

Image and Poetics in Raj Kapoor's Movie "Shree 420"

Summary

The article is concerned with song-and-dance sequences in Hindi cinema. The sequences are seen as both aesthetical and functional units. Song-and-dance sequences is a consequent result of local Indian theatres (eg. *Nautankī*, *Tamāsā*) and the *rasa* theory. Notwithstanding, the interludes have substantial functions to the plot of the film. The following ones are to be mentioned: first, song-and-dance interludes figure as transitional pieces between different episodes of the film; second, the sequences create associative links as well as subtext, third, film songs give additional information about characters. The songs could be also seen as

strong ideological tools. Considering these functions, the analysis of "Shree 420" (1955, directed by Raj Kapoor) songs was made. It emerged that image and poetics are complementary aspects. The correct cognition of Hindi grammatical forms strenghtens the significance of song-and-dance interludes. Same as the film itself, the songs articulate ideas of Jawaharlal Nehru and Mahatma Gandhi. The socialist vision should be realised on the basis of rural-type community. Song-and-dance interludes represent the ideal of rural India and corrupted West. Through the medium of songs the new national identity is also constructed.

Keywords: hindi cinema, Gandhi, the cinema music, Nehru, socialism.