

## ***Indian Cinema's Original Rebel Hero – Dev Anand***

### ***Dev Anand – pierwszy buntownik kina indyjskiego***

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#### **Keywords**

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#### **Słowa kluczowe**

Bohaterowie literatury, *film noir*, bohater buntownika, kino indyjskie, John Garfield, Dev Anand.

#### **Abstrakt**

W literaturze, a do pewnego stopnia w filmach, bohater wydaje się być człowiekiem o niezwykłych zdolnościach i dobrym sercu. Antybohater również ma nadprzyrodzone moce, ale jego motywy mogą być podejrzone. Filmy noir z późnych lat trzydziestych i wczesnych czterdziestych przedstawiły bohatera, który próbował zrobić coś dobrego, jednak jego przeszłość była mniej niż idealna, a jego działania, choć w dobrej sprawie, mniej niż heroiczne. Taki bohater – bohater buntownik – był egocentryczny i często kierowany przez żądzę pieniądza, zemstę lub pożądanie. James Cagney, John Garfield i Humphrey Bogart byli przykładami bohatera buntownika w kinie amerykańskim. Spośród trzech indyjskich legend filmowych lat pięćdziesiątych i sześćdziesiątych – Dilip Kumar, Raj Kapoor i Dev Anand – Dilip Kumar i Raj Kapoor zawsze byli pozytywnymi postaciami natomiast Dev Anand był bardziej odważny w wyborze ról i często grał postacie związane z przestępczością, hazardem i mafią. Wykorzystując analizę kontekstualną, artykuł ten śledzi rozwój postaci bohatera buntownika i analizuje role Dev Ananda jako jednego z pierwszych takich bohaterów w kinie indyjskim.

### Abstract

In literature, and to a certain extent, in films, a hero is larger than life human with extraordinary powers and a kind heart. An anti-hero too has supernatural powers, but his motives can be suspect. The *noir* films in the late 1930s and early 1940s introduced a hero that was trying to make good, however, his past was less than perfect, and his actions to justify the results were less than heroic. This kind of hero—a rebel hero – was self-centered and often driven by worldly gains, revenge, or lust. James Cagney, John Garfield, and Humphrey Bogart exemplified the rebel hero in American cinema. Among the three Indian screen legends of the 1950s and the 1960s – Dilip Kumar, Raj Kapoor, and Dev Anand – Dilip Kumar and Raj Kapoor were always the all-good heroes. Dev Anand was more daring in his choice of roles and often portrayed characters involved with crime, gambling, and gangsters. Using contextual analysis, this paper traces the development of the rebel hero phenomenon and Dev Anand as one of the early rebel heroes of Indian cinema.

## Indian Cinema's Original Rebel Hero – Dev Anand

### 1. Heroes in Literature

In the classical approach to the structure of dramatic writing, Aristotle placed supreme importance on the plot; characters were secondary to the storyline. Theatre historian, Oscar G. Brockett asserted, “The plot is the first principle, and, as it were, the soul of a tragedy; Character holds the second place”. (Brockett, 1987: 45). A great deal has been devoted to the analysis of and types of plots. For nearly two thousand years, the position of the plot remained unchallenged. It was not until the dramatists of the late 19<sup>th</sup> century, e.g. Henrik Ibsen and Anton Chekhov who wrote tragedies relying on characters rather than plots that the focus was diverted to the characters. The 20<sup>th</sup> century saw a further departure from Aristotle's position when playwrights and screenwriters based their material on strong characters rather than the circumstances of the plots that determined the destinies of the characters.

With a new emphasis on character, the spotlight shifted from the types of conflicts to the types of characters – mainly the types of heroes. The popularity of film *noir* of the late 1930s turned the conventions of storytelling upside down. *Film noir* relied on narration by the main character, glamorously photographed leading ladies, low-key high-contrast night scenes, a seductive femme fatale, and a leading man who was less than a perfect hero or a gentleman. In *film noir*, trust and honesty were rare. No one could be trusted, and betrayal and seduction were the common currency. Protagonists, antagonists, heroines, and the vamps were all engulfed in darkness. No one was above suspicion, and everyone was anxious, restless, and cautious. The masculinity of the hero rested on shaky grounds and was easily derailed by someone pretending to a damsel in distress (Nichols, 2010: 250). Unlike the traditional hero who stood for justice and was receptive to love, the heroes of *noir* films were driven by greed, self-interest, and used women for their pleasure and purpose.

*Film noir* gave rise to a new kind of hero – the rebel hero – an anti-hero but someone that could be reformed and set on the right path. Unlike the classical, virtuous, and lawful heroes such as the ones played by John Wayne and Gary Cooper, the rebel hero was not always brave, selfless, upright, or unyielding. This new breed of heroes came into prominence with the *noir* characters often played by actors such as James Cagney, Humphrey Bogart,

and Robert Mitchum.<sup>1</sup> James Mason portrayed similar characters in the British and some American films of the same era. Mason, the smooth-talking, career villain, deserves a mention as his films such as *Odd Man Out* (1947), *Caught* (1949), *The Reckless Moment* (1949), *The Man Between* (1953), and *Bigger Than Life* (1956) have become *noir* standards by which other films are judged (Thomson, 2009).

This band of unruly characters was led by one of the early method actors of cinema – John Garfield, and maverick film directors – Nichols Ray<sup>2</sup> (Eisenschitz, 1990), and Michael Curtiz<sup>3</sup> (Robinson, 1993; Rode, 2017).

A rebel hero differs from the epic heroes or the tragic heroes in several aspects. Unlike, for instance, James Bond, a rebel hero is not willing to confront the danger fearlessly. He is reluctant and unwilling. Unlike a classical hero such as King Arthur, the rebel hero is selfish and unwilling to risk his life for the sake of others. Unlike an all-good, and always-good hero, a rebel hero has a history of not always having been on the right side of the law. He is less than perfect and has faults like ordinary people. He is a lonely person filled with self-pity and self-doubt. He neither trusts others nor cares much for the well-being of others around him. If necessary, unlike the traditional heroes, to save his own life he will readily sacrifice another person. Nor would he hesitate to court another man's wife. He has no scruples. One is never certain of his background or his motives. He is cynical and trusts no one and is ready to break the law for his personal gratifications.

## John Garfield

John Garfield (1913–1952) studied acting under Lee Strasberg and Stella Adler in the New York theatre. He was among the first to bring to the screen the method acting associated with actors such as Marlon Brando, James Dean, and Lee J. Cobb, and directors like Elia Kazan to the postwar American cinema. Garfield was the embodiment of a rebel hero in *The Postman Always Rings Twice* (1946), *Body and Soul* (1947), *He Ran All the Way* (1951), and many other films.

A rebel hero is selfish and unsympathetic to the sufferings of the others. In *Dust Be My Destiny* (1939) Garfield as Joe Bell – a convict about to be released – tells the warden: *I'm sorry I was chump enough to think that cops would believe a nobody like me when I told them I was only trying to help a guy*

<sup>1</sup> Film critic Roger Ebert called Robert Mitchum “the soul of *film noir*” (1993).

<sup>2</sup> Some noteworthy films by Nicholas Ray include: *They Live by Night* (1947), *In a Lonely Place* (1950), *Johnny Guitar* (1954), and *Rebel Without a Cause* (1955).

<sup>3</sup> Michael Curtiz's films most relevant to the theme of this paper include *Casablanca* (1942), and *Mildred Pierce* (1945).

who was shot. I should have kept my nose out of trouble. Don't worry, warden, I'm wised up now. Cause no matter what happens, or who gets hurt, from now on, Joe Bell runs the other way.

Nor does a rebel hero expect any breaks, favors, or handouts from anyone. In the same film, Garfield tells his companions: *Nobody gives guys like us a break*. When he is falsely accused of murder, his wife asks him, "What're you going to do?" His response: "What do you mean what I'm gonna? What I've done when in a spot. Run!"

In another early film, Garfield playing a boxer, shows his cynicism with a comment, "Nobody's got friends".

His manager/promoter protests, "What do you mean 'nobody's got friends, aren't I your friend?"

Garfield: "Sure, you get 50 percent of my money, you're my friend".

Rebel heroes have little respect or concern for others – including women. In a 1946 film, *Nobody Lives Forever*, Garfield as a con man warns his leading lady: *I don't want to get rough with you unless I have to!*

In the same film, his character admits: *People like me don't change*.

*Body and Soul* (1947), considered one of the best boxing films, offers several examples of the characteristics common in the rebel heroes. Garfield plays a boxer named Charlie Davis. Being a loner and wanting to expect or accept help from others, tells his mother to send away a social worker who offers to help Garfield's mother. Garfield yells at the social worker: "We don't want any help. Tell them we're dead. We don't want any help".

Rebel heroes have no scruples. As a small-time hoodlum in *Body and Soul* (1947), Garfield, asks his manager to get him booked for a fight that he can lose and make money by betting on his opponent. His mother disapproves. She protests, "I forbid, I forbid. Better buy a gun and shoot yourself".

Garfield's cynical response: "You need MONEY to buy a gun!"

At the close of *Body and Soul* (1947) when Charlie Davis, decides to go against the 'fix' of the match and tells his promoter: "Get yourself a new boy. I retire".

The promoter: "What makes you think you can get away with this?"

Charlie Davis: "What are you gonna do? Kill me? Everybody dies".

John Garfield died in 1952 at the young age of 39. Since his films have not been widely circulated, he has remained somewhat unrecognized and underrated by the moviegoers of the past sixty years. Consequently, Garfield is not as well-known as a rebel hero as, for instance, Humphrey Bogart playing Rick

Blaine in *Casablanca* (1942)<sup>4</sup>. Below are some examples of Bogart as a rebel hero in *Casablanca*.

### Humphrey Bogart as Richard Blaine in *Casablanca* (1942)

The police inspector Renault (Claude Raine) comments on the somewhat shady background of Richard Blaine: “*I have often speculated on why you don’t return to America. Did you abscond with the church funds? Did you run off with a senator’s wife? I like to think you killed a man. It’s the romantic in me*”.

Blaine’s non-committal response: *It was a combination of all three.*

An officer of the Third Reich asks Blaine, “*What is your nationality?*”

Blaine’s elusive rejoinder, “*I’m a drunkard,*” reveals his unwillingness to volunteer any information about his past.

His lady friend, Sasha, asks, “*Where were you last night?*”

Blaine: “*That’s so far back; I don’t remember.*”

Sasha: “*Where will you be tonight?*”

Blaine: “*I don’t make plans that far ahead.*”

On his being self-centered and selfish, Blaine has this to say: “*I stick my neck out for nobody,*” and later in the film, “*I’m the only cause I’m interested in.*”

His self-pity and self-loathing are evident when a young Bulgarian refugee, who is willing to sleep with the police inspector to secure exit visas for herself and her husband, asks Blaine: “*Oh, Monsieur, you are a man. If someone loved you very much so that your happiness was the only thing she wanted in the whole world, but she did a bad thing to make certain of it, could you forgive her?*” Blaine replies: “*Nobody ever loved me so much.*”

His self-destructiveness come through when his old lover, Ilsa Lund (Ingrid Bergman) pulls a gun on him, he moves a step closer to her and says, “*Go ahead and shoot. You’ll be doing me a favor.*”

### Rebel Heroes of Indian Cinema

Indian cinema has had its share of *film noir* and rebel heroes. A cycle of popular Hindi *noir* films, almost all set in contemporary Bombay (now Mumbai), regularly featured many of the characteristic elements of Hollywood *film noir*, including heroes (most consistently embodied throughout the period by the suave star Dev Anand) who skirted the border of legal and

<sup>4</sup> All references to dialogue from *Casablanca* (1942), scripted by Julius Epstein and Philip Epstein, are from the film’s script available from <http://www.vincasa.com/casabla.pdf>

illegal activity. Like their counterparts in American *film noir*, these men were streetwise and confidentially negotiated swanky nightclubs featuring alluring *femmes fatales* (often explicitly Westernized through signifiers such as clothing, and smoking,) as well as the semi-illicit temptations of alcohol and gambling. (Creekmur, 2014).

However, long before there was Nana Patekar – the ‘*ever-agitated man*’, or Amitabh Bachchan as the ‘*angry young man*’ or Dharmendra as the ‘*garam*’ (hot) leading man, there was Dev Anand, an actor equally successful as a romantic leading man as well as the rebel hero of the Golden Age of the Indian cinema – 1940s–1960s (Rajadhyaksha & Willemen, 1999; Gokulsing & Dissanayake, 2004). The triumvirate that dominated the Hindi screen in those decades consisted of three megastars – Dilip Kumar (1922– ), Raj Kapoor (1924–1988), and Dev Anand (1923–2011).

Dilip Kumar played the tragic hero who sacrificed his love and (often) his life for the happiness of the woman he loved. Kumar’s audience did not expect him to compromise his principles or ever do anything unethical. In an early film, *Aan – Pride* – (1952) he kidnaps the woman he loves. It turns out she loved him too. In *Amar – The Immortal* – (1954), he takes advantage of a poor girl, repents, and punishes himself. In *Ganga Jamuna*<sup>5</sup> (1960), he plays a simple-minded dacoit (Ganga) who pays for his ill-doings with his life at the hands of his brother, Jamuna (Nasir Khan). Between 1944 and 1998, the years while Kumar was active, he appeared in 62 films and set the standard for a tragic hero and a self-destructing protagonist.

Raj Kapoor cultivated an image similar to that of Charlie Chaplin and often played a naïve and poor man who was always honest. He acted in nearly 70 films and there was never any doubt about Kapoor’s motives or intentions. In this regard, both Kumar and Kapoor were classical heroes.

## Dev Anand

Dev Anand was born in Gurdaspur (India) in 1923. He attended the Government College in Lahore (now in Pakistan) and earned a B.A. in English Literature. In this respect, Anand was a better-educated actor than his two contemporaries – Dilip Kumar and Raj Kapoor. However, like Kumar and Kapoor, he too moved to Bombay in the early 1940s in search of film work and fame. Bombay was, and to a certain degree remains, the film capital of India. In 1946, Anand was cast in a film about Hindu-Muslim unity – *Hum*

<sup>5</sup> *Ganga* is the Hindi word for the river Ganjis and *Jamuna* is the second big river in India. In the movie, *Ganga Jamuna* (1960), the two brothers were names Ganga and Jamuna.

*Ek Hain* (We are One). While shooting the film, Anand befriended the film's choreographer – Guru Dutt. Anand and Dutt made a pact: *If Dutt were to direct a film he'd cast Anand as the lead, and if Anand got to produce a film, he'd have Dutt direct the picture* (Bali, 1999). Because of his looks and figure, Dev Anand was often referred to as Gregory Peck of the Indian cinema. As a romantic lead, Dev Anand was, stylish, elegant, handsome, and gentlemanly. With his head tilted head, a cigarette hanging delectably between his lips, Anand delivered his saucy dialogues with a charming smile. Anand's speech pattern and his smile became his inimitable trademarks (Kapoor, 2019).

Dev Anand took risks with his image and career and carved a distinct place for himself by playing the roles of delinquents such as a pickpocket, a dacoit, a black marketer, a smuggler, a crook, or a gambler (Kapoor, 2019). Anand, however, was always a gentleman. And when he was not, for instance, in *House No. 44* (1955), he aspired to become one. In over 65 years, Anand would appear in 114 films.

Between 1946 and 1948, Anand acted in six films. None was a success with the viewers. He finally had a hit in 1948: *Ziddi* (The Stubborn). Following the success of *Ziddi*, Dev Anand launched his own production company – Navketan Films in 1949. The first venture was released in 1949. The film was titled, *Afsar* (Officer) – an adaptation of Nikolai Gogol's *The Government Inspector General*. *Afsar* (1949) was directed by Anand's elder brother, Chetan Anand. For the next project, *Baazi* (Gamble), Anand brought Guru Dutt to direct. *Baazi* (1951) was Guru Dutt's directorial debut and the beginning of the Dev Anand as a rebel hero. As Jain (2012: 104) observes: "Not as sexily cynical as Robert Mitchum or sourly charismatic as Humphrey Bogart, Dev Anand managed to be 'dark enough' to make the *desi* (local) *noir* movie work".

The film, *Baazi*, was inspired by an American film, *Gilda* (1946), featuring Glen Ford and Rita Hayworth. Just as Johnny Farrell (Glen Ford) was caught cheating in *Gilda*, Madan (Dev Anand) is caught cheating in *Baazi*. Madan is out of work and living in a shanty with his younger sister who is suffering from tuberculosis. Desperate for money and unable to find any honest work, takes a job at a nightclub as a card shark, and cheats the customers to wins for the club's owner.

A dancer at the club (played by Geeta Bali) falls for him. Madan is tempted, but his attention is diverted to a young idealist doctor, Rajni (Kalpana Kartik) who opens a hospital in his neighborhood and treats the poor people for free. Rajni treats Madan's sister. Rajni and Madan fall in love. The dancer becomes jealous realizing that Madan has become romantically involved with Rajni. Rajni's father (K.N. Singh) disapproves of the friendship as he sees Madan



as a petty criminal and hires an assassin to kill Madan. The dancer steps in and takes the bullet that was intended for the protagonist and dies. Madan is arrested for her murder. An investigator sets a trap and gets Rajni's father to admit that he had hired the killer and is finally sent to prison for conspiring to murder. Madan is sentenced to three months in prison for gambling. Once released from prison, Madan is reunited with Rajni. With Dev Anand as a likable rogue in *Baazi*, Indian *film noir* found its rebel hero.

In the same year, 1951, when *Baazi* became a hit, Dev Anand's romantic film *Aaram* (Comfort), was equally successful. The following year, Guru Dutt directed Anand again in a crime drama – *Jaal* (The Trap). Anand plays a heartless gold smuggler, Tony, who is ready to sell off a village girl, Maria (Geeta Bali) to a pair of Arab human traffickers. While in *Baazi* (1951), Madan was drawn into gambling and crime to raise money for his sick sister, there is no such motive for Tony's all-bad character. At the end of the film, Maria convinces him that he should give himself up to the police, pay for his crimes, and when he is released from prison, she would be waiting for him. Tony surrenders to the police.

*Jaal* was loosely based on an Italian film, *Bitter Rice* (1949) that was directed by Giuseppe De Santis. *Jaal* not only cemented Guru Dutt's position among the top directors in India, but it also established Anand's style of rapid-fire dialogue delivery which has been imitated often, but none has could match Anand's charm, his smile, and his song-like speech pattern. *Jaal* was a huge commercial success. 1952 turned out to be a good year for Dutt and Anand. In the same year, Anand played in two romantic films, *Tamasha* (Game), a comedy, and *Aandhiyan* (Cruel Winds).

Following the paths of a romantic hero as well as a rebel hero, Anand scored another big hit in 1955 with *House No. 44*. As Ashok, penniless, and homeless, he sleeps on the streets and picks pockets. When the rightful owner of a wallet confronts him, Ashok says, "*Here's your wallet. Count your money. It's all there except one bill that I gave to my partner to buy food. If you want to report it to the police, a plainclothes detective is right there. Go ahead*".

The owner of the wallet asks: *What do you do?*

Ashok replies, "*Nothing. Everything. Money makes one do anything*".

And when he needs money, he turns an informer on a man who once helped him.

Near the end of the film, Ashok faces the revolver of the leader of the gangsters who threatens to kill him. The self-destructive Ashok declares: "*You can't frighten me with death. The life that you have allowed me so far is not living but dying. I have escaped that life and will escape it again. Dying at your hands will be like getting a life*".

During a career that spanned six decades, Anand also produced 35 of his movies, directed 19, and wrote the scripts for 13.

Indian films made during the 1940s, 1950s, and the 1960s included songs and dance sequences. Indian *noir* was no different. However, the lyrics in the *noir* films emphasized self-pity, isolation, and distrust.

*Every time I sigh  
It's a tsunami  
You see it all  
And pretends not to see.*  
(*Kaala Bazaar* – Black Market). Lyrics: Shailendra.

*There may have been some  
Who received the love in return for their love.  
Whenever I sought happiness  
I received garlands of thorns.*  
(*Pyaasa* – The Thirsty). Lyrics: Sahir Ludhianvi.

*Sometimes I laugh at myself  
Sometimes at my circumstances.  
Why do I continue to live?  
Who for?  
Questions like these make me cry.*  
(*Hum Dono* – Two of Us). Lyrics: Sahir Ludhianvi.

The dance sequences, especially those in the night clubs featuring the seductive women trying to persuade the leading men into the lure of gambling, alcohol, sex, and crime depicted the entrapment of the leading men. In *Baazi* (1951), the dancing girl throws a net around the leading man, and as she circles around him, she traps him in her net. The lyrics of the song are:

*Why be bashful?  
Why worry?  
King of my heart,  
Come closer to me.*  
Lyrics: Sahir Ludhianvi.

Appendix I lists Dev Anand's movies that dealt with crime, the underworld, and the *noir* side of Bombay and Anand as a faceless and homeless individual lost in the crowds of the metropolis.

## Conclusions

Long after Robert Mitchum, Humphrey Bogart, and John Garfield were gone, the American cinema continued to produce the rebel heroes in the form of Clint Eastwood, Jack Nicholson, Denzel Washington, and Leonardo DiCaprio. Similarly, the Indian cinema has also produced some megastars since the 1980s that have successfully played both sides of the street. The two most prominent names in Indian cinema since the 1980s are Dharmendra and Amitabh Bachchan. Both delivered hit films as romantic leads as well as playing the characters involved with the underworld. Following their lead, the three men that have led the Indian film industry during the past 20 years are Salman Khan, Aamir Khan, and Shah Rukh Khan. They have also demonstrated that they can play the lovers as well as the shady characters. The purpose of this paper is not to dent the talent and ability of the actors of the younger generation. Nor is it to suggest that one actor is better than another. It is, instead, to set the record straight that there was one actor, Dev Anand, who dared to take chances; he succeeded, and others followed in his path. Some of the younger actors are better trained, have access to more recent technology to assist in their work, and have been financially more successful than Dev Anand.

In his late 80s, Dev Anand continued to make films. Soon as he completed one project, he moved on to the next. When he was hired as an actor, he entertained his audience. When he produced and directed, he was also a thinly disguised reformist. The Indian film industry is also indebted to Anand as a mentor of new talent. There is a long list of performers, directors, musicians, and technicians that got their initial start in Anand's films.

Anand never lost sight of his responsibility to his audience. In one of his last interviews, he summed up his role as an entertainer with these words: "A star should never show himself as old in a film. He should not use a stick or have white hair or be stooped. It is not fair to those who come to see him on screen. He should always remain a star" (Jain: 2012, 101).

On the passing of Dev Anand, a film director and a scholar of Indian cinema, Karan Bali, wrote: "Of course, we are all mortal but if there's one person whose passing one is unable to take at all, it is Dev Anand. He was so full of living life to its fullest – the man was life itself... no one can believe he's gone... like Alfred Lord Tennyson's *brook*, men may come, and men may go but Dev Saab would go on forever!" (Bali, 2012). Despite Anand's bad-boy portrayals in dozens of films, he remains one of the most loved and admired actors of Indian cinema. Dev Anand's physical resemblance to Gregory Peck did not end with their looks. Like Peck, Dev Anand was and still is equally admired as an idol by men and women.

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APPENDIX I – Selected List of Dev Anand’s crime-related Films

Year	Title	Dev Anand as	
1951	<i>Baazi</i> (Gamble)	Actor, Producer	
1952	<i>Jaal</i> (The Trap)	Actor	Inspired by an Italian film <i>Bitter Rice</i> (1942)
1955	<i>House No. 44</i>	Actor, Producer	
1956	<i>Pocket Maar</i> (Pickpocket)	Actor	
1956	<i>C.I.D.</i>	Actor	
1957	<i>Dushman</i> (Enemy)	Actor	
1957	<i>Barish</i> (Rain)	Actor	Based on the American film <i>On the Waterfront</i> (1952)
1958	<i>Kala Pani</i> (Life Imprisonment)	Actor, Producer	Filmfare Award – Best Actor
1960.	<i>Kala Bazar</i> (Black Market)	Actor, Producer	
1960	<i>Jaali Note</i> (Counterfeit Money)	Actor	
1960	<i>Bombay Ka Baboo</i> (Gentleman from Bombay)	Actor	
1962	<i>Baat Ek Raat Ki</i> (Tale of One Night)	Actor	
1965	<i>Guide</i>	Actor, Producer	Filmfare Award – Best Film; National Film Award – Best Film; nominated for the Best Foreign-language Film at the Academy Awards.
1967	<i>Jewel Thief</i>	Actor, Producer	
1970	<i>The Evil Within</i>	Actor	
1970	<i>Johny Mera Nam</i> (My Name is Johny)		
1971	<i>Gambler</i>	Actor	
1973	<i>Shareef Badmaash</i> (An Honest Scoundrel)	Actor, Producer	
1973	<i>Chhupa Rustam</i> (Dark Horse)	Actor	

1973	<i>Joshila</i> (Spirited)	Actor	
1974	<i>Amir Garib</i> (The Rich and the Poor)	Actor	
1975	<i>Warrant</i>	Actor	
1976	<i>Bullet</i>	Actor	
1978	<i>Des Pardes</i> (Home and Abroad)	Actor, Producer, Writer, Director	
1980	<i>Lootmaar</i> (Looting)	Actor	
1991	<i>Sau Crore</i> (1 Billion)	Actor, Producer, Writer, Director	
1994	<i>Gangster</i>	Actor, Producer, Writer, Director	
1996	<i>Return of the Jewel Thief</i>	Actor	
2011	<i>Chargesheet</i>	Actor, Producer, Writer, Director	