore, out of reverence and dependency man greatly worshipped all the greatest powers of nature: sun, moon, air water without which man's life and living will is exclusively impossible. Therefore, man worships them out of fear, out of dependency and as a token of respect. They further advocated that the first religious conception is derived from the personification of the natural phenomenon” ^[3] i.e. in Indian cultural context Indra is the personification of natural phenomenon.

Farmers during ploughing are also talking that the rain was the fruit of their devotion to the rain god (Indra), their wives have and other family members already offered some items to god (like food or flower etc.) Therefore, it is because of their family members especially wife's wish to god that rain started.

Here it must be noted that in Indian society wife's status is understood as being equal in status to the husband and that's why in a family not only the husband cares for his wife and family but wife also cares for her husband's progress and the overall progress and growth of the family. It simply shows that in India society husband and wife are concerned about each other and this consequently leads to the overall progress of the family life.

Subsistence Economy

An agrarian economy based on production for consumption rather than exchange. Such economies are characterized by low levels of production, yielding a surplus capable of meeting little more than the basic necessities of life, and tend to be seen by development agencies as a major constituent of Third World poverty and a cause of underdevelopment.

The above definition of subsistence economy shows that farmers have nothing much to accomplish except their basic necessities of life and some time in rural India even their subsistence economy gets failed if monsoon doesn't come on time. It shows the extreme poverty of the rural India of 1953 where farmers don't have enough to dress themselves and to accumulate the surplus of grains. Whatever they get, it is only by their land. Rural farmer says that land is their mother, their mother gives them food to feed their family and they are so attached to their land that they cannot sell their land.

The Life Style of Rural Farmers

There is a scene from *Do Bigha Zamin* where the farmer, *Shambu* himself is illiterate but his child is getting education and is able to calculate the debt amount taken by *Shambu* from the landlord. This simply portrays that farmers also understand the power of education and they really want to educate their children because they face the curse of being uneducated.

There is a scene in the film which shows that both *Shambu* and his father, are curiously watching *Kanhaiya*, with belief and trust that his literate child and grandson respectively will calculate the actual amount of debt taken by landlord and after paying all the debt they can save their land. But the story does not fulfil *Shambu's* wish to be free from debt. This simply portrays the fact that rural farmer ones in debt can never come out from the grips of the debt and this debt continues to increase manifold with the passage of time. Farmer's whole life goes in vain only, paying the debt and in some cases not only farmer's life but even the farmer's son continues to pay debt to the landlord. In this case farmers have two choices either to pay debt which is like day-dreaming, never going to be fulfilled, or forget the mortgaged land forever.

Malik-Kisan Relationship (Landowner-Peasant Relationship) ^[4].

Daniel Thorner in Desai (ed.) (2011) ^[16] avidly shows how in rural agrarian structure there exist two kinds of groups. One is 'Malik' and another is 'Mazdur'. Where Malik

belongs to the upper caste and less in numbers enjoys all the pleasure of life on the other hand *Mazdur* belongs to backward class people and large in numbers enjoys all the pains of life. Between these two groups a vertical social barrier exists. But between these groups another group also exist that is the *Kisan* primarily drawn from cultivating or artisans' castes. Somewhere Daniel also says that *Kisan* is left with no surplus to invest in better implements, improved seeds or fertilizer, and in any case no real incentive to increase his productivity. In caste terms, the rural power revolved around the landowning dominant castes (Srinivas 1955) [15]. Landlord said to farmer to transfer his land to the landlord and in lieu of that he will free the farmer from all his debt. But *Shambu* denies selling his land. *Shambu* responds to landlord.

Narrative 2

Shambu: Zamin to Kisan Ki Maa Hai Hujur, Maa Ko Bech Du. (Sir, Land Is The Mother Of The Farmer, Should I Sell Her?)

Landlord: Zamin Par Mil Lag Jane Se Maa Baap Ban Jayegi (Once the Mill Comes Up on the Land Then Mother Will Become Father)

Shambu: Zamin Chale Jane Pe Hi To Kisan Ka Satyanash Ho Jata Hai Hujur. (Sir, Once the Land Is Lost the Farmer Is Ruined)

The above narratives show that farmer's only source of livelihood is his land and he worship his land like his mother. The affection towards the land keeps him attached to it so much so that he cannot sell the land.

Robert Redfield (1965) [13] a well-known social anthropologist, argued that peasantry should be seen as a distinct type of social formation. 'Peasant society and culture had something generic about it. It is a kind of arrangement of humanity with some similarity all over the world' (Redfield 1965: 17) [13]. He writes: a peasant is a man who is in effective control of a piece of land to which he has long been attached by ties of tradition and sentiment. The land and he are parts of one thing, one old established body of relationships. (1965: 19)

Therefore, we can say that for a farmer land is not a commodity to sell, it is priceless because land is the mother of the farmer, but for landlord land is a commodity to sell as it has price.

This difference in attitude towards the land emerges because of the fact that farmer has a single source of livelihood, which is land, and he does each and every bit of his life only for the land but for landlord it is only a source of revenue collection, a source of income without sweating a single drop of perspiration. For absentee landlord or higher caste working the field (farming) degrades the social status but abstaining himself from working in the field (farming) enhances the social status. Such difference in attitudes towards the land can be understood further by the Daniel's observation.

Daniel Thorner in Desai (2011) [16] argues that landlords find it more profitable not to invest in land rather to rent out to the farmers. He writes:

"Clearly it was not worth their while to invest capital in agricultural operations so long as these operations were to be left in the hands of the most backward and ill-educated

villagers. On the other hand, as members of higher castes, they preferred not to think in terms of undertaking the "degrading" field work themselves. The primary aim of all classes in the agrarian structure has not to increase their income by adopting more efficient methods, but to rise in social prestige by abstaining in so far as possible from physical labour. (2011:332)

Commodification of Land

Jodhka in Veena Das (2004) [6] 'Agrarian structures and their transformations' discusses the commercialisation of agriculture in two ways. First a shift in agrarian economy from production for consumption to production for market, and second a process where land starts acquiring the features of a commodity and begins to be sold and purchased in the market, like other commodities. Here our emphasis on the second process where land gets a form of commodity. The film too portrays the commodification of land and it becomes very clear when landlord persuades farmer (*Shambu*) to sell his land so that he can establish a mill there. Establishing a mill in the rural area further strengthens the fact that industrialisation started till that time.

Land Reforms

The First Amendment of the Constitution of India, enacted in 1951, made several changes in the Fundamental Rights provisions of the constitution. It provided, validation of *Zamindari* abolition laws and clarified that the right to equality does not bar the enactment of laws which provide "special consideration" for weaker sections of society. The question comes here that land reforms needed in consideration to weaker sections or it was something else. Daniel Thorner in Desai (2011) [16] finds that land reforms were for the breaking of concentration of power which was in hands of landlords. He wrote:

The heart of power, prestige and standing in the village lies in land. Put land in the hands of those who are working it and you crack the existing concentration of power. (2011:479) the film also portrays the prediction of *Zamindari* abolition and its outcomes. As it is said that the government will abolish *Zamindari* system so it is wise for landlord to invest money in the industry and lead to the process of industrialisation.

7. The Process of Industrialisation in Rural Areas

The film nicely portrays the advent of industry to rural area in addition to that if we see second line of narrative between landlord and *Shambu* then it says that establishment of industry over your land will make you more prosperous and beneficial than holding land as agricultural land. So here agricultural land as mother land and industrial land as father land, where mother land is only for livelihood, only to fulfill your basic needs and for survival economy and father land is considered as one which gives surplus economy, market economy and ultimately it can remove the poverty of a farmer from extracting him from farming. But the landlord or even the people of present time really forget that without farming, without fulfilling the basic needs and grabbing of fertile farming land to industrial purpose ultimately will be the loss of agrarian community as well as the loss of the nation.

Again if we further see the film it also shows that how the industrialisation will lead to urbanisation as we see landlord

and his investors as they are talking that after establishment of mill this village will no more be a village, there will be electricity in every house, which will run fan, light the bulb, often the urban people will come here to enjoy party, dance & disco.

Migration

Farmer never wants to leave their motherland until and unless he faces severe poverty and unemployment. The same happened with *Shambu* (farmer) who faced the extreme poverty and on the advice of other villagers he moved to city (Kolkata) to repay the landlord's debt. Sociologically, migration is interpreted by push and pull factor so here the debt and no scope of earning money in rural village shows the push factor on the other hand the prosperous and full scope of employment in the city shows the pull factor. But here my emphasis is that the rural push is more pertinent than the urban pull as it is shown in film that it is not the farmer and the farmer's family members wish that *Shambu* goes to city.

It is clear that urbanization process in India is not mainly "migration lead" but a product of demographic explosion due to natural increase. People migrate to cities not due to urban pull but due to rural push. Poverty led migration (Sen and Ghosh, 1993) ^[14] has induced very poor quality of urbanization followed by misery, poverty, unemployment, exploitation, rapid growth of slum, inequalities and degradation in the quality of urban life.

It is remarkable that how women have coped up with husband/son migration in the matter of running households, managing funds, childcare and caring of other family members and their own loneliness. Male migration burdens wife in domestic affairs as well as in economic affairs. Coping with male migration wife has no option besides working so that she can manage her household expenses, her father in law's medical expenses and others.

In this film the migration of husband with his son gives extra burden to wife. Although *Shambu's* son is quite young to work but poverty and landlord's debt makes him a mature person. He is so mature that he goes with his father so that he can earn and no doubt he earns more than his father.

Mother's happiness knows no bounds when she learns that both, her husband and son are working and sending money back home.

Coping with husband and son migration makes a wife more confident and breaks her isolation and bringing herself in contact with others. Leela Gulati in Jodhka (2012) ^[5] writes: The migration impact on the family is a dynamic process which keeps constantly changing with the length of the migrant's stay. Women gradually take on increased responsibilities for the running of the households on their own, for the health and education of children and for the management of their funds and properties. In the process, it breaks down women's isolation, increases their mobility, and brings them into contact with a wider network of institutions that were hitherto outside their experience. This results in their gaining confidence in themselves with the length of the stay of the migrant away from home. (2012: 168-169)

This film shows how *Parvati* comes out of her house and starts working as labourer and sells cosmetics to her neighbour to widen her networks and after gaining confidence she moves to city to see her husband and child.

The next half part of movie focuses on urban life space where we see different social structure and different pattern of life.

Urban Life

With a hope of employment and to earn enough money to save his land, the poor farmer enters into the city (Kolkata). Here he finds the famous Howrah Bridge is the gateway to Kolkata with busy traffic, buses, and trams. Before interpreting the scenes and films there is a need to focus on urbanisation in India.

Urbanization is an index of transformation from traditional rural economies to modern Industrial. It is a long-term process. Kingsley Davis has explained urbanization as a process (Davis, 1962) ^[3] of switch from spread out pattern of human settlements to one of concentration in urban centres. It is a finite process- a cycle through which a nation passes as they evolve from agrarian to industrial society (Davis and Golden, 1954) ^[2].

Table 1: Number of Urban Agglomerations (UAs)/Towns and Population by Residence in India: 1901- 2001 (Provisional)

Census Year	No. of UAs/ Towns	Total Population	Rural Population	Urban Population	Urban Population as percentage of total Population
1901	1,830	238,396,327	212,544,454	25,851,873	10.8
1911	1,815	252,093,390	226,151,757	25,941,633	10.3
1921	1,944	251,321,213	223,235,046	28,086,167	11.2
1931	2,066	278,977,238	245,521,249	33,455,989	12.0
1941	2,253	318,660,580	274,507,283	44,153,297	13.9
1951	2,822	361,088,090	298,644,156	62,443,934	17.3
1961	2,334	439,234,771	360,298,168	78,936,603	18.0
1971	2,567	548,159,652	439,045,675	109,113,977	19.9
1981	3,347	683,329,097	523,866,550	159,462,547	23.3
1991	3,769	846,387,888	628,836,076	217,551,812	25.7
2001	4,378	1,027,015,247	741,660,293	285,354,954	27.8

Source ^[5]: Census of India

The above table shows the process of urbanisation increased rapidly in the period of 1941-51. The decade 1941-51 also shows number of towns increased rapidly, increase in the urban population.

It is very true that films are a reflection of our society and it is very clear from the film "*Do Bigha Zamin*", a film of 1953. The whole decade of 1941-51 is a decade of rapid

increase in urbanisation, which is shown by the film. In addition to that I must say that during 1971-91 the process of urbanisation also went rapid and it can be easily reflected in the film, whereas as per my knowledge concern I have observed that during this decade (1970-90) the films made on the theme 'agricultural activity of village life' has been changed since villager have adopted the non-agricultural

activity as a mode of living. Therefore, changes in the mode of living of villagers from agricultural activity to non-agricultural activity started to reflect in cinema. So, it does mean that the villages gone through changes. So, the introduction of urban spaces into village life is shown in the films which show the shift of themes of films from hard core rural based agricultural activity to semi urban/rural based on non-agricultural activity or combination of agricultural as well as non-agricultural activities appeared.

This film shows the metropolitan Kolkata life: a crowded city without proper planning where motors are running along with humans on the road and animals prefer to stay on the footpath with unemployed man, (both have the same status as animals can be employed in agricultural field and unemployed man had no employment in overemployed city) a rural poor man (*Shambu*) with his son crossing the congested traffics.

The picturization of Kolkata's life is important because when we think about urban life, we are compelled to imagine that it is all about the prosperous and richness of urban life but we easily forget the struggles, suffering and hardships of urban life and the above scene easily reminds us of these hardships of urban life. Therefore, the features of urban life can be summarised as ^[6]:

1. Urbanisation is mainly a product of demographic explosion and poverty induced urbanisation occurs without industrialization or lacking strong economic hold.
2. Rural- urban migration.
3. Rapid urbanisation leads to massive growth of slum followed by misery, poverty, unemployment, exploitation, inequalities, degradation in the quality of urban life.
4. Urbanisation occurs not due to urban pull but due to rural push.
5. Poor quality of rural-urban migration leads to poor quality of urbanization (Bhagat, 1992).
6. Distress migration initiates urban decay

The pattern of urbanization in India is characterized by continuous concentration of population and activities in large cities. Kingsley Davis used the term "over-urbanization (Kingsley Davis and Golden, 1954) ^[2] "where in urban misery and rural poverty exist side by side with the result that city can hardly be called dynamic" and where inefficient, unproductive informal sector (Kundu and Basu, 1998) ^[7] becomes increasingly apparent.

Another scholar Breese (1969) ^[1] depicts urbanization in India as pseudo urbanization where in people arrives in cities not due to urban pull but due to rural push.

Raza and Kundu (1978) ^[10] talked of dysfunctional urbanization and urban accretion which results in a concentration of population in a few large cities without a corresponding increase in their economic base. This film also shows an urban unhygienic place where a man is bathing; women are fighting with their buckets for collecting water and others are waiting in queue for their turns.

Problem of Urbanisation

Problem of urbanization is a manifestation of uneven urbanization, faulty urban planning, and urbanization with poor economic base and without having functional categories. Hence India's urbanization is followed by some

basic problems in the field of: 1) Housing, 2) Slums, 3) Transport, 4) Water supply and Sanitation, 5) Water pollution and air pollution, 6) Inadequate provision for social infrastructure (school, hospital, etc.)

Mega cities such as Calcutta, Bombay, and Delhi etc. have not reached full level of employment generating capacity. Since these cities are suffering from urban poverty, unemployment, housing shortage, crisis in urban infra-structural services, these large cities cannot absorb these distressed rural migrants, that is, poor, landless, illiterate and unskilled agricultural labourers. Hence the migration to urban cities only aggravates the situation.

Therefore, it means that, *Shambu* is a poor illiterate and the city Kolkata has no proper place for such rural poor illiterate person and that's why he did not get a proper job, except that of a rickshaw puller, and that too with much difficulty.

Most of these cities don't have capital intensive technologies to generate employment for these distressed rural poor; consequently, there is a transfer of rural poverty to urban poverty so poverty induced migration of illiterate and unskilled labourer in the city creates a burden on the existing infrastructure of the city leading to its own set of problems. There is a scene which not only shows the inhumane form of labour exiting in metropolis, which must be removed through the social awareness-but also points out the poor infrastructure and underdeveloped technology of the city.

Urban Social Problems

Indian urbanization is involuted not evolved (Mukherji, 1995) ^[11]. Poverty induced migration occurs due to rural push. Megacities grow in urban population (Nayak, 1962) not in urban prosperity, culture and in morality. Hence it is urbanization without urban functional characteristics. These mega cities are subject to extreme filthy slum and very cruel mega city denying shelter, drinking water, electricity, sanitation (Kundu, Bagchi and Kundu, 1999) ^[9] to the extreme poor and rural migrants.

Urbanisation is degenerating social and economic inequalities (Kundu and Gupta, 1996) which permits social conflicts, crimes and anti-social activities. Lopsided and uncontrolled urbanization lead to environmental degradation and degradation in the quality of urban life-like noise pollution, air and water pollution, created by disposal of hazardous waste. Illiterate, semi-skilled or unskilled migrants from rural areas are absorbed in poor low grade urban informal sector at a very low wage rate and urban informal sector becomes inefficient and unproductive.

This film shows an incident of the pickpocketing, juvenile delinquency, immorality, stealing, dishonesty, which can be mostly found in the urban spaces and not in rural spaces.

This film also compares the moral ethics of urban life and rural life, whereby we find that moral ethics of rural life are stronger than the moral ethics of urban life. Gandhi in *Young India* published in 1927, he writes:

Some of the villages are deserted for six or eight months during the year. Villagers go to Bombay, work under unhealthy and often immoral conditions, then return to their villages during the rainy season bringing with them corruption, drunkenness and disease. (Gandhi 1969:151) ^[4].

Let's see the narratives of two boys between '*Kanhaiya*' (*Shambu*'s son from rural area) and 'thief' (other boy) from urban area, which will support my argument. When

Kanhaiya caught *Ustaad* red handed while they have the following conversation.

Narrative 3

Kanhaiya: Tumne Babu Ke Jeb se paisa Kyu Khiskaye? (Why Did You Steal Money from The Gentleman's Pocket?)

Thief: Chori Kiye? Are in Babu Logo Ki Jeb Hi to Mera Bank Hai Jab Jarurat Hui Paisa Nikal Liye (Stolen? The pockets of these gentlemen is my bank, whenever i need money I just take it out)

Kanhaiya: Chor Kahi Ka! (Bloody thief!)

Thief: Abe Rehne Dei Duniya Mei Sab Chor Hi Hai (You let it be!! Everyone is a thief according to you)

Observing the above narratives, we can say that *Kanhaiya*, a boy from rural area struggling too hard to save a single coin each day by boot polishing and sustaining himself without having food so that he and his father can add money for landlord's debt. It shows a boy who is too mature in his tender age and on the other hand another boy who is a thief and for him pickpocketing is a left-hand game. For him pickpocketing is nothing immoral or unethical, it is something which generally everyone does.

In another scene, when *Kanhaiya*'s last hope, his boot polish box breaks and there is no hope further for his employment, then he asks for `50 from this thief friend to help him. *Kanhaiya* cried and asked for help and says to his friend *Ustaad* that for him earning `50 is just some minutes game, but my father, mother and I can't earn that amount of money together in the whole day and for `50 my mother keeps fasts to save money, my father is dying, my family land in village is mortgage because of this `50 so please give it to me. After taking this money when he goes to his father with fruits and medicine his father starts beating him, thinks that he had adopted some unfair means to get money. Then *Kanhaiya* reveals that he got the money from his friend. It also shows that not only *Kanhaiya* but also his father, who is struggling too hard and even he lost everything did not accept the money, which was needed like anything.

In another scene when *Parvati* arrives in Calcutta, and is taken by a strange man, who claims he knows *Shambu* and will take her to him. He takes her to his shed and tries to rob and molest her. This really shows the ultimate constraint of moral power in rural people which is lacking in the urban people.

The Rise of Democracy

General elections to the first Lok-Sabha since independence were held between 25 October 1951 and 21 February 1952. The Indian National Congress (INC) stormed into power with 364 of the 489 seats. With this, India's grand old party managed to secure 45 per cent of the total votes polled. An electoral participation of 44.87 per cent was reported across the country. Pandit Jawaharlal Nehru became the first elected Prime Minister of the country.

The film has shown the rise of democracy with written slogans on walls "vote for" which easily shows the election activism in Bengal at 1953. The scene illustrates that the rise of political democracy started in India and people of Bengal participated with full zeal to make it more vibrant and live.

But such kind of phenomena was visible only in the urban places not in the rural areas. The reason behind this might have been literacy which led to the political awareness among urban people.

Before going to conclude this film, it is important to answer some pertinent questions. One question that certainly comes into my mind is that why is there so much importance given to agricultural land in this film? Is for a farmer only agricultural land very important? Why does a farmer not want to sell his land? The answer to these questions can be drawn from the first five years of planning. The film is made in 1953 which lies within the phase of the first five year plan, which accorded importance to agriculture, irrigation and power projects, to increase country's food stock and to decrease the country's reliance on food grain imports, resolve the food crisis, and solve the agricultural raw material problems especially in jute and cotton. Nearly 45% of the resources were designated for agriculture while industry got modest of 4.9%. Therefore, the focus was to maximize the output from agriculture which would then provide the impetus for industrial growth. Agricultural production increased dramatically. Hence these were the causes for giving more emphasis on agricultural land, as agricultural land and agricultural production was the source of industrial growth.

The film also shows the rural-urban as dichotomous categories, has differentiated the two at various levels including occupational differences, environmental differences, differences in the sizes of communities, differences in the density of population, differences in social mobility and direction of migration, differences in social stratification and in the systems of social interaction.

The word rickshaw originates from the Japanese word jinrikisha, which literally means "human-powered vehicle". Hand-pulled rickshaws do exist in a few pockets and towns of India and film shows the Kolkata rickshaw puller life. As of 2005, the last sizeable fleet of rickshaws can be found in Kolkata (Calcutta), where the rickshaw-puller union resisted prohibition.

Indra is the King of Devas and Lord of Heaven or Svargaloka in Hindu mythology. He is also the God of War, Storms, and Rainfall. Indra is one of the chief deities in the Rig-Veda.

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Daniel Thorner: "Maliks and money-lenders-their role" pp.331-332 (in A. R. Desai 'Rural Sociology in India', 2011, Popular Prakashan). Thorner gives heading Maliks and Money Lenders- Their Roles but I have modified and given Malik and Kisan relationship.

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