|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Stefan | [Middle name] | Borsos |
| [Enter your biography] | | | |
| Universität zu Köln [University of Cologne] | | | |

|  |
| --- |
| **Your article** |
| Kaagaz Ke Phool (1959) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| *Kaagaz Ke Phool* (1959) was the first Indian film shot in CinemaScope, and was the last official work by actor/director/producer Guru Dutt, who refused to take directional credit for the film after its commercial failure upon its release in 1959. The story, most often understood in quasi-autobiographical terms, concerns a director shooting another filmic version of the Bengali novel *Devdas* (most famously adapted in 1935 and 1955 by P. C. Barua and Bimal Roy respectively) while struggling with the separation from his wife and daughter, and his budding relationship with the actor playing Paro. A companion piece to *Pyaasa* (1957), the dark, melancholic mood is partly attributed to the film’s imaginative black-and-white photography, created by Dutt’s key collaborator and director of photography V. K. Murthy. The delicate chiaroscuro effects and complex mise-en-scène conceived by Dutt and Murthy evoke the expressionist style of classical Hollywood productions like Orson Welles’ *Citizen Kane* (1941). After *Kaagaz Ke Phool*, Dutt produced *Chaudhvin Ka Chand* (M.Sadiq, 1960) and *Sahib Bibi aur Ghulam* (Abrar Alvi, 1962). Dutt committed suicide in 1964. Today, Guru Dutt is seen as a major, albeit eccentric figure in Indian Popular Cinema, with *Kaagaz Ke Phool* remaining his most radical expression. |
| *Kaagaz Ke Phool* (1959) was the first Indian film shot in CinemaScope, and was the last official work by actor/director/producer Guru Dutt, who refused to take directional credit for the film after its commercial failure upon its release in 1959. The story, most often understood in quasi-autobiographical terms, concerns a director shooting another filmic version of the Bengali novel *Devdas* (most famously adapted in 1935 and 1955 by P. C. Barua and Bimal Roy respectively) while struggling with the separation from his wife and daughter, and his budding relationship with the actor playing Paro. A companion piece to *Pyaasa* (1957), the dark, melancholic mood is partly attributed to the film’s imaginative black-and-white photography, created by Dutt’s key collaborator and director of photography V. K. Murthy. The delicate chiaroscuro effects and complex mise-en-scène conceived by Dutt and Murthy evoke the expressionist style of classical Hollywood productions like Orson Welles’ *Citizen Kane* (1941). After *Kaagaz Ke Phool*, Dutt produced *Chaudhvin Ka Chand* (M.Sadiq, 1960) and *Sahib Bibi aur Ghulam* (Abrar Alvi, 1962). Dutt committed suicide in 1964. Today, Guru Dutt is seen as a major, albeit eccentric figure in Indian Popular Cinema, with *Kaagaz Ke Phool* remaining his most radical expression. |
| Further reading:  (Cooper)  (Cooper, In Black and White. Hollywood and the Melodrama of Guru Dutt)  (Doraiswamy)  (Dwyer)  (Kabir)  (Khopar and Gokhale)  (Raghavendra)  (Rahadhyaksha and Willemen)  (Sengupta)  (Vasudevan) |