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Reification and Social Critique of the Film, "Naya Daur"

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Abstract:

The film "Naya Daur", a blockbuster of its time and the second-highest-grossing Indian film behind "Mother India", released in 1957, was directed by B. R. Chopra and written by Akhtar Mirza. The songs of the film have been penned down by a famous progressive writer, Sahir Ludhianvi. First, in the film, although labour is endeavoured to be thingified and reified through the mechanisation of the factory and the replacement of a horse-cart with a bus, the importance of labour and worker-owner mutual relations has been established through collective efforts and the recognition of 'intersubjective relations.' Second, it challenges the hegemonic discourse of the nation (a reified institution) by giving voice to the marginalised. Third, implicitly, it critiques religion and marriage systems (reified institutions) through the character Shankar. The enduring relevance of the film in an age of artificial intelligence makes it a timeless piece with philosophical insight.

Keywords: Collective Efforts, Human Dignity, Indian Cinema, Labour, Reification.

Jackie Chen once asserted, “Cinema reflects culture and there is no harm in adapting technology, but not at the cost of losing your originality.” It is a powerful medium of communicating cultural ideas, individuals’ experiences, and debating with the political economy of a nation. The Bollywood films of the 1950s were written in direct response to the Nehruvian model of mixed economy. “The initial years following independence were marked by little industrialisation, low agricultural productivity, low levels of national per capita income, slow economic progress, along with significant levels of unemployment and underemployment. There were only a few cottages and small-scale industries, which perished amidst the adversities of colonial rule.” (Sen 700). In the first five-year plan from 1951 to 1956, the focus was on agriculture. In the second five-year plan from 1956 to 1961, the focus was on the private sector and rapid industrialisation. Many movies were directed in the 1950s, like “Mother India”, “Do Bigha Zamin”, “Shree 420” and so on, that questioned the socio-economic issues and helped in the nation-building process, but “Naya Daur” was written in direct response to the second five-year plan.

S. Chakravarty, in his book *National Identity in Indian Popular Cinema, 1947-1987* highlights the themes of Bollywood cinema just after independence in his chapter entitled “The Early Years of Nationhood.” Indian Cinema, just after independence, was a tool for developing the national identity. Although there was a diversity of religion, region, caste and language, the cinema presented a unified image of India exploring the theme of sacrifice and ethical duty and group efforts. Mother India, Do Bigha Zamin, and Naya Daur were written in the spirit of national Identity.

The film, “Naya Daur”, directed by B. R. Chopra and written by Akhtar Mirza, whose songs were written by Sahir Ludhianvi and whose music was composed by O. P. Nayyar, was “the second-highest-grossing Indian film behind ‘Mother India’” (Khemani). It explored the conflict between

humans and machines. Industrialisation was the cause of mass unemployment, removing the old labourers who were deft in traditional works. Although the movie "Naya Daur" was released in 1957, it has a strong relevance to the age of artificial intelligence. As machinery and technology in the industry lay off a large number of workers who were skilled in traditional work, AI threatens the jobs of developers, programmers, artists, and those who cannot go in hand with AI. Drivers are going to be replaced by automated cars. Clerk's post and call centres are going to be closed. AI threatens not only blue-collar jobs but also white-collar jobs. The same question of human dignity and human needs raised in the movie "Naya Daur" is raised in the age of artificial intelligence. "The human question seems to be pervading our lives again as advancements are being made in artificial intelligence technology." (Khemani).

Sayantani Sen, in his article "The Political Economy in India: 1951-1991", suggests that India, just after independence, faced many socio-economic issues like poverty, starvation, unemployment, little industrialisation, low per capita income, and slow economic growth. Although the economy of India was largely agricultural, 85% people depended on agriculture to make ends meet with less productivity. To increase agricultural productivity, the first five-year plan had focused on agriculture. To enhance economic growth, the second five-year plan had focused on rapid industrialisation and the mechanisation of small factories and industry with state intervention, targeting both inclusive development and economic growth. B. R. Chopra's film "Naya Daur (The New Era; 1957)" was "released against the background of the launching of the Second Year Plans, with its emphasis on rapid industrialisation" (Ghose 94).

Although the film "Naya Daur" asks the question of human dignity and human needs or the role of human beings in the age of mechanisation and technology, which makes it a timeless classic, there are a few critical works on it. First, it advocates for nationalism and the Nehruvian model of

socio-economic growth encompassing socialism, secularism, and rapid industrialisation. Dinesh Khemani, in his essay “Naya Daur” (1957), highlights the themes of human vs machine conflict, mixed economy of the Nehruvian model encompassing both communist (from Russia) and capitalist (from America) ideologies, in which industries were opened but regulated with state intervention. It also pinpoints the rural-urban dichotomy, the owner-worker relation and Hindu-Muslim friendship.

Second, it not only portrays the Nehruvian model of socio-economic development but also the Gandhian views toward India. Manu Sharma and Rakesh Bawa, in their article entitled “Nation Building Process and Hindi Cinema: A Case Study of *Naya Daur* (1957)”, show that the discourse of nation-building is examined through the movie in which conflicting ideologies are synchronised- traditional livelihoods with the mechanisation of factories and industries, old moral values with new progressive views, labour with capital, Gandhian ideology of self-reliance and group-efforts with Nehruvian model of development consisting of socialism, secularism and large-scale industrialisation. The movie is also highly symbolic. It stars Dilip Kumar as Shankar, representing an ideal citizen, Jeevan as Kundan, representing capitalism, Nazir Hussain as Seth Maganlal, representing socialism, and Vyjayanthi Mala as Rajni, representing moral strength and so on. It also deepens the national consciousness not only through the plot structure but also through songs like “Sathi haath badhana” representing the collective efforts (Gandhian ideology) of all in the development of the nation. It also pinpoints that the works of technology are to help people, not to replace them.

Third, it gives a voice to the marginalised who were overlooked in the development and mechanisation of industry and factories. It establishes a dialogue between the national ideology and the marginalised needs. Vikas Pathe, in his article entitled “Communication, Development and

Hindi Cinema: Reading of *Naya Daur,*" emphasises that, in post-colonial India, the film "Naya Daur" became a medium for communicating the nation-building ideology to the Indians while taking care of the voice of the marginalised. The marginalised were active agents, not succumbing to the mechanisation and industrialisation of society as a whole. This article advocates for the co-existence of both machine and labour in the factory. Songs like "Ye desh h vir jawano ka" and "Sathi hath badhana" emphasise the importance of collective efforts and patriotism.

Fourth, Anshu Pal in his article entitled "A Structuralist Analysis of the Popularizing Elements of the Film Naya Daur" asserts that while analysing the movie "Naya Daur" in the context of the Structuralist framework, various binary oppositions have been examined. Gender binary of Shankar and Rajni has been depicted in which Shankar represents the physically strong rural man having a strong personality, and Rajni represents the ideal rural woman who is supportive and innocent. The 'gemeinschaft' or communal society of Shankar and the 'gesellschaft' or associative society of Kundan have been displayed in binary opposition for the understanding of the village 'Karanpur'. The binary opposition of westernisation (seen in the portrayal of Kundan's attire and machinery of the factory), and Gandhism (seen in the use of Sarvodya and Hindu-Muslim cordiality) has been portrayed.

Though the film "Naya Daur" has been analyzed with various perspectives, but none have examined it through Lukacs' philosophical concept of R eification, which is connected to ontology. Mercuse's extension of the concept of reification to technology renders us an apt tool to analyse elements of "Naya Daur" with a new perspective. The impact of technology on labour and society as a whole is examined through this perspective.

Theoretical Framework:

Ontology is the study of what exists and what does not. Reification is a process that produces false consciousness through which we consider the existence of what does not actually exist. Institutions of all sorts are nothing but the phenomena of reification, that is, socially constructed, but conceived as natural and inevitable. Life is connected with the institutions of some form or another, and these institutions affect our personal, economic, social and political life.

Lukacs was one of the first intellectuals who raised the ontological problem of the *subject-object schema* through his concept of *Verdinglichung* (reification), which he had derived from *Warenfetischismus* (commodity fetishism) of Marx. About commodity fetishism, which sprang up after the advent of commodity exchange. Marx asserts that the owner-worker relation (one example of social relations) is not considered a mutually created relation, but discerned as a natural relation sprung up because of the commodity produced in the owner-worker industry. They (workers) consider their own labour, intellect, ability, etc., as a thing after the 'division of labour'. Here subject (workers) has been separated from the object (their labour and their skills). But Lukacs, expanding the domain of commodity fetishism and naming it reification, asserted;

> ... a relation between people takes on the character of a thing and thus acquires a 'phantom objectivity' an autonomy that seems so strictly rational and all-embracing as to conceal every trace of its fundamental nature: the relation between people. (Lukacs 83)

To Lukacs, reification was everywhere, ‘permeating every expression of life’ (Lukacs, 1967, p.84). It entered into the jurisdiction of law, literature, philosophy and what's not. To understand them, it is essential to know which subject is controlling them. To him, it is a 'plural subject', ‘a privileged

group'.

> …if it is a matter of understanding the house, social organisation, law, art, the state or any cultural and historical reality as a product of the subject and in permanent transformation, they should be referred to the groups which have made them. (Goldman)

The preliminary condition for the constitution of any institutions or social relations is, in Lukacs' view, 'empathetic engagement', and in the words of Honneth, is 'inter-subjective interaction'. This interaction has been obliviated by human beings because of the separation of the subject from the object. The identification of this interaction is what the latter calls 'recognition'. To Jameson, mass culture or 'culture industry' is 'the extension and application of Marxist theories of commodity reification' in which 'sexualization of our objects and activities' is set against high culture (Jameson 132). While analysing the advanced technological modern society, Mercuse asserts that technology and machinery are not neutral but rather the ideological tool of domination serving the rich and the dominant in making the social structure rational and all-embracing. Dehumanising the individuals, it engenders false consciousness through which individuals see their own abilities as parts of a machine.

Reification, being multi-dimensional, obscures subject-object opposition. Such obscurity leads to the construction of false consciousness through which we consider the naturality of socially created relations or institutions. Such relations embody hierarchy, identity, exploitation and so on in themselves.

Discussion:

The film "Naya Daur" has been examined at three levels- narrative, symbolic and linguistic in the light of Lukacs' philosophical concept of reification. Reification is the process by which human

relations (man-to-man relations), social structure (institutions) and human characteristics (labour, skills, love) are turned into things- objectified and treated as natural and inevitable. First, in the film, although labour is endeavoured to be thingified and reified through the mechanisation of the factory and the replacement of a horse-cart with a bus, the importance of labour and worker-owner mutual relations has been established through collective efforts and the recognition of ‘intersubjective relations.’ Second, it challenges the hegemonic discourse of the nation (a reified institution) by giving voice to the marginalised. Third, implicitly, it critiques religion and marriage systems (reified institutions) through the character Shankar. Emphasising the importance of Lukacs’ ‘empathetic engagement’, labour has been given a “unique place” as the film begins, it opens with Gandhi’s message on labour:

> “We are all leaves of the majestic tree whose trunk cannot be shaken off its roots, which are deep down in the bowels of the earth. In this, there is no room for machines that would displace human labor and that would concentrate power in a few hands. Labour has its unique place in the cultured human family… Dead machinery must not be pitted against the millions of living machines represented by the villagers scattered in the seven hundred thousand villages of India… Machinery to be well used has to help and ease human efforts…” (Pathe 283)

Through the above lines, it is clear that Gandhi was in favour of small modes of livelihood. Like Mercuse, Gandhi asserts that machinery and technology should be used “to help and ease human efforts”, and they should not be used for profit and control, concentrating the wealth in the hands of the few.

When the movie begins, it portrays different shots of different meanings one after the other. The shots are of a vast arid land representing that people of the village “Karanpur” cannot undertake

agriculture; of a train coming at the station; of a horse-cart or a tonga running on the road; of a temple where people of "Karanpur" in large numbers visit; of a train arrival on the station where horse-cart are waiting for passengers; of a forest where labourers are cutting down trees; of a lumber-yard factory, where workers are cutting timber with hands in the observation of Kundan (mill owner's son); once again of a lumber-yard factory, where workers are cutting timber with machine. These opening shots are quite critical for the understanding of the ideas of the village "Karanpur" and the development of the plot. Through these shots, it is inferred that there are two main types of livelihoods prevalent in the village "Karanpur"- driving a horse-cart and working in the lumber yard factory. The villagers are very religious. The sudden shift from manual labour to machines represents that a disruption is going to happen with the introduction of machinery in the village.

To Marcuse, machinery and technology are not neutral but rather tools used to control and gain profit. Before machines and technology, workers see their own labour as part of the machine. Labour, which is one of the characteristics of human beings, is considered to be an alienated entity. In the film "Naya Daur", there is a threat to traditional livelihoods with the introduction of machinery in the village. As soon as Kundan, the mill owner's son, introduces the machinery in the factory to control the economy of the village and to earn profit, he lays off all the workers who were deft in the traditional mode of working. The workers, working in the lumber yard factory and seeing themselves helpless before the machine, silently set out for a city for their livelihoods. Kundan also introduces a bus in the villages, threatening the livelihoods of horse-cart workers. Unlike the lumber-yard factory workers, who silently left for a city, Shanker, with other horse-cart workers, fights and challenges Kundan for a race between a horse-cart and a bus. Through their labours, they construct a shortcut road where only a horse-cart can travel. Before a race starts,

there is an important dialogue between the mill owner Seth Maganlal (advocating for socialism) and his son Kundan (advocating for capitalism):

> "Seth Maganlal: You are spreading havoc in Basti. I know everything. You are trying to buy the hunger and thirst of these poor people with the power of wealth. For your success, you want to stand by placing your feet on their dead bodies[1].
>
> Kundan: But I did not do any harm to them. Father. Nowadays, with the advent of machines and motors, the whole world is moving on the path of progress[2].
>
> Seth Maganlal: Shut up! You are defaming this thing in the name of motor, machine and technology. Our government also does not respect machines where handicrafts are harmed. Today, efforts are being made everywhere to ensure that the sound of machines does not fade away the noise of labour. But you wanted to do the right thing in the wrong way. Instead of making machines and motors a friend of the poor, you made them their enemy. The machine continues to do its work, and the poor continue to do their work. Why did you not find such a way? In today's world, it is man, not machine, who has progressed. Today, man has made a machine, whereas a machine has never made a man[3]."
>
> (*Naya Daur* 2:22:34- 2:23:31)

Here, Maganlal emphasises that the work of machinery is not to replace the poor workers but to help them. He advocates for the intermediary path in which machines and workers can work happily. He also advocates for the intermediary path between the "associative society" of Kundan and the "communal society" of Shanker (Anshu Pal). He emphasises the 'intersubjectivity' of worker-owner relations by stating, "…Whatever you get is due to their hard work. Whatever you give them, you give it due to their hard work. This is the division between two friends[4]…" Through

the ideological view of Maganlal and the collective efforts of Shankar and his class by making a shortcut road, winning the race and maintain a human dignity, endeavour to restore the lost value of labour in the age of mechanisation and technology. The labour has been de-reified and rendered a “unique place” in human history of development.

Second, it challenges the hegemonic discourse of the nation (a reified institution) by giving voice to the marginalised. Lukacs extended the notions of commodity fetishism by introducing the concept of reification in his work "History and Class Consciousness." The main idea of this work is reification, which has been used to understand the "history of institutions" and the formation of "imputed consciousness," or false consciousness, within the ontological concept of subject-object dualism. There are five major institutions: State, Family, Religion, Economy, and Education, which have been created by subjects or individual beings, but now these institutions(objects) control them. One institution is related to another, and they impact one another. In the film “Naya Daur”, the movie revolves around the institutions, the state (nation) and the economy, with a little explanation on other institutions. Through the film, reified institutions have been challenged. In the film, although technology and machinery deepen the structure of the economy, and the economy helps in the formation of national identity, the marginalised voices have been raised.

The films of the 1950s were “essentially Nehruvian.” Seeing the poverty, hunger, riots and slow economic growth, the then prime minister imagined a nation which is socialist, secular and sovereign. In the film, “Naya Daur”, the village, Karanpur, in which it was set, is a utopian village representing the ‘national identity’. Here, everyone lived in harmony and Hindu-Muslim cordiality and community friendship have been portrayed. The mill-owner Maganlal is a socialist advocating for the welfare of both workers and owners. The moment a capitalist Kundan, the factory owner’s son, came from the city in the absence of the owner, he replaced the labourers with a machine and

later on, he endeavoured to replace the horse-carriage with a bus. As the movie progresses, the Gandhian concepts of self-reliance and collective efforts are expressed. Manu Sharma and Rakesh Bawa also assert that conflicting ideologies are synchronised- Gandhian ideology of self-reliance and group efforts with the Nehruvian model of development consisting of socialism, secularism and large-scale industrialisation. The marginalized raise a voice against the Nehruvian economic model of development of 'rapid industrialization' by resisting the mechanization of the village by Kundan. The marginalized have been rendered a room in the formation of the nation. Through the movie, the labour of the workers, has been rendered a unique place in the formation of the nation.

Through songs penned down by Sahir Ludhianvi (a progressive writer and lyricist), the ideas of national identity have been portrayed. Vikas Pathe examines the songs of the film "Naya Daur." He rightly emphasizes that "Ye desh hai veer jawaano ka" portrays the feeling of patriotism; "Saathi haath badhaana", the Gandhian concept of collective efforts. The song, "Ye desh hai veer jawaano ka", painting "a heartening picture of India" (Manwani 139), talks about the pride and bravery of the nation-state and portrays the beauty of an Indian village.

> "This is the land of spirited youths
>
> Of beautiful, carefree inhabitants
>
> What does one say in praise of this nation,
>
> this country is the pride of the world…" (Manwani 139)

While constructing the shortcut road, mainly being constructed for horse-cart, the horse-cart labourers sing the song "Saathi haath badhaana" with "its call for unity amongst the proletariat" (Manwani 140). It pinpoints the importance of collective efforts or labour through which they can create their own path. It also foreshadows the power of labour. Through their labour, they construct

the shortcut road and win the race, enforcing Kundan to accept the demand of the workers and restoring the dignity of the workers. Sahir, influenced by the communism of Russia and China, advocates for communism. Some communist ideologies have been adopted. The five-year plan, against which the movie "Naya Daur" was written, was taken from the Soviet Union (USSR). The song, "Main Bambai ka babu" advocates for socialism and communism.

> "… I have come over here, my friend,
>
> Having travelled to Russia and China
>
> My message of great significance comes to you in jest
>
> Listen, listen carefully, to this magical song." (Manwani 141)

Third, implicitly, it critiques a religion and the commodification of the marriage system (reified institutions) through the character Shankar. The people of the village "Karanpur" are very religious. They often visit the temple. The love between Shankar (Dilip Kumar) and Rajni (Vyjyanti Mala) developed while visiting the temple. There is not much dialogue on religion. A pandit character Narayan (played by Radhakishan) is one of the important characters of the film. While talking to Munsiji, Pandit Narayan says that the latter can see the palm of the former if the former gives some money to the latter, representing the greediness of the latter. Further, in the movie, when Shankar with other workers were constructing the road, Pandit Narayan, after discussing with Kundan, put an idol of god in the ground, on the way of the road. While constructing the road, they dug into the ground and found the idol, prompting them to construct a temple on the way. Shankar asserts:

> "Go ahead, Kundan Babu, do your work. Temples and Shivalayas are built to show people the way, not to block the way… Shankar Shankar, what are you doing Babu? You want to shut me up. But listen to this, the work won't stop. When rich people like you don't get any work in return, then you think of fooling poor people in the name of God…Remember, not only humans, I will even carve a path through the heart of God. I will not be entangled in any gods or goddesses…[4]"

(*Naya Daur* 02:09:52-2:10:37)

While giving the brainstorming speech in favour of the construction of the road ahead, the co-workers of Shankar stop constructing the road in the name of God. Finally, Gopal, an enemy to Shankar and his village, gives away his own land for the construction of the road. In this way, the road is constructed. How, in the name of God, poor people are fooled is portrayed through the film. It also suggests how religion makes them helpless, and passive acceptance of religion was prevalent. Through the speech of Shankar, the reified institutions have been questioned.

Marriage is a legally or socially sanctioned union between two individuals that establishes rights, duties, and obligations between them. Marriage is a socially created institution that changes with time. In the movie, both Shankar and Krishna fall in love with Rajni, and both of them want to marry her. When both of them get to know that both of them love Rajni, instead of asking Rajni whom she loves, they decide who will get married to her by her offering of flowers to God. If Rajni offers white jasmine flowers to God, Krishna will get married to her and if she offers yellow marigold flowers to God, Shankar will get married to her. It signifies the objectification of love, and her opinion is overlooked. Further in the movie, the commodification of marriage has been challenged. Although Manju, Shankar's sister, was betrothed to the son of Munsiji, the latter chose another girl whose family was giving 2000 rupees as a dowry. When Shankar went to Munsiji's

house and asked for it, Munsi asserted if Shankar would give 2000 rupees, the former would get his son married to the latter's sister Manju. Shankar brought Munshiji to the *panch*, and before the *panch*, Shankar cancelled the marriage, seeing the thingification and commodification of marriage. In this way, the reified institution of marriage has been challenged.

Conclusion:

The film "Naya Daur (1957)" has been analysed through the spectacle of Lukács' philosophical concept of reification. It becomes much more than a cinematic representation of post-independence India. it transforms into a profound critique of how human relations, labour, and institutions are objectified and alienated in the process of industrial and technological advancement. It was set against the Nehruvian model of economic planning. The film exposes the tension between human values and the mechanisation of society. It illustrates the ontological separation of the *subject* (worker) from the *object* (labour) lamented by Marx and Lukacs. Through the resistance of Shankar and his fellow workers, "Naya Daur" symbolically restores the lost value of labour and human dignity. It asserts that technology should be used for the help of human beings and it should not be used to enslave people.

At a broader level, the film questions the reified institutions that structure social life—the nation, religion, and marriage. it reveals how the reified institutions often mask objectification, exploitation and hierarchy by creating the false consciousness of the naturalness of social structure. By giving voice to the marginalised and portraying the class consciousness and collective efforts of the workers, the film deconstructs the illusion of autonomy these institutions hold. Although the mechanisation of society endeavours to erase the foundation of human relations and institutions, the film reclaims them by portraying Lukacs's "emphatic engagement" and Honneth's

“intersubjective recognition” through Maganlal‘s speech and the collective efforts of workers in the construction of the road.

Thus, *Naya Daur* becomes a cinematic act of de-reification. It reclaims the human essence within a mechanised world. It harmonises Gandhian ideals of self-reliance and collective efforts with the Nehruvian model of industrial growth. It also proposes a moral and humanistic vision of progress. The enduring relevance of the film in the age of artificial intelligence makes it a timeless piece with philosophical insight. The film also suggests that the true measure of progress lies not in the application of technology and the mechanisation of society, but in the preservation of human dignity, empathy, and collective agency.

Notes:

1. Seth Maganlal: *Basti me barbadi ka jo tum Jahar phailaate rahe ho. Mujhe sab malum hota hai. Tum daulat ki taqat se in garibo ki bhukh aur pyaas kharidne ki koshish kar rahe ho. Apni kamyabi ke liye inke lash pe paon rakhkar khada hona chahte ho*.

2. Kundan: *Magar maine inke saath koi burai nhi kiya hai pitaji. Mashino aur motoro chalaakar to aajkal sari duniya taraqqi ke raste pe kadam badha rhe hai*.

3. Seth Maganlal: *Chup Raho! Tum motor machine aur taraqqi ki aad lekar in chizon ko badnam kar rahe ho. Hamari huqumat bhi vahan mashino ki izazat nhi di hai jahan haath ki karigiri ko nuksan pahunchta ho. Aaj har jagah yahi koshish ho rhi hai ki mashino ki awaj vahin gunjati rahe jahan bekari ka shor na phail paye. Lekin tumne sahi kaam ko galat tarike se karna chaha. Tumne mashino aur motoro ko garibo ka dost banana ke bajah tumne uska dusman bna diya. Machine apna kaam karti rahe garib apna kaam karte rahe,*

koi aisa rasta kyun nhi nikala tumne. Aaj ki duniya me mashine ne nhi aadmi ne taraqqi ki hai. aaj tak aadmi mashine banaate aaye h mashine kabhi kisi aadmi ko nhi banaya.

4. "Shankar: *Are jao Kundan babu kaam karo apna. Mandir aur shivalaya logo ko rasta dikhaane ke liye banaaye jate hai rasta rokne ke liye nhi… are Shankar Shankar kya karte ho babu. Muh band karna chahte ho mera. Par ye bhi sun lo kaam band nhi hoga. Tum jaise dhanwano ka jab koi kaam badle me nhi aata hai. To Bhagwan ke naam pe garib logo ko ullu banaane ki sochte ho…yaad rakho insaan to kya mai Bhagwan ke sine pe bhi rasta banaakar nikal jayunga. Mai kisi devi-phevi ke chakkar me nhi aayunga…"*

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