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Movies

Rang De Basanti
I am Kalam

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An ideal scenario for observing social hierarchy and language use:-

The interaction is taking place casually in an emotionless state and without getting any personal feelings involved

We can compare the interaction when the same person talk to different people (preferably of same age) in a different way, depending on their social value

One such perfect scenario can be seen in my second movie “I am Kalam”

<https://www.youtube.com/watch?v=gZy4vIGf7MY> at 22:20

Another example can be seen in Rang de Basanti when a character call her mother by simple using “Tu” while the same character call his friend’s mother by “aap”

Opening Scene

INT. LAHORE JAIL, BHAGAT SINGH'S CELL; 23 MARCH 1931—
EVENING

A strikingly handsome young man (BHAGAT SINGH) is reading Lenin's biography. As he hears the cell door unlock, he looks up. The door opens and JAMES MCKINLEY walks in.

भगत सिंह

ज़रा रुकिए, मिस्टर मकिनले! एक क्रांतिकारी
की दूसरे क्रांतिकारी से मुलाकात हो रही है!

BHAGAT SINGH

Just a minute, Mr. McKinley. One
revolutionary is meeting another!

He finishes reading and puts the book down.

भगत सिंह

थैंक यू। चलें?

BHAGAT SINGH

Thank you... Shall we go?

जेम्स मकिनले

काश सबकुछ इस तरह ख़त्म नहीं होता।

JAMES MCKINLEY

I'm sorry it had to end this way.

भगत सिंह

यह अंत कहाँ है मिस्टर मकिनले? यह तो
शुरुआत है। हमारे बाद और भी आएँगे,
और भी।

BHAGAT SINGH

This isn't the end Mr. McKinley. This
is just the beginning. There will be
others after we're gone, many others.

CLOSE-UP: JAMES MCKINLEY's eyes turn moist.

A conversation between jailor and a political prisoner

This first scene actually is very interesting, here
we can see that

James McKinley who is the jailor of
Lahore jail, have a rather respectful
Conversation with the criminal,
Beside being a terrorist Bhagat singh
Has gained some respect from
McKinley and he feels sorry for him
Which is not a usual choice of manner
By a jailor towards his prisoner

Bhagat singh also have a rather polite
In return, but still he does not use sir
And easily ask the jailor to wait for a
Minute, which is because he does not
Consider McKinley as his superior and
Reject to be submissive towards him.

All of the communication take place in Hindi

SUE's POV: She is hounded by cab drivers, hotel touts, travel agents, flower sellers, beggars, peacock feather sellers and other hawkers.

CLOSE ON: SUE walks out of the exit gate.

HOTEL TOUT

Hello Madam hotel arranger Madam. Big room, honeymoon suite is very sweet, Madam.

CARPET SELLER

Carpet Madam, genuine Indian! Drawing room...

PEACOCK FEATHER SELLER

(trying to catch SUE's attention)

Hello Madam...hello Madam...look...look. Madam, here!

MAP SELLER

(with maps around his neck and hands)

Indian globe. Real, correct map!

TRAVEL AGENT

Taxi Madam? Whole day, very cheap. Famous private travel agent. A/c inside, black window.

A foreigner and the sellers interaction

Unlike the last time, the interaction take place between two parties who don't know Each other personally, here the sellers or the Hawkers are pleading the foreigner to buy their stuff, the foreigner seem to be superior to The sellers at the particular environment setting , because she is seen as some one who the sellers are depended on and She is higher as she is richer, since the interaction in business, money matters here.

A group of fierce looking young men with saffron bandanas and armed with hockey sticks are pushing the revellers aside and tearing apart couples on the dance floor. A fiery looking youth [LAXMAN PANDEY] picks up the boom box and throws it on the ground.

लक्ष्मण पाण्डेय

ऐ बन्द करो यह नंगा नाच। कितनी बार
समझाया तुम लोगों को? देश की पूरी
संस्कृति भ्रष्ट कर दी है। हैं? चलो, निकलो
यहाँ से, चलो। चलो।

LAXMAN PANDEY

Stop this obscene dance! How
many times do I have to make
you understand this? Polluting the
culture of this country... Leave this
place right now. LEAVE!

असलम

वारनिंग क्या दे रिया है बे? तेरे को पसंद
नहीं, तू मत आइयो।

ASLAM

Who are you to warn us? If you
don't like it, don't come here.

लक्ष्मण पाण्डेय

तू चुप बे, साला पाकिस्तानी।

LAXMAN PANDEY

Shut up! You bloody Pakistani!

LAXMAN PANDEY rushes towards ASLAM, but DJ blocks his path. SUE looks on horrified. Everyone watches in tense silence. DJ and LAXMAN PANDEY glare at each other. LAXMAN PANDEY's companions pace up to stand beside him. KARAN and ASLAM join DJ.

An interaction between Students and a self proclaimed social worker

Here the interaction is more sort of between
Two parties with different social ideologies
Since that is the case, the money or the
employment of the people involved does not really
matter, what matters here is the
amount of muscle power that the parties
have, since the group in saffron are armed
They can use the impolite tone and talk like
A superior to the students. He call a student 'tu'
and ask him to stop talking and curse him

Awkward silence. KARAN turns to leave.

राजनाथ सिंहानिया

कुछ सोचा? अगले साल कौन सी अमेरिकन यूनिवर्सिटी जाओगे? मिशिगन यूनिवर्सिटी के मैनेजमेंट प्रोग्राम की काफी तारीफ सुनी है। फिर कार्नेगी मेलन है, व्हाटन् है...

करण

(बीच में)

यह लिस्ट मैं जानता हूँ।

RAJNATH SINGHANIA

Have you decided which American university you want to go to next year? Michigan University offers a fine Management programme. Then Carnegie Mellon, Wharton...

KARAN

(cuts in)

I know the list.

RAJNATH SINGHANIA's cell phone rings. He picks it up, irritated.

राजनाथ सिंहानिया

हैलो हॉं...

(करण की तरफ देखकर)

रुको...

(फोन पर)

ठीक से सुनाई नहीं दे रहा...बाद में फोन करो...बोला ना बाद में फोन करो।

He disconnects the phone.

राजनाथ सिंहानिया

मैं जानता हूँ कि तुम हर लिस्ट के बारे में बहुत अच्छी तरह जानते हो। लेकिन ज़िंदगी में कुछ ऐसे ही नहीं मिलता। उसके लिए प्लैनिंग करनी पड़ती है। हर सेकिंड एक नया इंसान पैदा होता है, इस देश के गटर में! कोई नहीं पूछता, ना सरकार, ना उनका भगवान...

(नौकर को)

नहीं चाहिए।

(करण को)

कुछ करो... नहीं तो इनकी तरह होकर रह जाओगे।

KARAN bristles; he's heard this a thousand times before.

करण

अब फिर से लेक्चर शुरू मत कीजिए, प्लीज़...

RAJNATH SINGHANIA

Hello...

(to Karan who's about to leave)

Wait...

(on the phone)

I can't hear you clearly...call me later.

RAJNATH SINGHANIA

I know that you know about the lists. But life doesn't just happen to you. You've got to plan it. Every second someone is born in this country. Nobody cares about them. Neither the government, nor their God.

(to a servant)

Take it away!

(to Karan)

Do something... Or else you will be one of them.

KARAN

Please, don't start with your lectures...

An interaction between a father and a son

Here again, Rajnath singhania is a rich and powerful man, but we can see that his son does not talk in a polite submissive way unlike the sellers who were selling their product to the foreigner, this is perhaps because the environment setting is a family and people can talk freely within their family without thinking of their face values, karan call his dad by aap and his dad uses tum.

राजनाथ सिंहानिया
एसएमएस जनरेशन। चार लाइन ज़्यादा क्या
हो गई, लेक्चर लगने लगता है।

RAJNATH SINGHANIA
SMS generation. Any conversation
that goes beyond four lines
becomes a lecture.

RAJNATH SINGHANIA's mobile rings. He checks the number on the
phone and holds it to his ear.

राजनाथ सिंहानिया
हाँ, हैलो भाई, यहाँ...ठीक से...अच्छा...हाँ ठीक
है, मैं बाहर जाकर बात करता हूँ।

RAJNATH SINGHANIA
Hello...the signal's weak here...give
me a second. Excuse me, Karan.

KARAN sighs deeply as he watches RAJNATH SINGHANIA walk out of
the room and into the balcony. A glass door separates them.

NOTE: The conversation that follows is shot in such a way that we are
sometimes near RAJNATH SINGHANIA, and at other times near KARAN.
The sum effect of this is that while the viewer hears the complete conversation,
KARAN is only able to get snatches of information.

राजनाथ सिंहानिया
हाँ, बोलो!

RAJNATH SINGHANIA
What is it?

राजनाथ सिंहानिया
अच्छा तो उनसे कह दो कि हमें यह सौदा
नहीं करना।

RAJNATH SINGHANIA
The deal is off then, we are not
interested.

राजनाथ सिंहानिया
देखो, तुम मेरा वक्त बरबाद कर रहे हो। एक
तो वैसे भी रशियन क्वालिटी का भगवान ही
मालिक है, ऊपर से यह अकड़। और उनके
लिए तो यह फायदे का सौदा ही है। उन्हें
बाज़ार में इसका आधा भी नहीं मिलेगा। वे
फैसला कर लें, हाँ या ना।

देखो भइया, जब इंडिया में डील होती
है, तो दूल्हे के साथ पूरी बारात भी खाती
है... और बैंड वाले भी... कुछ नहीं। उनको
बोलो पैसे भिजवा दें।

RAJNATH SINGHANIA
Please don't waste my time. You
know Russian quality is doubtful,
they can't afford to be arrogant.
Anyway, in the open market, they'd
not get anything close to the price
we're offering. They need to make
up their minds.

And you know how many fathers
there are to every deal in India. Tell
them no more negotiations. They
should wire the money to us.

An interaction between business men

Here we can see Rajnath having a conversation with the
other party over a phone and we can see that Rajnath is
particularly rude because he have an upper hand in a
business deal

The instrumental version of 'Abide With Me' plays. JAMES McKINLEY kneels before the altar, his eyes filled with tears. He's angry...with his government...with himself...with his God.

JAMES McKINLEY
How can this be your will, tell me... Tell me...
Tell me... How can this be the will of God?

A teardrop escapes JAMES McKINLEY's eyes. JAMES McKINLEY begins to recite the Lord's Prayer.

A Person who is confessing to God

In this particular scene, we can see McKinley using English for the first time in whole movie, this is because he is confessing his sins, he is sorry and he is questioning someone oh higher authority, but at the same time he know that the higher authority always want what's the best for him. There are many other factors responsible for the choice of language by McKinley while praying, like the fact that he has been raised this way

A boy gets a cup of tea, MISHRA pushes the cup towards LAXMAN PANDEY.

मिश्रा
बैठो... चाय पीयो।

MISHRA
Sit down... Have some tea.

LAXMAN PANDEY sits still.

मिश्रा
ज़्यादा इमोशनल होने की कोई ज़रूरत नहीं है। राजनीति में भावना का कोई स्थान नहीं है। पार्टी तुम्हारे बारे में बहुत कुछ सोच रही है। बहुत आगे जाना है तुम्हें...

MISHRA
Don't be so emotional. In politics there's no place for emotions. The party has big plans for you...

LAXMAN PANDEY erupts emotionally.

लक्ष्मण पाण्डेय
कहीं नहीं जाना है मुझे। कोई मतलब नहीं है मुझे आपकी पार्टी से भी और आप से भी क्योंकि आप भी बिक चुके हैं।

LAXMAN PANDEY
Big plans! I don't care either for your party or you since you have sold your soul.

MISHRA throws the hot tea on LAXMAN PANDEY's face. Party workers rush forward and a free-for-all fist fight begins. They beat LAXMAN PANDEY up.

Interaction between a party worker and his leader

Here, we can see that Mishra(who is the leader), simply commands Laxman, he does not even request and neither he care about the face values of Laxman
As he is superior to Laxman.

Observation

Factors affecting the language and pronouns used:-

1. Social Hierarchy
2. Relation/ Intimateness
3. Environment - Type of interaction taking place and where
4. Emotions

Kids are exception

Work Till now:-

Added more scenarios where social hierarchy is visible

Added another movie

What to do next:-

Scribe "I am Kalam",

Analyze scenarios from same

Properly Document the Observations made till now