MODULE NAME: FILM STUDIES

Component I: Personal Details

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Component II: Description of the Module

Subject Name	: Journalism and Mass Communication
Paper Name	: Film Studies
Module Name	: Film Studies, MJMC 403 A
Objectives	➢ To develop an understanding for the world and Indian cinema. ➢ To familiarize with different types of Film Style & Mode of Production. ➢ To acquaint the students with the world and Indian cinemas. ➢ To accustom media students with film appreciation and film society movement.
Keywords	Cinema, Film Appreciation, Film Genre, Film Theories

Course Content

Unit I

Film as a medium of communication.
Characteristics of film and its relationship with other media.
Film as art, entertainment and propaganda.
Social background and functions.

Unit II

Types of films: Feature and documentary.
Short film/Quickies, Ad-film.
Film theories Realism and representation.
Film form , film sense and language of film.

Unit III

Major developments in the history of cinema- Griffith, Chaplin, Eisenstein and Pudovkin.
A bird's eye-view of the German, Soviet, French, Italian and Japanese cinema.
The beginnings of documentary and feature: Hiralal Sen, Dadasaheb Phalke and Himangsu Rai.
Talkie era-Studio system-New Theatres, Bombay Talkies, Prabhat and Gemini.

Unit IV

New Wave in Indian films: Satayajit Ray, Ritwik Ghatak, Mrinal Sen and Rajen Tarafder.
New Wave in Hindi and Malayalam cinema: M.S.Sathyu, Shyam Benegal, Syed Mirza, G. Aravindan, Ramu Kariat and Adoor Gopalakrishnan.
Main Stream Bengali directors: Tapan Sinha, Asit Sen, Tarun Majumder.

Unit V

Main Stream Hindi Directors: Bimal Roy, Hrishikesh Mukherjee, Basu Chatterjee, Sakti Samanta.
Documentary and short film scenario in India.
Anand Patwardhan and his documentaries.
The Post-Ray generation.

MAJMC (403-A)

FILM STUDIES

UNIT - I

FILM AS A MEDIUM OF COMMUNICATION:

Film or cinema is a highly mechanical medium. It uses so many mechanical devices like cameras, microphones, dubbing machine, editing or cutting machine, several lenses for cameras, projectors, mixers, sound tracks, trollies to mount the cameras, celluloid, laboratory equipment etc. Film is a product of interaction between machines and artistic and technical people. Artistic people are such as the director, costumers and make-up men.

Film is a continuous strip of exposed celluloid. Celluloid is composed of several reels. Reels have several shots. Shots have several frames. Frames have only images which are static and do not move. So, film is only a sequence of static images, recorded by the camera. These images move and come to life through projectors, running one after the other at the end of each reel. Actually, there is no real movement of images when the projectors project them on the cinema screen. It is only an illusion of movement of images. This illusion of movement is made possible by the property of quality of the viewer's eye. We humans have in our eyes the faculty which is called persistence of vision. Persistence of vision in the ability of the retina of our eye to retain the image due to the stimulus of light. So; film strips contain on: static, frozen movement and action. Fast projection of images on the screen gives an illusion of movement and action to the eye which has persistence of vision.

Film is a powerful medium of mass communication that holds the ability to captivate, educate, and inspire audiences on a large scale. From the early days of silent films to the modern era of digital cinema, movies have played a significant role in shaping societal norms, influencing public opinion, and fostering cultural exchange worldwide.

One of the key strengths of film as a medium of mass communication lies in its ability to engage multiple senses simultaneously. Through a combination of visuals, sound,

music, dialogue, and sometimes even tactile effects, films create immersive experiences that resonate with audiences on both emotional and intellectual levels. This multi-sensory approach allows filmmakers to convey complex ideas, evoke strong emotions, and stimulate critical thinking in ways that other forms of communication may struggle to achieve.

Moreover, film has the unique capacity to transcend linguistic and cultural barriers. While language can be a limiting factor in many forms of communication, the visual nature of cinema enables stories to be told and understood by people from diverse backgrounds and languages. This universality of film allows it to serve as a powerful tool for cultural exchange, fostering empathy, understanding, and appreciation for different perspectives and experiences.

Furthermore, film has the ability to reach mass audiences quickly and efficiently. With the advent of digital distribution platforms and social media, movies can be disseminated to millions of viewers around the world with just the click of a button. This widespread accessibility makes film an incredibly potent medium for disseminating information, raising awareness about social issues, and mobilizing collective action on a global scale.

Fig 1.1: Early spools

Beyond entertainment, film also serves as a platform for social commentary and political discourse. Many filmmakers use their craft to shed light on pressing social issues, challenge prevailing ideologies, and advocate for positive change. Whether through documentaries, fictional narratives, or experimental films, cinema has the power to spark conversations, provoke thought, and catalyze social movements.

Therefore, film is a dynamic and versatile medium of mass communication that wields immense influence in the modern world. Through its ability to engage multiple senses, transcend linguistic and cultural barriers, reach mass audiences, and facilitate social and political discourse, cinema continues to shape our collective consciousness, foster empathy and understanding, and drive positive change in society.

FILMS AND ITS IMPACT UPON THE SOCIETY

Since its introduction to the world, cinema has unquestionably developed into a potent tool in the mass media landscape. The motion picture has a profound effect on society and has the power to greatly shape popular opinion and thought. In recent years, the cinema business has expanded quickly and changed society in many ways. Movies portray society from both the past and the present. The impact of films on society is significant in numerous ways. One of the most important and costly sectors of the mass media is the film business. It is a dream industry in every way. Today's films have successfully tackled a wide range of contentious subjects. These subjects involve terror and religion.

Cinema has been successful in raising awareness of all these subjects in society through its storylines and ideals. Thanks to the movies and their compassionate treatment of the subjects, subjects like transgender and homosexuality, which were forbidden in the past, are now discussed with much greater openness. This occurs more frequently in Indian cinema since viewers tend to identify with the films. Recent motion pictures have tackled a number of societal concerns, including castes, terrorism, child marriage,

polygamy, and the dowry system. Since the combination of pictures, conversation, music, lighting, sound, and special effects may evoke strong emotions and encourage introspection, these films have a profound effect on a large number of people. They can aid in our understanding of both our own lives and those of individuals around us.

SOME NOTABLE EFFECTS OF FILMS ARE:

- We are inspired by films. Thus, a good film serves to inform, inspire, and amuse audiences in a variety of ways. Consider the influence that music has on individuals. They provoke thought in us. Give us empathy. They also serve as an inspiration for us to do good deeds for humanity.
- Films raise awareness about a variety of topics, including the value of a formal education, the dangers of drug use and abuse, the horrors of war, and social taboos around homosexuality. Thus, films educate us about a plethora of significant life lessons and contribute to the formation of public opinion on a number of crucial issues.
- Films are an essential component of who we are and how culture is shaped by them. They reflect our shared values and modes of interpersonal interaction. Our worries, attitudes, weaknesses, and strengths are easier to observe in movies than they are to comprehend from our day-to-day encounters. Films have historically shaped our values and ideas in addition to reflecting our society. People, for instance, imitate the dress choices made by singers and actors.
- History can also be taught through films - the majority of historical dramas are based on reality, and even the fictional ones manage to paint a realistic picture of the era. They therefore establish a link between the present and earlier generations.

CINEMA A POWERFUL MEDIUM OF COMMUNICATION

Cinema can transmit messages and emotions through images, colors, and movements because it is largely a visual medium. Filmmakers may now more easily convey complicated concepts and feelings that could be challenging to convey with words alone. Because of this, movies have the power to arouse intense emotions in viewers.

Filmmakers can evoke a feeling in the audience by combining music, sound effects, lighting, and camera angles to create an environment that can make them feel joyful, afraid, enthusiastic, or sad. Additionally, movies are a storytelling medium whose narrative framework may successfully convey ideas and messages. Filmmakers can captivate audiences and convey intricate concepts and ideas by telling a story with characters, a storyline, and conflict. Cinema is largely a visual medium.

CINEMA A CONTINUOUS COLLABORATIVE PROCESS

A motion picture is not shot as continuous whole. It is photographed in bits and pieces. Final scenes may be shot first and the opening scenes later. Intervening or middle scenes may be recorded in a jumbled sequence. This shooting process is understood completely by the director alone. Later, he may create any effect by joining scenes in a certain sequence, through what is called the editing or "cutting" process. An actor is also a creature of the machine in cinema. The success of effectiveness of his performance mainly depends on the director and how he gets the film edited, how he gives meaning and depth to various shots and sequences, how he mixes music and sound effects with the spoken words. The actor may know the script of the film drama as a whole but may not know the position or purpose of individual scenes. So, he is completely dependent on the film director. He must, almost blindly, follow the directions and suggestions of the dictator of the cinema, the director. Although the film actor and the stage actor are both artists of acting, the stage actor is much less dependent on the machine like lighting and sound effects. He has more freedom. No doubt, like the film actor, the stage actor too is dependent on the director but only during rehearsals. Once the curtain goes and the show starts, he is absolutely free. In fact, his performance keeps on varying from one show to another. This is because of several factors, like the type of theatre space, the type of audience, his own mood, mental state, the feedback he gets from the live audience etc. That is why it is said that a stage actor keeps on making "statues of snow".

It means his performance dies the very movement he performs just as statues of snow melt the moment they are made. In the next performance, his statues of a snow are also different. The film actor's performance is captured and recorded on the film. He cannot

vary his performance. He makes statues of marble, so to say. The stage actor grows gradually in his character. He develops his character on the stage, going through many turns and twists. The film actor performs in completely unconnected bits before only one man- the director. He must perform on demand; He must come out with the right feeling or emotion whenever required. He, so to say, must be a switch-on and switch-off actor. He must switch on one emotion and switch off another, even if there is no dramatic logic.

CHARACTERISTICS OF FILM

Among the main **characteristics of the cinema** highlights the possibility of being considered an art, a consumer product and a means of communication. Also outstanding is its division into different genres, its technology and its diffusion capacity.

A MASS MEDIUM

Film is a medium of mass communication. Millions of cine-goers watch the movie in a country. The same movie may be seen by a very large number of people in several countries (like Richard Attenborough's Gandhi). Although in a cinema hall only a few hundred people can watch a film at one time, it can be shown in many cities, towns and villages at the same time. Any number of copies can be made of the film for screening. Today, a film can also be transferred from the celluloid to the CD. The CD can be played at home through the CD player or DVD. The cable operators can transmit the film on to the TV sets of a large number of their customers at the same time. So, a film can reach out to a very large number of people.

MECHANICALLY REPRODUCIBLE

Film is a mechanically reproducible medium. So, it can be preserved. It can be seen again and again. It can be useful for research on a relevant subject. It is very useful as a mirror of society of the time when the film was made. It describes the political social, economic and cultural scene of a country. It describes the customs, fashions and attitudes of people at a particular time. It also throws light on the style of acting, music, dance, and direction, etc. of the times. Films can be watched and understood even by

illiterate people. They may not have the fortune to go to books for information to enrich their personalities. But they can understand and entertain themselves with films.

A COLLABORATIVE MEDIUM

Film is a collaborative medium. So many people collaborate to make the film and to reach out the film to people. Producer, director, writer, actor, art director, music director, dance director, fight director, light's man, costume man, make-up man, scene designer, sound man, cameraman, clapper boy etc. work together to make a film. After a film has been made, the financier, the distributor, the exhibitors etc. work together to make it available to the common people. No other medium depends so much on so many people.

It is the director's medium. Although a team of so many artists and technical people have to work in a true team spirit, the director is the boss in film making. It is his word, his conception which must prevail. It is he alone who conceives and visualises the film in its totality. So, everybody must obey him. Everybody must carry out his directions. He is the dictator in cinema.

The director, with his artistic and technical skill, can make a good film out of a bad script. (A bad director, similarly, can kill a good script). He can, by using several devices like different camera angles, editing, re-recording, re-processing in the laboratory, can make an average performance look great on the screen. In the cinema, camera is very important, next only to the director. But it is the director ultimately who gives orders to the camera too.

The director orders several "takes" of a scene or a sequence. He finally selects the most effective take. He sits along with the editor on the cutting table and arranges the shots, joins the sequences, mixes them with music and sound effects, dubs the scenes and manipulates the shots in so many ways. He does all this with the help of so many machines and technical devices. All this is done to give meaning, logic, rhythm and depth to the story and the performance. Some of the great names who have used the technical devices to great advantage are Griffith, Eisenstein, Steinbeck, Pudovkin, Cecil D'Melle, Hitchcock, Godard, Melies. Some great directors in India have been Satyajit

Ray, Ritwick Ghatak; Mrinal Sen, Shantaram, Raj Kapoor, Hrishikesh Muke rjee, Bimal Roy, Kedar Sharma, Mehboob, Basu Chatterjee and Shyam Benegal.

AN ART MEDIUM

Film, today, has become an art medium. It is in the last decade or two that cinema has come to be considered an art form. In the beginning it was considered a medium only of cheap entertainment, even of escaping from harsh realities of life into the world of fantasy and dream for two to three hours. In our times, intellectuals and serious thinkers have associated themselves with cinema. In fact, today, cinema is considered the seventh art like the earlier arts of painting, sculpture, architecture, drama, poetry, and music.

Pudovkin, the great Russian theorist of cinema, had pleaded in 1933 that cinema is a synthesis of the oral, the visual and the philosophical elements. He called for making the greatly effective cinema as an art form which will leave behind all the older arts. He called it a supreme medium to express yesterday, today, and tomorrow with its own unique language.

Satyajit Ray made a passionate plea to introduce cinema as an art discipline at the universities. It should be studied by serious scholars and developed further. It should not be treated as a sub-culture and only as an entertainment medium. That is how it was treated in the earlier years in India and elsewhere. Devices like montage, double Characteristics of Radio, Television and Film exposure have made it very artistic.

A MEDIUM FOR DEVELOPMENT

Film is an effective medium for development. Development, in the broad sense, means the growth of the individual and the growth of society in all aspects. These include political, economic, social and cultural aspects. Films can promote national and emotional integration. They can bring about a creative understanding between different regions and their people. They can be a medium for educating the people against superstitions and for promoting scientific ideas, can contribute to modernizing the traditional society by helping to change the attitudes of people. For example, a change

in attitudes relating to work, sex, religion, customs, communities, beliefs, etc. can be brought about through films.

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Film is a very effective medium of communication. We have already noted that film can be a medium of education and development. It is particularly true because its impact on people, good as well as bad, is substantial. We are talking about the ability or potential, of the medium. What the impact will be depends finally on how the medium has been used.

The capacity of the film to do good or ill for the society is generally well recognised. You must have surely heard parents complaining that their children pick up ideas from films about clothes, about hair style, about manner of greeting or about their general behaviour towards others, including teachers, parents, etc. It means that they tend to initiate what is portrayed or depicted in films. Obviously, films should set good standards for imitation.

A MEDIUM THAT DEMANDS PEOPLE'S CONCENTRATION

The conditions under which a film is screened and is received by the cine-goers in a cinema house demand concentration of different sections of society, sitting together in the same hall and constituting the audience. All these people tend to be unified, so to say. Everybody's motive is the same, to watch the film drama. The lights are put out. Suddenly there is total silence. A sort of magic atmosphere. There is expectation and anticipation on the part of everybody. Concentration is centred on the screen and the audience almost appears as a unified mass.

The images, the words, the music, the sound effects are skilfully integrated. For the audience, the integrated whole or the film becomes a total experience. This demands great concentration from the audience. Sitting in the dark silence of the hall, audience is mysteriously affected by how the story and scenes are presented. In a very indirect

way, the director communicates his or camera's point of view. He has various means to communicate his viewpoint. He emphasises it through close-up. He uses music and sound effects to increase the emphasis. Superimposition increases the emphasis still further. Psychologically, the film gives the illusion that it is the viewer's point of view.

FILM AS ART, ENTERTAINMENT AND PROPAGANDA

The industrial era gave rise to the art form of cinema. Photography's technological advancements made moving images possible. Hollywood's film production system evolved from an incredibly successful economic strategy. In many ways, the advancement of sound in cinema by the late 1920s marked the end of the art form as we know it today. The German Romantic composer Wagner, who is regarded as "the father of film music" by film composer Max Steiner, is largely responsible for the idea of writing a musical score for a motion picture. Despite its influences from classical music, theater, and photography, cinema is really a completely new kind of art. With the modern era's speed and efficiency, it has swept. Cinema is a special kind of art since it is mediated, which means that the people who create the masterpiece. We see actual live actors in front of us when we watch a live stage play (theater and film are, of course, closely related). Our perspective of the action stays the same and is totally influenced by our seat in the theater. One of the most evident applications of this mediation is editing, which has both visual and aural components. When a movie, TV show, or video was actually filmed out of order, separate film (or video segments) are blended to form a narrative image. The idea of continuity that is provided to us by the combining auditory elements (music, sounds) and visual pictures to produce an extremely false impression of reality. Unlike live theater, we can suspend disbelief more easily while watching actual people in real-looking settings—with the exception of cartoons. Cinema is made impactful when visuals are projected to large size in gloomy rooms with other spectators.

The cinematic philosophy arose from the controversy about whether or not a film qualifies as art. It's not as if all movies are pieces of art, of course; unprocessed security footage most certainly isn't. Rather, the question was whether some

films have the capacity to be artistic. In many countries around the beginning of the 20th century, there was a persistent belief that because films are photographic in nature, they should somehow be barred from the hierarchy of art. In other words, photography as a medium and cinema, which is a photographic extension, were unable to create what can truly be considered art. Therefore, no film could possibly be an artwork because photographic material, whether stationary or moving, cannot by definition create art. Therefore, no film could possibly be an artwork because photographic material, whether stationary or moving, cannot by definition create art. Additionally, because opinions about what an item must have in order to be included, this conversation was (and still is) philosophical in character. The argument that no movie can be art certainly seems absurd to modern ears because several movies, like Citizen Kane, are part of our paradigms of twentieth-century art. Because we believe we have seen a number of simple films, we are certain that certain films are works of art. We even refer to some movies as "art films," such Hou Hsiao Hsien's Millennium Mambo, Federico Fellini's 8½, and Robert Bresson's Mouchet. However, things were much less clear when film initially entered the cultural landscape. Because there weren't many, if any, universally recognized cinematic classics to name throughout the first ten years of the twentieth century.

Ever since its debut, movies have been used to create illusions. Specifically, the "magical" potential of film was originally recognized by French artist Georges Méliès. His movies, however, cannot be classified as propaganda because their purpose was to work magic on screen and convince the audience of all the amazing effects. Indeed, Méliès is a skilled manipulator, but more in the sense of an innovator, magician, and illusionist.

20 years later. That being said, Soviet filmmakers were the forerunners of propaganda. Filmmakers today still adhere to the realistic editing and filming procedures that Sergei Eisenstein and Dziga Vertov concurrently created at the conclusion of the silent era in the second half of the 1920s. Their impact cannot be overstated. Eisenstein and Vertov, who were sympathetic to the idea of revolution, produced some of the best movies ever

as well as memorable works of propaganda in the cinema. The 1925 release of Sergei Eisenstein's feature film "Battleship Potemkin" saw some application of the theories of the Soviet director, specifically the theory of montage of attractions. Eisenstein once said that editing is "the nerve of cinema," meaning that the way a shot is combined with music is what makes "Battleship Potemkin" such a groundbreaking movie. Conversely, Dziga Vertov exclusively trusted documentaries and disapproved of fiction movies. Many of the techniques and approaches utilized in his 1929 film "Man with a Movie Camera" are still in use today. He developed a variety of techniques in an effort to present a futuristic and utopian image of the Soviet Union because he thought that a film could capture anything and anywhere. These techniques included double exposure, fast motion, slow motion, freeze frames, jump cuts, split screens, extreme angles, extreme close-ups, tracking shots, backwards played footage, stop motion, and more.

PRACTICE QUESTIONS:-

QUES 1 – How films can be considered as a medium of communication?

QUES 2 – Define the characteristics of film as a media product.

QUES 3 – Do you think films are a means of development? Give your answer with valid examples.

QUES 4 – Why do you think film demands people's concentration?

QUES 5 – What are the functions of films and its relevance to the society?

AUDIO-VISUAL RESOURCES

https://www.youtube.com/watch?v=CMmB8KtbT1U

https://www.youtube.com/watch?v=HUxj7azh-cw

UINT – II

TYPES OF FILMS: FEATURE AND DOCUMENTARY

Film making encompasses a diverse range of styles, techniques, and genres, each serving different artistic, narrative, and thematic purposes. Here are some of the different types of filmmaking:

1.Narrative Filmmaking: This is perhaps the most common type of filmmaking, where stories are told through a structured narrative with characters, plot, conflict, and resolution. Narrative filmmaking includes genres such as drama, comedy, thriller, romance, and action. These films typically follow a linear storytelling format, though experimental narratives may deviate from traditional structures.

2.Documentary Filmmaking: Documentaries aim to present factual accounts of real-life events, people, or topics. They often explore social, political, environmental, or historical subjects and may employ various styles such as observational, expository, participatory, or poetic. Documentaries can be feature-length films or shorter formats like shorts or series.

3.Experimental Filmmaking: Experimental filmmakers push the boundaries of traditional storytelling and filmmaking techniques. They often prioritize artistic expression, abstraction, and unconventional narratives over commercial appeal. Experimental films may utilize avant-garde visuals, non-linear storytelling, surreal imagery, or abstract concepts to evoke emotional or intellectual responses from the audience.

4. Animation: Animation involves creating moving images using various techniques such as traditional hand-drawn animation, computer-generated imagery (CGI), stop-motion, claymation, or mixed media. Animation can be used to tell a wide range of stories, from whimsical children's tales to sophisticated adult narratives, and it offers filmmakers endless possibilities for visual creativity.

5.Short Filmmaking: Short films are typically shorter in duration than feature-length films, ranging from a few minutes to around 40 minutes. They can encompass any genre or style,

from narratives to documentaries to experimental works. Short filmmaking provides aspiring filmmakers with opportunities to hone their craft, experiment with storytelling techniques, and showcase their talents in a more concise format.

6. Genre Filmmaking: Genre filmmaking refers to films that adhere to specific conventions and tropes associated with particular genres, such as horror, science fiction, fantasy, western, or thriller. While genre films often follow established formulas, they also allow filmmakers to explore universal themes and societal issues within the framework of familiar storytelling conventions.

7. Independent Filmmaking: Independent filmmakers produce films outside the traditional studio system, often with lower budgets and greater creative freedom. Independent films can encompass any genre or style and may explore niche or unconventional subjects that mainstream studios may overlook. Independent filmmaking is characterized by its emphasis on artistic integrity, innovation, and personal vision.

8. Commercial Filmmaking: Commercial filmmaking refers to films produced primarily for commercial purposes, such as mainstream Hollywood blockbusters or studio-backed projects. While commercial films often prioritize entertainment value and profitability, they can still encompass a wide range of genres, styles, and artistic ambitions.

These are just a few examples of the diverse types of filmmaking practices that exist within the broader realm of cinema. Each type offers unique opportunities for creative expression, storytelling, and engagement with audiences, contributing to the rich tapestry of cinematic artistry.

There are different styles of filmmaking. According to Bill Nichols we can identify six different modes of film making. These modes of filmmaking give us a loose framework to understand how films are made. Each filmmaker has a distinct style of film making. Each of the different types of films that will be discussed in the following sections are actually discussed in a chronological manner. They are discussed in the context of their emergence. Each mode has grown out of the other mode and has emerged as a result of dissatisfaction of the filmmakers with the earlier modes.

The modes are not discussed in an evolutionary manner nor are they indicative of one mode being superior to another. The modes of filmmaking do however give us a sense of history of the emergence of different styles of film making. It's not necessary that a film maker adheres to only one mode of film making. The emergence of these modes of filmmaking are also associated with the emergence of technology. They can use a combination of several modes of filmmaking. Nor is it necessary that recent films have to necessarily follow a mode of filmmaking that is more recent. A filmmaker today could decide to use a mode of filmmaking that may not be the most recent.

Bill Nichols identifies six modes of filmmaking. These are in order of them emergence and progress as follow:

1. Poetic documentary
2. Expository documentary
3. Observational documentary
4. Participatory documentary
5. Reflexive documentary
6. Performative mode

Each of these modes does not exist as mutually exclusive categories. A poetic mode could include the performative mode. The reflexive mode could have participatory and observational footage. Observational mode was limited to the present. The emergence of the participatory and reflexive mode arose with the realisation by the filmmaker that there is no need to mask the close relationship with those being filmed.

POETIC DOCUMENTARY

The poetic mode was introduced in the 1920s. Such a move is not a linear mode of filming. The filming style moves away from the simple factual telling of a story. The actors are not cast as full-bodied characters. The poetic mode gives us alternative forms of reality. For example, if you have to show an actor crying then in the poetic mode the filmmaker could just show rainfall. If you have to show a person running then again you could just show the beauty of a horse racing. In order to highlight the importance

of a game for the nation one could just show the game with patriotic music playing in the background. It gives us an alternative form of reality instead of just telling us about the reality in a straightforward manner.

They are abstract and loose in genre just like a poem. Imagine a film with water flowing or falling and just focus on the way the film is shot.

Bill Haanstra's 1958 documentary *Glas* is another such poetic mode documentary. It focuses on the glass blowers and the beauty of their work.

The film could be on a city and it may just give us a sense of the city by showing famous landmarks like India Gate, Lotus Temple, Qutub Minar, Connaught Place, Metro and a huge statue of the God Hanuman. The moment one sees these landmarks perhaps interspersed with shots of pigeons flying, traffic jams and corn sellers with just music in the background you get a sense of Delhi the capital of India and the filmmaker may also show shots of these places from the past marking the passage of time. Francis Thompson's *N.Y., N.Y. (1957)*

The poetic mode may also use historical footage, freeze frames, slow motion, tinted images, and occasional titles to identify places, some narratives and also music to build the mood.

EXPOSITORY DOCUMENTARY

Arose in the 1920s and is still very popular. It is used in television news and reality television shows. Nature and science documentaries too use this mode extensively. Biographies too are largely shot in this mode. This mode is also often referred to as the *Voice of God* commentary mode in which the speaker is heard but not seen for example think of several films in which there is a voiceover.

As we can see from the examples of the voice of God commentaries given above that the expository mode was dominated by professionally trained male voices. These commentaries could also be voice overs by less professional voices like Ernest Hemmingway's commentary for one version of *The Spanish Earth (*1937) is in a matter-of-fact voice. The other two versions with the same footage have different voices – Jean Renoir for the French version and Orson Welles and Ernest Hemmingway for the

English version. Hemmingway's commentary was more convincing and in a more matter of fact voice.

Expository mode relies heavily on logic and the voice dominates. The images are subordinate and are edited in a way so as to maintain a continuity with the narration. The voice over appears as the dominant mode and as the voice of authority. It speaks in a voice and tone of logic and authority. Think of any of the short documentaries by the government of India watch the documentary on family planning at the URL https://youtu.be/mrsrz-izfxI.

Expository documentaries facilitate generalization and large-scale dissemination of information. For instance, the film on family planning mentioned above relies on common sense and supports a common sense understanding of family planning from different parts of India in a logical and coherent manner. As sociologists we understand that common sense is limited by time and place thus the common sense which the expository mode relies on is also limited by time and place. It loses its relevance once the context in terms of time changes.

OBSERVATIONAL DOCUMENTARY

This mode arose from the availability of 16 mm cameras and magnetic tape recorders in 1960s. The observational mode found the poetic mode too abstract and the expository mode too moralizing. The observational mode relies on facts and often has no voiceovers and music. The actors behave as if no film maker was there. The development of the 16 mm camera and light weight sound recorders such as the Nagra aided the development of the observational mode since it also meant that the filmmaker could move around freely without being intrusive. The people were observed as it is in their natural surroundings behaving spontaneously. David MacDougall's *New Boys* a part of the Doon School Chronicles shot in 1997 is an example, other examples include *Hospital (1970).*

The film maker adopts a fly on the wall approach assuming that his presence because of the lightweight camera and synchronous sounds is almost nonintrusive. But it raises the ethical question of indirect intrusion. The mere presence of a film maker may have an effect on the behaviour of the participants. The observational documentary also faces

the issue of seeking the consent of the people being filmed. The question is also of whether the consent is written or verbal. The consent also varies from situation to situation.

Observational films give the sense of real time. The filmmaker shoots in a manner in which the experience is lived. For example, David MacDougall's film *New Boys* shows the silences, the pauses and the empty spaces almost as if we were living the experience. The filmmaker needs to have disciplined detachment it allowed filmmaker to record unobtrusively what folks did when not explicitly addressing the camera. It stresses the non-intervention of filmmaker. The control is with the participants. Editing doesn't construct time frame or rhythm, but enhances impression of lived or real time. This mode limit filmmaker to present moment and require disciplined detachment from events themselves. It uses indirect address, speech overheard, synchronous sound, relatively long takes.

Some of the film makers associated with this style are Michel Brault, Robert Drew, Robert Flaherty, Richard Leacock, Jean Rouch and Dziga Vertov. Some

films using this style of film making are After Life (1999), *Bad Boys (1961) and Children of Hiroshima (1952).*

PARTICIPATORY DOCUMENTARY

Anthropology and Sociology have advocated the use of participant observation for observing the lives of people. Participant observation involves the filmmaker being in the field for long periods of time and becoming one with the subjects being observed. The researcher is also expected to be able to maintain a sense of objectivity and distance from those being observed. In the observational mode we saw that the presence of the filmmaker is almost discounted and the assumption is that the filmmaker does not in any way impact or influence the interaction amongst people. In the Participatory mode the filmmaker is there in the front of the camera and becomes one with the people being observed. The filmmaker is in no way masked as he is in the poetic mode by abstractions; as he is in the expository mode by voice overs and as he is in the observational mode by adopting a fly on the wall approach. This mode became popular in the 1960s when synchronous sound recording became possible. This mode is often

seen in the cases where the filmmaker is interviewing the subjects. It gives a sense to the audience about what it means to be involved with the process of filmmaking.

The film *Photographic Memory,* 2011 by Ross McElwee is an example of this kind of film. The director is shown interacting with his son and the film shows the trials and tribulations of a child growing up into an argumentative teenager.

The cinema and the cinéma-vérité movements or truthful cinema adopted this style of film making. This style of filmmaking is attributed to Jean Rouch and inspired by Dziga Vertov and Robert Flaherty. The filmmaker can be present in front of the camera and can even provoke the subject in terms of a stylised interaction. The role of the camera is always acknowledged. The audience gets a sense of what it means to negotiate the relationship between the filmmaker and the subject. We get a sense of who controls. The other styles of filming could be one in which the filmmaker's voice could give the main perspective for example as seen in the film *Sorrow and Pity,* 1970.

The filmmaker could also be like an investigative reporter or he could even be in a reflective and responsive mode. The filmmaker in a reflective mode could also move towards a diary and a personal testimonial mode. The participatory mode could also involve interviews. The filmmaker could use several interviews and put them together in the form of a single story. Examples include *Eyes on The Prize,* on the history of civil rights movement; Hina Khwaja's interviews of those who left India for Pakistan during Partition.

In the participatory mode thus, we are able to cover a diverse range of topics that could vary from giving us a sense of history or perhaps the interviewer own attempt to give us a sense of history or as sense of their encounters with their surrounding world.

REFLEXIVE DOCUMENTARY

This style of filmmaking calls attention to the process of filmmaking. It draws the viewers' attention to how a particular representation gets constructed. In the participatory mode we saw process of negotiation between the filmmaker and the subject. In the reflexive mode the focus is on the negotiation between the filmmaker and the audience. The filmmaker asks the audience to view the film as a construct, as a version that has seen constructed by the filmmaker. It draws our attention to the

audience's assumptions and expectations from the documentary films. For instance, the audience assumes that in a documentary make up and costume are not important. But that is not really the case. They are of importance in the process of filmmaking. We, as an audience, are forced to think about how we view the world around us, what our expectations are from the world around us. The Reflexive style jars us out of complacency as an audience and forces us to think about the films as a construct. It forces us to question the 'truth 'as we see it. Dziga Vertov' films *The Man with the Movie Camera* conveys the impression of how a film is constructed by showing us the camera man and how he is filming a particular scene. Vertov also shows us how in the process of editing the filmmaker constructs a story. The film may also rely on trained actors to tell us a story which is 'true'.

The feminist documentaries of the 1970s are examples of the reflexive mode of filmmaking where the audience becomes conscious of the various forms of discrimination against women. They challenge our perception of the world around us by questioning the dominant ideas of masculinity and femininity.

PERFORMATIVE MODE

This mode of filmmaking raises the question of what knowledge is and how it gets constructed. Performative mode stresses on how our understanding of the world around us stems from our personal experiences. The way that we view the world stems from our subjectivity. The meaning that is attached to the process of knowledge construction clearly stems from the experience and memory of an individual. The performative mode helps us understand how the world around us is constructed through our emotions and affections. The emotional complexity of experience influences the filmmaker's perspective. An autobiographical note may also enter these kinds of documentaries. The filmmaker himself is the subject of the film he is making. He is not invisible. Nick Broomfield's style of filmmaking is an example of this kind of filmmaking. Broomfield in his films also includes with Aileen Wuornos in Aileen Wuornos: The Selling of a Serial Killer, Broomfield's films are as much about the making of a documentary as they are the main story, offering an onscreen reality that is small-scale and seemingly

honest, but always entertaining. It could be argued that on-screen Broomfield portrays a naivety and innocence that often diverts the interview subject from his true intentions. He plays a part, acting for the sake for the audience, drawing a side from his subjects that might not be entirely natural.

SHORT FILM

A short film is a visual story that has a beginning, middle and end. Audience become involved with the story as they watch it unfold in front of them. It is set somewhere. And like all screen stories it is about someone who wants something badly and is having difficulty getting it. The someone is the protagonist (also known as the central character), the protagonist needs to be interesting to watch. We should understand things about them by what we see them doing and the way in which they do things. Even if the point of the story is that the protagonist is a boring person, you need to show the audience why they are the most interesting boring person. (e.g. I.R.S. Agent Harold Crick (Will Ferrell) in STRANGER THAN FICTION.)

We need to understand by seeing what the protagonist wants. In THE FLY http://onesmallwindow.com/interviews/interview-with-olly-williams/ the protagonist (the get-away driver) wants to kill the fly. In THE LUNCH DATE davidson the protagonist (the affluent older white woman) wants to not have to engage with black people. What is preventing the protagonist from getting what they want? A set of circumstances usually embodied by a character (the antagonist).

Most importantly of all, is that really-powerful short films, regardless of genre, are about something. In some way they are commenting on our world and making us pause and think. TUFTY is a story about a bear, but it is also making us consider animal rights. THE LUNCH DATE is an expose of racism and prejudice, in the end the protagonist has been made aware of her assumptions. THE WEDNESDAYS is a comedy about recreational drug-use but it also reminds us that old age can be isolating.

Recognising a good idea for a short film:

- Does the film revolve around a single event? (Not every short film has to revolve around a single event but those that do tend to work very well within the limitations of the form.)?

- Is it realisable within the 10 – 12-minute duration i.e., can you show the beginning, middle and end of the story on screen?
- Does the film have an engaging character (protagonist) at its centre?
- Does the film have a strong ending and/or twist?
- Is the film about anything?
- Is it achievable with the resources at your disposal?
- Remember you will be shooting your film in beautiful Kerry so explore interesting locations (not necessarily conventionally picturesque) in the county that might provide an arresting image and suggest story.

Troubleshooting:

- If the answer to some of the above is "no" try to solve the issue:
- Can the idea be simplified into a single key moment? Is there a key moment/scene in the film or story that could stand on its own?
- Is there a striking image that could be the starting point, middle or end?
- What's most interesting/intriguing thing about the central character (protagonist)? Would it be more interesting if the character was older/younger/male/female/on holiday/recently bereaved/had just won the lottery/been told they are going to die etc.
- Reverse the ending – is this more surprising? What is the opposite of what one would expect? (This will probably impact on the tone.)
- What is the thematic subject-matter of the story? List other things associated with the theme, can some of these be attributed to characters?
- Try putting the central character in opposition to their environment and/or other characters to generate dramatic conflict.

Often you will find the answer/solution to your problem in research, so explore the world of your story.

Checklist for a strong script:

Your script is a template for a film, delete anything written on the page that we cannot see on the screen.

Scenes

A script is made up of a series of scenes. A scene is the smallest unit of action. When there is a change of location, even if the time is continuous, it is a new scene. If the time jumps and the location remains the same, it is a new scene.

Every scene must move the story forward and/or reveal character. Come into each scene as late as possible and exit as early as possible. In every scene someone (not necessarily the protagonist) must want something

Action Description

Action description is not prose writing. It should be able to be read in the same time that you would see the action described, playout on screen.

Ensure that you have allocated the correct amount of screen time, on the page, to the action. A page should equal a minute on screen. So, if you want your character to be on-camera staring off into the distance for 20 seconds, you need to write action description to cover one third of the page (this can be broken into paragraphs for emphasis and clarity).

Choose words that suggests and supports the tone of the film you are making.

As far as possible write in the present continuous tense (ing) as that suggests to the reader that the action is unfolding in front of them and creates forward moving story

Sound is a very important element of film, write in the sound to create atmosphere. Sounds offscreen (O.S. or O.C. off-camera) should be written as action description.

Dialogue

Before you write your dialogue have considered the scene and how much story you can tell by the location and showing what the characters are doing. Can you tell this story beat without any dialogue?

Film is a visual medium, show don't tell. Don't rely on the dialogue to relay the story. Dialogue is there to help build characterisation and to show the characters attitude to the world. Giving audience plot information through dialogue is very boring to watch, this is called expositional dialogue and as far as possible should be cut. Often a script will need some exposition in dialogue for audience to understand what has happened off screen. When you must include this information try to make the exchange interesting

for audience by turning the information giving into a comedic exchange or a conflict exchange.

Dialogue is not real speech and is used to help build characterisation. How and when a character speaks and the words or phrases, they use should tell us about who they are, (what their level of education is, where they might be from etc.) and their attitude to the world they are in, on-screen. Avoid greetings on-screen when characters meet each other, if you have to have them make sure they are interesting (funny/full of conflict/subtext).

INTRODUCTION TO THE BASIC CONCEPTS OF FILM THEORIES

REALISM

The term realism comes from a literary and art movement of the nineteenth century which went against the grand tradition of classical idealism and sought to portray 'life as it really was'. The focus was on the ordinary life, especially the lives of the socially deprived and the conditions they had to bear. Film as cinema makes absence the presence, it puts reality up on to the screen. It purports to give a direct and truthful view of the real world through the presentation it provides of the characters and their environment. Realism functions in films on both the narrative level and the figurative (ie., pictorial/ photographic). In this regard the physical realism marries into psychological realism via the narrative structures. Basically, realist films address social issues. There are arguably two types of realism pertaining to film.

1. Seamless realism, whose ideological function is to disguise the illusion of realism. In this type, film technique erases the idea of illusion, creating the 'reality effect'. The use of lighting, colour, sound or editing draws attention to the illusionist nature of the reality effect. The whole purpose is to stitch the spectator into the illusion- keeping reality safe.

2. Aesthetically motivated realism, which attempts to use the camera in a non-manipulative fashion and considers the purpose of realism in its ability to convey a

reading of reality, or several readings even. It was first strongly advocated by French filmmakers in the 1930s and subsequently by Andre Bazin in the 1950s. Most of its cast is composed of non-professional actors. It employs long shots using deep focus cinematography, long takes and the 90-degree angled shot that, because it is at eye level, stands as an objective shot.

After the Second World War, the American public wanted a more realistic view of the country. Jean Renoir, one of the major advocates of a politically motivated socio-realist cinema is credited with making the first film of this kind, Toni (1934). Finally, from the late 1950s into the 1960s, new wave cinemas emerged from Britain, France and Germany and provided slice of- life realist cinema.

REPRESENTATION / FORMATION

A style of filmmaking that emphasizes aesthetic elements with a consciously evident style in the delivery of narrative. Formalist film theory is a theory of film study that is focused on the
formal, or technical, elements of a film: the lighting; scoring; sound and set design; use of colour; shot composition; editing. It is a major theory of film study today.

CHARACTERISTICS OF FORMALISM:

- Camera angles can move towards higher or lower angles.
- A moving camera can be used to emphasize subjective states or create energy and/or mood.
- Lighting can move to more extreme use of colour, light and shadow in the creation of subjective states and visual metaphors.
- Sets and backgrounds stand out or draw attention to themselves.
- Composition within the mise-en-scene can more obviously draw on the elements of formality and organization.

- Scoring is more often used and is extra-diegetic, or combines the diegetic with it to create movement between subjective and objective states.

Shots can tend to be subjective. This can include Point of View (POV) shots where the camera in a sense becomes the character and we see what the character sees, but more often are composed and designed in such a way that we gain access to the character's subjective experience through these means. In short, formalist filmmaking tends to have its roots in the world of Art. That frame, which creates the mise-en-scene, prompts the visual artist's desire to use the composition within that frame to create meaning.

INTRODUCTION TO LANGUAGE OF CINEMA

Written language uses letters, words, sentences and paragraphs to convey a narrative. Cinema uses shots, shot sequences, scenes and dramatic sequences. Using language as an organizational structure can give your video greater narrative impact and broader appeal. They say a picture is worth a thousand words. A moving picture is worth even more.

Basic Components of film language

1. Cinematography
2. Sound
3. Editing
4. Mise-en- scene
5. Special Effects

1. Cinematography:

Camera shots and movement can give us clear indications of emotion, motive and give audiences clues as to things that may be about to happen.

a) Camera shots

The extreme wide shot, The wide, also known as a long shot, The medium long shot, The medium Shot, The medium close-up shot, The close-up shot, The extreme close-up shot.

b) Camera movement

Pan (side to side), Tilt (up and down), Whip pan(or swish pan fast pan), Crane shot, Tracking shot(camera on **dolly**)

c) Lighting & Colour

- It is used to create mood and atmosphere.
- Positioning of lights creates different effects
- High key lighting- Using Bright and high lights dominated by ranges of whites
- Low key lighting - Using a lot of deep blacks, darker tones, and shadows

2. Editing

What the editing technique used to tell us about where the narrative is.

Lot of techniques are used but most common –

- Fade - picture gradually turns to a single color, usually black,
- Dissolve a dissolve is when a shot changes into another shot gradually
- Others – wipe(one shot replaces another by travelling from one side of the frame to another or with a special shape), jump cut (the cut from one shot one to another makes the subject appear to "jump" abruptly)

3. Mise En Scene

It refers to the Positioning of characters and objects within the frame, Lighting and colour, costume and makeup, facial expressions and body language.

4. Sound

The world of the film what we see it on the cinema screen is known as the Diegetic world. When we watch a film, the sound we hear can be Diegetic Or Non-Diegetic.

- Diegetic Sound is sound that is part of the film world.
- Non-Diegetic sound is sound that is not recognized as part of the film world – e.g. voice over, background music

5. Special effects

It includes CGI, Stunts & explosions, Animatronics & models

PRACTICE QUESTIONS

QUES 1 – What are the various kinds of film feature films?

QUES 2 – What are the various kinds of documentary films?

QUES 3 – Define realism.

QUES 4 – What are the basic components of film language?

QUES 5 – Define the characteristics of Formalism.

Audio-Visual Resources

1. https://www.youtube.com/watch?v=4omL5GstTIQ
2. https://www.youtube.com/watch?v=e0pgB4jWUjA

UNIT -III

MAJOR DEVELOPMENTS IN THE HISTORY OF CINEMA

Cinematography is the art of creating the appearance of motion on a screen by quickly capturing and projecting several still images from photography. Initially the result of scientific research in the 19th century, cinema has developed into a multibillion-pound industry and a means of public entertainment and communication. Cinema was not created by a single person. Nonetheless, the Edison Company successfully unveiled a Kinetoscope prototype in 1891, allowing one person to watch moving images at a time.

In 1893, the Kinetoscope was first shown to the general public. The Kinetoscope had become a commercial success by 1894, and public parlors had been opened all over the world. The Lumière brothers were the first to show projected moving pictures to a paying audience in Paris, France, in December 1895. They made their own gadget called the Cinématographe, which combined the functions of a projector, camera, and film printer.

Fig: Lumière Cinématographe, c.1896

Initially, movies were often only a few minutes or fewer long. They were shown in music halls, fairgrounds, and any other place where a screen could be erected and a room could be made

dark. Topics covered included newsworthy events, short comedy, local sceneries and activities, and views of other countries.

Several national film industries were formed by 1914. America was far less significant at this period than Europe, Russia, and Scandinavia as the leading industrial regions. As movies grew longer, narrative, or storytelling, took center stage. Large studios and specialized theaters were constructed as a result of the industry surrounding motion pictures becoming increasingly willing to invest in their creation, distribution, and exhibition as more people started paying to watch them. The European film business was significantly impacted by World War I, and the American sector gained prominence in comparison.

Colour was first added to black-and-white movies through hand colouring, tinting, toning and stencilling. By 1906, the principles of colour separation were used to produce so-called 'natural colour' moving images with the British Kinemacolor process, first presented to the public in 1909. Kinemacolor was primarily used for documentary (or 'actuality') films, such as the epic With Our King and Queen Through India (also known as The Delhi Durbar) of 1912, which ran for over 2 hours in total. The early Technicolor processes from 1915 onwards were cumbersome and expensive, and colour was not used more widely until the introduction of its three-colour process in 1932. It was used for films such as Gone With the Wind and The Wizard of Oz (both 1939) in Hollywood.

Initial endeavors to incorporate synchronized audio with projected images employed phonographic discs or cylinders. The Jazz Singer (USA, 1927), the first full-length motion picture with synchronized speech, made use of Warner Brothers' Vitaphone system, which included a separate record disc for the sound track for each reel of film. This technique quickly proved unstable, and an optical, variable density soundtrack—originally created for newsreels like Movietone—recorded photographically along the film's edge took its place. The development and stabilization of an industrial base, the creation of the narrative form, and technological advancements defined the first thirty years of film history. There were talks, music, and lots of audience interaction to go along with the films. They weren't "silent," despite the common misconception that they lacked synchronized conversation.

Almost all full-length films had synchronized sound by the early 1930s, and by the middle of the decade, several of them had full color as well. The introduction of sound solidified the American film industry's hegemonic position and ushered in the "Golden Age of Hollywood." The primary source of popular entertainment in the 1930s and 1940s was movies, with many

people going to the movies twice a week. Elegant "super" theaters, often known as "picture palaces," with additional amenities like ballrooms and cafés, began to appear in towns and cities. Many of these theaters could accommodate more than 3,000 people in a single auditorium. In Britain, the year 1946 had more than 31 million weekly movie attendances—the largest number ever.

CINEMA'S TIMELINE

The history of film can be traced back to the late 19th century, with the invention of motion picture cameras and the earliest recorded screenings of moving images.

1895: The first public screening of a motion picture takes place in Paris, France, using the invention of the Cinematograph by the Lumière brothers.

1903: The Great Train Robbery is released.

1915: The Birth of a Nation is released.

1927: The first "talkie" (motion picture with synchronized sound) is released, The Jazz Singer.

1930s: The Hollywood studio system, characterized by the major studios' control over distribution and exhibition, emerges as the dominant force in American cinema.

1940s: Hollywood produces many films during World War II, many of them aimed at boosting morale and supporting the war effort.

1950s: Television becomes a major competitor to the film industry, leading to a slow decline in theater attendance.

1960s: The French New Wave, a movement characterized by a rejection of traditional Hollywood filmmaking techniques, becomes influential in international cinema.

1970s: The rise of independent cinema in the United States and the emergence of new Hollywood, characterized by a greater focus on personal expression and experimentation, takes place.

1980s: The advent of home video leads to a decline in theater attendance, but also allows for greater distribution of independent films.

1990s: The emergence of digital technology leads to a new wave of independent filmmaking and the rise of the Sundance Film Festival as a major showcase for independent films.

2000s: The proliferation of streaming platforms leads to a major shift in the way films are distributed and consumed.

2010s: The rise of superhero films and franchises dominate the box office and streaming platforms become the go-to destination for film consumption.

THE CINEMA MOVEMENTS

Throughout the history of film, there have been numerous movements, each with a unique style, set of subjects, and methods. These are a few of the major cinematic movements that have influenced film history and are still having an impact on modern filmmaking. Every movement has had a tremendous influence on the film industry and has its own distinct themes, styles, and methods.

1. **FRENCH NEW WAVE (1918-1930)**

The New wave (French: la Nouvelle Vague) was a term coined by critics for a group of French filmmakers of the late 1950s and 1960s, influenced (in part) by Italian Neorealism. Many also engaged in their work with the social and political upheavals of the era, making their radical experiments with editing, visual style, and narrative part of a general break with the conservative paradigm. Some of the most prominent pioneers among the group, including François Truffaut, Jean-Luc Godard, Éric Rohmer,Claude Chabrol and Jacques Rivette, They began as critics for the famous film magazine **Cahiers du cinéma**. Co-founder and theorist André Bazin was a prominent source of influence for the movement. French New Wave was "in style" roughly between 1958 and 1964, although popular New wave work existed as late as 1973. The socio-economic forces at play shortly after World War II strongly influenced the movement.

Charlie Chaplin, Alfred Hitchcock, Orson Welles, Howard Hawks, John Ford, and many film directors were held up in admiration while standard Hollywood films bound by traditional narrative flow were strongly criticized.

Film techniques

- Many of the French New Wave films were produced on small budgets, often shot in a friend's apartment, using the director's friends as the cast and crew. Directors were also forced to improvise with equipment (for example, using a shopping cart for tracking

shots). The cinematic stylings of French New Wave brought a fresh look to cinema with improvised dialogue, rapid changes of scene, and shots that go beyond the common 180º axis.

- New Wave filmmakers made no attempts to suspend the viewer's disbelief; in fact, they took steps to constantly remind the viewer that a film is just a sequence of moving images, no matter how clever the use of light and shadow.
- New Wave technique is the issue of money and production value. In the context of social and economic troubles of a post-WWII France, filmmakers sought low-budget alternatives to the usual production methods.
- The majority of French New Wave films (similar to, but less encapsulated than, Denmark's Dogme 95 "manifesto"), included:
- Jump cuts: a non-naturalistic edit, usually a section of a continuous shot that is removed unexpectedly, illogically
- Shooting on location
- Natural lighting
- Improvised dialogue and plotting
- Direct sound recording
- Long takes

2. German Expressionism (1919-1926)

German Expressionism, also referred to as Expressionism in filmmaking, developed in Germany (especially Berlin) during the 1920s. During the period of recovery following World War I, the German film industry was booming, but because of the hard-economic times filmmakers found it difficult to create movies that could compare with the lush, extravagant features coming from Hollywood. The filmmakers of the German UFA (Universum Film AG) studio developed their own style, by using symbolism and mise en scène to insert mood and deeper meaning into a movie.

Expressionism has its roots in "painting (starting about 1910) and had been quickly taken up in theatre, then in literature, and in architecture." Expressionism emphasized a given artist's emotional, intensely personal reactions; The first Expressionist films made up for a lack of lavish budgets by using set designs with wildly non-realistic, geometrically absurd sets, along with designs painted on walls and floors to represent lights, shadows, and objects. The stylistic features of German Expressionism are fairly specific and include chiaroscuro lighting, surrealistic settings and, frequently, a remarkable fluidity of mobile framing." German

Expressionism "concentrated on a heavy use of light and dark contrasts, exaggeration, tilted angles, a dream like atmosphere". The first Expressionist films, notably The Golem (1915), The Cabinet of Dr. Caligari (1920), Nosferatu (1922) and Schatten (1923), were highly symbolic and deliberately surrealistic portrayals of filmed stories.

The plots and stories of the Expressionist films often dealt with madness, insanity, betrayal, and other "intellectual" topics (as opposed to standard action-adventure and romantic films); the German name for this type of storytelling was called Kammerspielfilm (chamber film in English). The extreme non-realism of Expressionism was a brief-lived fad, however, and it faded away (along with Dadaism) after only a few years. However, the themes of Expressionism were integrated into later films of the 1920s and 1930s, resulting in an artistic control over the placement of scenery, light, and shadow to enhance the mood of a film. This dark, moody school of filmmaking was brought to America when the Nazis gained power and a number of German filmmakers emigrated to Hollywood. They found a number of American movie studios willing to embrace them, and several of the German directors and cameramen flourished, producing a repertoire of Hollywood films that had a profound effect on the medium of film as a whole.

3. Italian Neo-Realism (1942-1951)

The import of more American movie and strict restrictions of Italian directors by the Fascist Government, during 1925 the directors started going to the streets where they filmed the plight of refugees in the camp with sets & props and used the readymade props that came from the World War II and the unprofessional actors who were casted on the film brought forward the Italian cinema to the world platform. Like others, Italian neo-realism too started to fall and was one short lived movement. Thought

Italian neo-realism was looked forward by the world. The people in Italy preferred Hollywood touch in Italian movies or the Hollywood movies itself after the post war. The change of taste over a period of few years among the home audience made the realist directors in an uneasy situation. With this the directors and the intellectuals who supported the neo-realism had no option than change the perspective of their films while some moved to Hollywood to make neo-realist American films.

Characteristics of the Neo-Realism

- Noticeable long take style.
- Poor neighbourhood and readymade location.
- The film that showed the situation of the common in the refugee camps to the fascist.

- governance and the disaster brought in by the war.
- The realism was blend with the Marxist humanism that brought forward those raw.
- emotions of both the artists and its audience.
- Films avoided editing and lighting of the location.
- The dialogue of the film focused on conversational script and not the scripted dialogue.
- Since this movement was also an opposition to Hollywood and its Happy ending films.
- realist directors made it as a point not to make films with happy ending.
- Till day neo-realism films are considered as documentary styled films.

Best Films from Italian Neo-realism Era

1. Bicycle Thief, 1949
2. Riso Amaro, 1949
3. Bellissima, 1951
4. Miracle in Milan, 1951
5. The flowers of St. Francis, 1950
6. War Trilogy

Best directors of Italian Neo-realism

1.Vittorio Di SIca

2.Federico Fellini

3.Robert Rossellini

4.Luchino Visconti

4. Dadaism and Surrealism (1924-1930)

Dadaism and Surrealism in film belonged to a larger artistic movement that defied social conventions and traditional art genres. Luis Buñuel and Salvador Dalí were two surrealist filmmakers who embraced the ridiculous and the illogical in their films that subverted reality. They challenged established storytelling conventions by including surreal scenes, strange imagery, and nonsensical storylines. These movies frequently looked into the unconscious mind in an effort to startle and get viewers to reevaluate how they see the world.

5. Soviet Montage (1924-1935)

Film editing was revolutionized by the Soviet Montage movement, which was led by directors such as Dziga Vertov and Sergei Eisenstein. According to the montage theory, the strength of a film is found in its editing, where the audience's emotions can be evoked and new meanings

can be created by the juxtaposition of images. This movement, which had its start in post-revolutionary Russia, sought to use film to promote social and political reform. This dynamic editing style was seen in movies like "Battleship Potemkin" and "Man with a Movie Camera," which experimented with the cinematic language and used fast cuts and symbolic imagery to deliver strong social themes.

6. **Parallel cinema in India**

Parallel cinema is a film movement in Indian cinema that originated in the state of West Bengal in the 1950s as an alternative to the mainstream commercial Indian cinema, represented especially by popular Hindi cinema, known today as Bollywood. It is inspired by Italian Neorealism, Parallel Cinema began just before the French New Wave and Japanese New Wave, and was a precursor to the Indian New Wave of the 1960s. The movement was initially led by Bengali cinema and produced internationally acclaimed filmmakers such as Satyajit Ray, Mrinal Sen, Ritwik Ghatak, Tapan Sinha and others.

It is known for its serious content, realism and naturalism, symbolic elements with a keen eye on the sociopolitical climate of the times, and for the rejection of inserted dance-and-song routines that are typical of mainstream Indian films.

Influences and impact of the parallel cinema

The emergence of parallel cinema had one simple aim: to give movie-goers something more than meaningless entertainment. It won't be too wrong to call it a "rebellious" branch of our otherwise conforming cinema. Mandi (1983), by Shyam Benegal is one such movie dealing with issues that the society talks about in dulled whispers, if at all. The story revolves around a brothel and its prostitutes, who ultimately fight for their place of residence, when under threat by politicians who are themselves frequent visitors. While cinema influences people, people influence it right back. That is why, parallel cinema plays a very cruical role-mirroring our society, as well as affecting it.

The films of Sen, Benegal and ray offered their audiences a political message about the social conditions they represented. This cinema borrowed heavily from the Indian literature of the times, hence became an important study of the contemporary Indian society, and is now used by scholars and historians alike to map the changing demographics and socio-economic as well as political temperament of the Indian populace. Right from its inception, Indian cinema has had people who wanted to and did use the medium for more than entertainment. They used it to highlight prevalent issues and sometimes to throw open new issues for the public. They created a genre of films which depicted reality from an artful perspective. Most films made

during this period were funded by state governments to promote an authentic art genre from the Indian film fraternity. Decline By the early 1990s, the rising costs involved in film production and the commercialization of the films had a negative impact on the art films. The fact that investment returns cannot be guaranteed made art films less popular amongst filmmakers. One of the major reasons for the decline of the parallel cinema in India is that the F.F.C. or the National Film Development Corporation of India did not seriously look into the distribution or exhibition of these films. The mainstream exhibition system did not pick up these films because these films did not have the so-called 'entertainment value' that they were looking for. Parallel Cinema is the name that Indian New Wave cinema is generally referred to as. Parallel cinema is the cinema that came into existence while a certain kind of cinema was already dominant in India. 1937 had already seen the first Indian colour film, Kisan Kanya, but it was in the late 50s that colour finally started to appear on the screen. The 1955 film Jhanak Jhanka Payal Baje by V Santharam, shot in Technicolor was one such film. The 1960s started with a huge bang. Mughal-E-Azam, the magnum opus by K Asif was released in the year 1960 which featured one song that was shot in Technicolor and that made huge waves with the audience. Mughal-E-Azam, had been in production for a long amount of time, thus the entire film could not have made in colour and featured one song Pyaar Kiya To Darna Kya shot in Technicolor. There are legends that say that the budget that one was more than the budget for any one film at the contemporary times. Mughal-E-Azam made a huge impact, it was an instant hit and a massive commercial success.

While in the 1950s the angst and the apprehension of the newly independent Indian state was visible onscreen, in the 1960s it was replaced by a buoyant and jovial exuberance. Films with a laidback attitude and a fun approach to life started dominating the screens. This became the reason why the 1960s are also referred to as Swinging Sixties. There was a marked difference in the content and films made during that time explored light-hearted themes, had romantic plot lines interspersed with melodious songs. Actors frolicking in the snow-clad Kashmir Valley or Shimla hills became dominant images on the screens. These films were huge commercial successes the audience loved going to them.

The kind of audience that the film business was catering to was also different from the one that in the decade prior. The audience of the 60s comprised a good chunk of people born in a free nation. The youth did not really understand the concept of being ruled over by the British. The overall atmosphere in the country was that of happiness and therefore that is what was being

reflected in the cinema. Cinema in the 1960s had become a means for entertainment, as something that people would go out for as an outing and enjoy the song and dance.

Perhaps the most number of famous film actors and playback singers came to the fore of Indian film industry during this time, including actors like Dilip Kumar, Madhubala, Shammi Kapoor, Asha Parekh, Sharmila Tagore, Rajesh Khanna and playback singers like Mohammed Rafi, Lata Mangeshkar, Asha Bhosle, Manna Dey. They became huge names during the 60s. As the industry moved into the late 1960s a different kind of cinema began to emerge, running parallel to the mainstream cinema and acquired the name parallel cinema. It was very different from the mainstream cinema of the times in terms of its structure and in terms of the kind of themes it explored and narratives that it chose to talk about. It did not align with the conventions of contemporary mainstream cinema. These films deliberately did not go for a happy ending, there was no girl-meet-boy. Cinema shifted its gaze and again started talking about the downtrodden and the issues of the society. We are using the term again, because some films of this kind had been made in the 1950s and in the 1960s this cinema started to gain more traction.

Parallel cinema originated in Bengal and the earliest Indian New Wave films come from directors like Satyajit Ray. The films emerging out of Bengal were different from the popular Hindi cinema from Bombay, which was considered escapist entertainment meant for a mass audience. The precursors for this cinema had existed in films of the 1950s like Dharti ke Lal, Awaara, Neecha Nagar etc. Directors like Bimal Roy, K Abbas, V Shantaram understood the importance of films as tools for mass communication, for talking to a larger audience and made issue based films and that were a reflection of the society.

Cinema & Modernism

Modernism as a period in the histories of cinema indicates the era of the welfare states (1950-1980) when “art film” became an institution. It means it developed not only ways for its presentation but ways of production and distribution in large quantities. Hollywood was in an economic crisis meanwhile, so it could export fewer movies to abroad and European cultural politics supported more their own films. Sometimes the terms “avant-garde” and “experimental” are used as synonyms for “modernist” On the other hand, modernity is a more sociological term that describes this particular historical period and its attendant cultural shifts (e.g., industrialization, electrification, urbanization, technological advance). To qualify for this designation, the films must display certain characteristics that we associate with modernism in the other arts (for instance, literature [e.g., Virginia Woolf], painting [e.g., Pablo Picasso], theatre [e.g., Bertolt Brecht], and dance [e.g., Martha Graham]). The modernist directors are

Dziga Vertov, Jean Epstein, Jean-Luc Godard, Robert Bresson, Sergei Eisenstein, Ingmar Bergman, Walter Ruttmann, and Federico Fellini. Modernism was a colorful trend, it manifested in a different way in many national cinemas. But even though its diverse national versions, modernism was an international phenomenon, which had some common characteristics. These were the following:

1. Conscious Authorship or "the Dictatorship of the Director": which means modernist directors not just leave their personal signatures in their films but:

- While working they are aware of the fact, they are making an oeuvre
- They make personal films about their childhood, life etc.
- They set up not as art workers, but as public figures. (As a matter of fact, in the sixties artists became something like a new aristocracy, just think about the possibility to realize their selves, being known by their names and the right to tell their opinions in public issues.)
- Sometimes they try to monopolize the right to interpret their films by declaring "what it means."

2. Critical Self-reflection: which means these directors transgress the rules of classic cinemas ("cinéma de papa" how they called it in French or socialist realism in the east-European countries.) Some examples:

- Breaking the fourth wall: the characters look directly into the camera and "talk out of the film" to the audiences.
- Elliptic narratives and jump cuts instead of continuity editing
- Freeze frame shots, strong colour filters
- The story takes places in the exact amount of time it takes to watch the movie
- In classic cinemas flash backs, dream sequences and mental pictures are strictly separated
- from the other "objective" parts of the film. In modern cinema the ontology of pictures becomes uncertain: maybe the whole story was just imagined by a character.
- Disoriented and alienated "heroes" instead of goal-oriented character behavior

CLASSICAL HOLLYWOOD FILM MAKERS

Alfred Hitchcock (1899-1980)

Born in 1899 in London's East End, Hitchcock began working for British film studios in 1920 as an artist and set designer, then as a writer, assistant director, and finally director. His first

work for the British arm of Paramount already stepped Hitchcock in American studio methods before he even set foot in the USA. The specialty of his films is:

- Often has a quick cameo in his films. He eventually began making his appearances in the beginning of his films, because he knew viewers were watching for him and he didn't want to divert their attention away from the story's plot.
- [Hair] Likes to insert shots of a woman's hairstyle, frequently in close-ups.
- There is a recurrent motif of lost or assumed identity. While mistaken identity applies to a film like North by Northwest (1959), assumed identity applies to films such as The 39 Steps (1935), Vertigo (1958), Psycho (1960), and Marnie (1964) among others.
- In a lot of his films (more noticeably in the early black and white American films), he used to create more shadows on the walls to create suspense and tension (e.g., the "Glowing Milk" scene in Suspicion (1941) or the ominous shadow during the opening credits of Saboteur (1942)).
- Inspired the adjective "Hitchcockian" for suspense thrillers.
- He hated to shoot on location. He preferred to shoot at the studio where he could have full control of lighting and other factors. This is why even his later films contain special effects composite and rear screen shots.
- Distinctively slow way of speaking, dark humour and dry wit, especially regarding Murder.
- [Attribution] Name often appears before the film titles, as in "Alfred Hitchcock's Psycho".
- He liked to use major stars in his films that the audience was familiar with, so he could dispense with character development and focus more on the plot.
- Often makes the audience empathizes with the villain's plight, usually in a sequence where the villain is in danger of being caught.
- Unusual subjective point of view shots

SELECTED FILMOGRAPHY

The Lodger (1926); Blackmail (1929); Murder! (1930); The Man who Know Too Much (1934); The 39 steps (1935); The Lady Vanishes (1938); Rebecca (1940); Shadow of a Doubt (1943); Notorious (1946); Rope (1948); Strangers on a Train (1951); Rear Window (1954); The Man who Knew Too Much (1955); Vertigo (1958); North by Northwest (1959); Psycho (1960); The Birds (1963); Marine (1964); Frenzy (1972).

Iranian cinema

Iranian cinema first came under international attention for its pre-revolutionary art cinema known as the Iranian New Wave and more widely for its post-revolutionary cinematic movement called the New Iranian Cinema. However, Iran has had a longstanding history of cinema that began in 1900, with the introduction of film technology by the Qajar court photographer Ibrahim Khan Sani al-Saltaneh Akkasbashi.

The development of cinema in Iran is inextricably linked to the development of modernity and the nation-state. The cinema in Iran was an important site where modernity (*tajadud*) and the nation (*mellat*) were respectively constructed, contested, and negotiated throughout the long 20th century and into the new millennium.

The history of Iranian cinema is punctuated by the two revolutions in 20th-century Iran, namely the constitutional revolution of 1905–1911 and the later Islamic Revolution in 1979. Both of these events left an indelible mark on Iran and Iranian cinema, but none more so than the Islamic Revolution. In the second Pahlavi era and just before the 1979 revolution, along with the popular commercial cinema called *filmfarsi* ("Persian film"), Iranian cinema witnessed the development of art-house cinema or the Iranian New Wave (*mowj-e now*) as a reaction to this popular cinema, which was influenced by the aesthetics of Italian Neorealism and the French New Wave. But it is largely with the New Iranian Cinema of the post-revolutionary era that Iranian cinema received worldwide critical attention, wining regular awards at prestigious film festivals around the globe.

After the 1979 revolution and the establishment of the Islamic Republic, new guidelines were established by the state apparatus to ensure that films produced in Iran were made according to the logic of an Islamic "system of modesty" (*hejab* in its broadest sense). Paradoxically, these censorship guidelines forced Iranian filmmakers to develop a new filmic grammar, which in a constant negotiation with state censors, contributed to a new visual and aural film form that is distinctive to Iranian cinema. In this way, the history of cinema in Iran can be divided into four distinct periods, from the Qajar era to the first Pahlavi period (1900–1941), the second Pahlavi era (1942–1979), the postrevolutionary era with the Islamization of Iranian cinema (1980–1988), and the emergence of the New Iranian Cinema (1990s and early 2000s). In the early 21st century, there is a subtle but visible shift away from the formal and narrative strategies of the New

Iranian Cinema. It is too early at this stage to categorize the formal logic and aesthetics of this new iteration of Iranian cinema, as we are in the midst of its development, but if the New Iranian Cinema was recognizable under the sign of its master practitioner, Abbas Kiarostami

(d. 2016), the new trend in Iranian cinema is perhaps under the visible influence of the two-time Oscar-winning director Asghar Farhadi.

THE DAWN OF STUDIO SYSTEM

Indian films are unquestionably the most –seen movies in the world. Not just talking about the billion- strong audiences in India itself, where 12 million people are said to go to the cinema every day, but of large audiences well beyond the Indian subcontinent and the Diaspora, in such unlikely places as Russia, China, the Middle East, the Far East Egypt, Turkey and Africa. People from very different cultural and social worlds have a great love for Indian popular cinema, and many have been Hindi Films fans for over fifty years.

Indian cinema is world – famous for the staggering amount of films it produces: the number is constantly on the increase, and recent sources estimate that a total output of some 800 films a year are made in different cities including Madrass, Bangalore , Calcutta and Hyderabad . Of this astonishing number, those films made in Bombay, in a seamless blend of Hindi and Urdu, have the widest distribution within India and Internationally. The two sister languages are spoken in six northern states and understood by over 500 million people on the Indian sub – continent alone – reason enough for Hindi and Urdu to be chosen above the fourteen official Indian languages to become the languages of Indian Popular cinema when sound came to the Indian Silver screen in 1931.

Silent Era – The cinematographer (from where we have the name cinema) invented by the Lumiere brothers functioned better the Kinetoscope of Edison and Dickson. The Lumiere brothers who invented the cinematographer started projection of short (very short, one to two minutes long) films for the Parsian public on November 28, 1895. Cinema was shown for the first time in India by the Lumiere brothers on July 17, 1896 at the Watson Hotel in Mumbai. This was just six months after their first show in Paris.

Indian cinema thus has more than a hundred years of history, like the European or American film industry. That first show was just a show of a series of visuals, moving scenes and nothing more, but it inaugurated a long line of movies made by talented Indians. Today India has the distinction of being the country that produces the highest number of feature films every year.

As mentioned above, the earliest show of moving pictures in India was done in 1896. But for the next fifteen years, there was no indigenous production of movies.

N.G.Chitre and R .G. Torney of Bombay were the first to make a film based on a story. It was PUNDALIK, a film based on the life of a Holy man in Maharashtra, it came out in 1912.

The next movie in India was Dhandiraj Govindraj Phalke's RAJA HARISCHANDRA released on May 3, 1913. D. G. Phalke is acclaimed as the father of the Indian cinema because he laid the foundation for the future of the Indian film industry and because he trained several young film makers in his studio in Nasik. The Phalke award perpetuates the memory of this pioneering film maker and it goes to the person who enriches Indian cinema through remarkable contributions to it. Phalke will always be remembered for his contributions to the development of the film industry.

Phalke established his studio in 1913 after his return from England with plenty of enthusiasm and dedication, besides a stock of raw film and a perforator for making holes on the edges of film stripes. He believed that 'Indians must see Indian Movies on the Indian Silver screen.'

After his RAJA HARISCHANDRA, Phalke started other projects, but he could not complete them because of lack of funds. Other, silent movies started coming out from Calcutta studios: for example, 'SATYAVAADI HARISCHANDRA '(1917) and 'KEECHAKAVADHAM' (1919). But Phalke's Nasik studio was the first regular studio where he could also train many promising young people as film technicians. It was still the era of silent movies all over the world. During the Silent Era (1896 – 1930) over a thousand films were made in India; however, only ten of them survive, now restored and preserved in the Pune archives. Meanwhile, American and European films continued to grow in popularity, though a major source of worry for the imperial Government was that they would 'corrupt' Indian minds. In 1917, the European Association warned the Government against a film called 'The Surpentine Dance', which was certainly calculated to bring the white men and women into low esteem in the Indian mind.

Age of sound – The films of the Silent Era did not 'talk' but they were never watched in 'silence'. Dialogue was presented through inter – titles, which were often in English, and two or three Indian languages. Almost every film had a background score, which ran through the length of film. The score was 'live', and helped to dramatise the narrative. Sometimes there was only a piano accompaniment, but there were several films where a violin, a harmonium, tabals and other musical instruments could be added. The first sound movie or talkie, viz, Al Jolson's 'Jazz Singer' in the U.S. ended the silent era in October, 1927.

Silent movies continued in India for another decade although the first Indian talkie came out on March 14, 1931. It was 'Alam Ara' (The Light of the world), made by Ardeshir Irani, admitted that the idea of making an Indian talkie came from Universal pictures production of 'Show Boat, which was a 40% talkie. But what kind of Indian film could maintain this strong link with audiences when sound came to the Indian screen in 1931? Over 150 million people

at that time understood Hindustani (a mix of Hindi and Urdu, also known as the language of the Bazaar) and as the first talkie was to be made in Bombay, Hindustani was chosen over the fourteen official Indian languages to be the lingua Franca of popular cinema. Once the language question had been resolved, films looked to the Urdu Parsee Theatre for subject matter. Based on Joseph David's Urdu Parsee play, Alam Ara is a costume drama telling the story of the rivalry of two queens and involving many characters, plots and subplots. This film songs immediately proved a smash, particularly the one sung by actor / singer W.M.Khan in the role of a fakir, 'De de Khuda ke naam par pyare'(Give alms in the name of GOD). Thereafter, songs and dances were established as an integral part of Indian Popular cinema. This genre evolved out of the Urdu Parsee Theatre, a narrative form that had already skill full dramatized Victorian plays and Persian Love Legends. The courtly love stories of the Urdu Parsee Theatre are probably the reason behind Indian cinema's dependence on romantic themes and the way they link love, obstacles and tragedy. Another popular genre of this period was the historical film, based on stories of real characters or legendary heroes. The importance of the historical film lay in its patriotic undertones. The grandeur of Pre – Raj India, the splendid costumes, the etiquette of the nobility and high drama were a direct invitation for national self – esteem and the will to be independent. Of course, India did not need to be independent to produce films: thousands of miles of celluloid had run through the projector gate before the British finally packed their bags in 1947. Despite having first blossomed under a political power so alien to its own conventions, Indian cinema's thematic and aesthetic development seems to have remained largely free of direct concern with colonial rule. Individual film directors were deeply concerned by the independence movement led by the congress party and demonstrated their allegiance to the concept of a free India in films such as 'Sikandra' (1941) and 'Shaheed' (1948). In the 1940s and 1950s, a small number of patriotic films and a handful of songs with a clear message of Indian nationalism were produced – the most famous is 'Door Hato O Duniya Valo, Hindustan Hamara Hai' ('Go away, your invaders! India is ours') in the 1943 film Kismet – but by and large the patriotic film isn't a genre that is hugely popular today. Indian films have never been overtly political, unlike Africa or Algerian cinema, the classics of which are clear indictments of French colonial rule.

When talkies came an unexpected criticism from art lovers was that sound destroyed the aesthetic quality of the movies. Moreover, the universal language of the cinema was adversely affected, they said. People speaking different languages could watch the silent

movie and derive meanings from the acting and expression, and the visual effectiveness of the whole movie. Cinema is a visual medium, they argued, and it has its own language. An Englishman must be able to appreciate a Hindi or Tamil movie as much as a Hindi or Tamil – speaking Indian should be able to enjoy an English movie even if the movies are silent ones. But can we imagine how a silent movie would appeal to us now? We have become so used to sound movies. And in India, we cannot easily appreciate a movie without songs and dancing! The silent movies are now in the archives and they are taken out for research or for satisfying someone's historical curiosity.

Though colour movies started to come out of American studios from 1935 onwards, it took more decades for colour to come to Indian screens.

Major Studios – The creation of the major studios in Madras, Calcutta, Lahore, Bombay and Pune in the 1930s was a crucial move in the development of a proficient Indian film industry. Studio owners including Himanshu Rai and Devika Rani, V. Shantaram, V. Damle and S. Fatehlal set the tune of film production, playing an essential role in promoting national integration. People of all castes, religious, regions, sects and social classes worked together in the various studios. Film production has always prided itself in the way it has been inclusive and continues to be a shining example of communal (i.e. inter religious) harmony and tolerance. Hindus and Muslims work together and promoting and National Integration and communal harmony has always been a favourite theme of the Indian film.

The studios, including Bombay talkies, the New Theatres in Calcutta, Prabhat Film Company and Gemini and Vauhini in Madras, were also responsible for broadening the choice of screen – subjects, with music as a primary ingredient. Like the great Hollywood studios, they experimented with different stories and themes while each developing their own brand of film making. The key films of this period show the origins of themes and subjects that have recurred over subsequent decades of film making. For example, the New Theatres films, particularly the 1935 classic DEVDAS by actor / director P.C.Barua , made in both Hindi and Bengali versions , gave Indian cinema its most recurrent theme : the love triangle . DEVDAS is an adaptation of Sarat Chandra Chatterjee's Bengali novel of the same name. This film also gave its most enduring male character: The tragic romantic hero. Devdas is a high caste Brahmin who cannot marry the love of his life, Parvati, his neighbour's daughter, because she is of a lower caste. He later befriends Chandramukhi, a prostitute who gives up her profession and turns to spirituality. In a downward spiral of self – destruction, the Hamlet like Devdas becomes an alcoholic and ultimately dies at the gate of Parvati's marital home.

The story of Devdas touched millions of Indians in the 1930s who felt that his anguish would become their own if they dared marry against parental authority. This theme returns regularly every decade, either in a direct remake, e.g., Bimal Roy's 1955 Devdas (director Sanjay Leela Bhansali's new version released in 2002), or as an important theme, as in Guru Dutt's PYASSA (1957) or Prakash Mehra's MUQADDAR KA SIKANDAR (1978).

V.Shantaram was a co – founder (along with V. Damle, S. Fatehlal and Dhaiber) of the Prabhat Film Company, based in Kohlapur and later Pune. He made many stunts and action films early in his career, favoured socially progressive subjects and dealt with themes considered taboo. Shantaram's best work included a period drama about the vengeance of women (AMAR JYOTI, 1936 – the first Indian film to be shown at an International Film Festival, in Venice), the cruel injustices against women brought about by the arranged marriage system (DUNIYA NA NANE, 1937), to the rehabilitation of a prostitute (AADMI, 1937), and the promotion of Hindu – Muslim friendship (PADOSI, 1941). In 1942, V. Shantaram left Prabhat to start his own production company and studio, Rajkamal Kalamandir , in Bombay. There, he continued to make internationally acclaimed films based on social concerns, including Dr. KUTNIS KI AMAR KAHANI (1946) and DO AANKHEN BARAH HAATH (1957).

Bombay Talkies also made social films, the most celebrated example of which is Franz Osten's ACHUT KANYA (1936) starring Devika Rani and Ashok Kumar. It was one of the first films to deal with the evils of untouchability. Bombay Talkies made many popular movies, including Gyan Mukherji's afore mentioned KISMET, a film that introduced another favourite theme in Hindi cinema – the 'lost and found'. Though the lost and found theme can be traced back to mythology in the story of SHAKUNTALA, KISMET made it popular in cinema.

An interesting twist on this popular theme occurs in Manmohan Desai's AMAR AKBAR ANTHONY (1977), in which the director depicts three brothers separated as young children and brought up by members of the three main Indian religions: Hinduism, Islam and Christianity (hence the names AMAR, AKBAR AND ANTHONY). The film was a massive success and Desai himself made several other films combining the importance of communal harmony with the theme of loss and recovery. In his NASEEB (1981), the Amitabh Bacchan hero is called 'JOHN, JAANI, JANARDAN' and is proud to be seen as Christian, Muslim and Hindu. As long as the separated family members are played by well – known stars, the audience never seems to tire of the repetitions of themes.

PRACTICE QUESTIONS

QUES 1 – Give a brief record of the Talkies era, considering the Bombay Talkies in background.

QUES 2 – Explain the Chaplin chapter in the history of world cinema.

QUES 3 – What are the major characteristics of Italian Cinema?

QUES 4 – Give a nutshell impression of Japanese Cinema.

QUES 5 – What is the role of Dada Saheb Phalke in Indian film history?

Audio-Visual Resources

1. https://www.youtube.com/watch?v=gjnJf9jobb4
2. https://www.youtube.com/watch?v=LFOsw1Vccac&list=PLUl4u3cNGP63wurgwdJKo6UEYBWDLnmCj
3. https://www.youtube.com/watch?v=wNU7sXkZmSw
4. https://www.scienceandmediamuseum.org.uk/objects-and-stories/very-short-history-of-cinema

UNIT – IV

The 1950s was led film historians to refer to this glorious time as the golden age of Indian Cinema. Film makers created authored and individual works while sticking strictly within the set conventions of the films. The example of Mahatma Gandhi and Prime Minister Nehru's vision of the newly independent nation was also highly influential throughout the decade, and many excellent Urdu poets and writers worked with film makers in the hope of creating a cinema that would be socially meaningful. It is no surprise that the 1950s is regarded today as the finest period in Indian cinema, and the era has profoundly influenced generations of Indian film makers in a way that no other decade has done since.

The best directors of the time, including Mehboob Khan, Bimal Roy, Raj Kapoor and Guru Dutt, brought new depth to established themes. They drew on the wide spectrum of cinema stories, but brought to them a personal vision. The films of the late 1940s , 1950s and early 1960s were lyrical and powerful and dealt with themes including the exploitation of the poor by rich landlords (DO BIGHA ZAMEEN, 1953), the importance of sacrifice and honour (MOTHER INDIA), survival in the big city (BOOT POLISH, 1954) , untouchability (SUJATA, 1959) , the changing role of the woman (Mr. and Mrs.55, 1955), urban vs rural morality (SHREE 420, 1955), nature vs nurture (AWAARA, 1951), dilemas faced by modern Indians (ANDAZ,1949), materialism vs spiritualism (PYAASA, 1957) and the importance of destiny (CHAUDHVIN KA CHAND, 1960). These films show a complex and sophisticated mix of characters, plots, ideas and morals.

The important film makers of this period not only made commercially successful works but also mastered the language of cinema. They understood how performance, photography, editing and above all, music could be used to create a new aesthetic. It was around this time that Indian films started to receive regular worldwide distribution, and films such as AWAARA made by Raj Kapoor and his co- star Nargis major celebrity in places as far afield as Russia and China. Mehboob's AAN (1952, AKA MANGALA, Daughter of India) and MOTHER INDIA (Perhaps the best-known Indian films of all) also won large audiences beyond the Indian sub-continent.

The average Indian film does not pretend to offer a unique storyline. A new twist to a familiar storyline helps a film to succeed, if the audience is looking for originality, they know it is principally to be found in the score. Film music is of such primary importance in today's Indian cinema that it more or less determines the box- office fate of most movies. Leading

choreographer Farah Khan believes that, 'What is saving Indian cinema from being engulfed by Hollywood is our song and dance routines, because they just can't imitate that'.

The Middle Cinema - Indian Cinema, dominated in the 1970's by the Sippy's, Hrishikesh Mukherjee, B.R. Ishara and Vijay Anand, was jolted out of its wits when Shyam Benegal assisted by Blaze enterprises, shot into prominence with 'Ankur' (1974), and later with 'Nishant' (1975), 'Manthan', 'Bhumika' (1977) and Junoon (1979). Benegal turned his back on the standard 'Kalyug' and 'Aradhana' (1981) genre, injecting a dose of caste – politics into his first three films. He was closely associated with the making of Govind Nihalani's ''Akrosh' (1980), a political film about the exploitation of illiterate Adivasis. 'Ardh Satya' (1984), 'Party' (an expose of the upper middle class), and his TV serial on the partition of India, 'Tamas', have been significant success.

While the films of Mrinal Sen, Mani Kaul and Kumar Shahani did not fare very well at the box office, those of the 'middle cinema' reaped a good harves. Saeed Mirza's 'Albert Pinto Ko Gussa Kyon Aata Hai', 'Mphan Joshi Hajir Ho' and 'Salim Langde Pe Mat Ro', Rabindra Dharmaraj's 'Chakra' and Ketan Mehta's ' Bhavni Bhavai' (in Gujarati and Hindi), ' Mirch Masala' , and later ' Maya Memsahib' , ' Sardar' , started a trend in the making of socially conscious and political films which were entertaining as well . Both the New Wave and the Middle Cinema wilted under the impact of multichannel television, 'Commercial cinema', the commercialization of the National Film Development Corporation (NFDC), and above all the abysmal lack of exhibition outlets. The gradual decline of the Film Society movement too had a arole in the fading away of 'Parallel cinema'.

The New Cinema and Parallel Movement – Mrinal Sen, a talented movie maker from West Bengal is considered a pioneer in the new genre called 'New wave' Cinema. In the early 1970s, he was its main proponent and he had to do a lot of explaining soon after the release of his BHUVAN SHOME (1969). Without imitating the techniques of commercially successful movies which are usually mixtures of rapid action, maudlin drama, violence, erotic dancing and singing, Mrinal Sen could produce a film that was not only a financial success at the box – office but cut a new path in filmography.

Some critics are of the view that Shyam Benegal's ANKUR (1974) was the real path – breaker and that Benegal was the pioneer of the New Wave genre. His cinematic language shook the audience with its blunt less and originality.

Both Mrinal Sen and Shyam Benegal inspired many young film makers of the 1970s and 1980s, particularly graduates of the FTII, Pune. There were admirers and detractors for the new cinema. Some of the film makers created movies that could not easily be followed by ordinary spectators. Only intellectuals of a certain kind could appreciate them.

There is no doubt that these movies opened a new chapter in the history of movies in India. A totally new generation of film makers emerged. They used new techniques and evolved a new cinematic language, which was sometimes called idiosyncratic. They are all known for their originality, subversion of conventions and firm belief in the 'auteur' theory of the film.

Cinema, according to these directors, was the art of the director rather than of the artistes or the script writers. Each film is the personal expression of a view point, a personal filmic expression of the director. Many of these movies were not 'hits' at the box office but they earned the respect and admiration of National and International film – makers and critics. Big names include Govind Nihalani, Ketan Mehta, Mani Kaul, Kumar Shahni, Sayeed Mirza, Adoor Gopalkrishnan, G. Aravindan, John Abraham, Nirad Mahapatra and Girish Kasaravalli. All of them pioneered a new path in film making. All their films differed from the ones generally 'manufactured' in the 'masala' or 'fixed formula' mould.

Since these movies were not produced for any particular segment of the audience, distributors and theatre owners were not keenly interested in them; they found the conventional movies were drawing large audiences. Even the great director, Satyajit Ray's SHATRANG KE KHILAADI (1977) was not a financial success.

The New wave directors were more devoted to the artistic side of their creation. The distinction between 'art movies and 'commercial' movies became a popular way of labeling movies ever since the new movies came on the scene. But sometimes this distincton becomes artificial or even meaningless because some 'art' movies have been commercial successes and some 'commercial' ones have shown great merit and distinction on the artistic side and been acclaimed as aesthetic productions.

Some of new movies in the early 1980s dealt with sensitive socio- economic issues. They were also commercial successes. For example, AAKROSH (1981) which won the Golden Peacock Award; ARDHA SATYA, CHAKRA, PATINAARU VAYATINILE (Tamil), SAMSKAARA, MARO CHARITA, ELIPPATTAYAM and CHIDAMBARAM. These won National and International honours.

In the 1970s, there was also the parallel cinema, with directors like Hrishikesh Mukherjee and Basu Chatterjee and Guljar and later, Sai Paranjpye. Their films had songs and dances and

sentiment and appealed to the middle class. By the 1980s, all the art cinema directors were making serials for television. The middle classes wouldn't step out of the house. The cities had become so over-crowded and lawless that the middle classes, even if they had a car and driver, would prefer to see something on television rather than go out. The art cinema was finished by the 1980s because there was no audience.

The justification given for such films is that the average Indian cinegoer wants relaxation. Why should he go after realism on the screen after all the hardship he encounters daily in real life. The Indian cinema is different from other types of Cinemas because the Indian spectator is different. He wants relaxation, entertainment, fun, frolic, singing, dancing, maudlin and sentimental stories, crying and miraculous escape from the hard realities of life – so goes the argument.

MALAYALAM FILM INDUSTRY

The seventies was the 'golden' period of Malayalam cinema. The pioneer of the new cinema in Kerala was Adoor Gopalakrishnan, who made SWAYAMVARAM in the early seventies, and since then has been turning out films at regular intervals. His oeuvre includes: KODIYETTAM (The Ascent) (1977), ELIPATHAYAM (Mousetrap) (1981), MUKHAMUKHAM (Face to Face) (1984), ANANTARAM (Monologue) (1987), MATHILUKAI (The Walls) (1991), VIDHEYAN (Servile Man) (1993), and KATHAPURUSHAM (Man of History) (1995).

The late G. Aravindan's films UTHARAYANAM, KANCHANA SITA, THAMP, KUMMATI, ESTHAPPAN, SAHAJA, ORIDATH, MARATTAM and VASTUHARA have won international acclaim for their aesthetic and poetic qualities. Malayalam films have had the largest representation at the Indian Panorama since the 1970s. Film co-operatives have been one reason for its steady growth. Chitralekha, the film cooperative started by Adoor Gopalakrishnan, has provided the impetus to the growth of Malayalam cinema. The State Government has set up a film complex in Trivandrum and provides a subsidy to film-makers.

Some of the other film makers who have tried to break new ground are: Vasudevan Nair (NIRMALAYAM BANDHANAM), P.A. Backer (KABANI NADI CHUVANNAPPOL), Padmarajan (PEUYAZHIAMBALAM and KALLAN PAVITHRAN), V.R. Gopinath (GREESHAM), John Abraham (AMMA ARIYAN; CHERIYACHANTE KROGRA KRITHYANGAL (The Wicked Deeds of Chediyachan), Sivan (YAGAM), and K.R. Mohanam (ASHWA THAMA) and Shaji N. Kuran (PIRAVI, VANAPRASTHAM). K.G. George (JOURNEY'S END), Lenin Rajendran (A TALE OF THE PAST), K.Ravindran's (ORE

TAHVOOL PAKSHIGAL and VARIKUZHA), are other distinguished directors. Those who have made a mark in recent years are: T. Rajeevnath, (THANAL, THEERANGAL, SURYANTE MARANAM, PURAPPAD, KAVERI KADAL THEERATHU, AHAM AND JANANI), Jayaraj (KUDUMASAMETHAN, SOPANAM, DESADANAM, KALIYATTAM AND KARUNAM) and M.P.Sukumaran Nair (APRAHANAM AND KAZHAKAM).

PROMINENT INDIAN FILM MAKERS

Satyajit Ray

One of the first people that we have to talk about, of course, is Satyajit Ray. He is perhaps one of the most internationally acclaimed Indian filmmakers of all times, in fact he is considered to be one of the greatest auteurs in the world of cinema. The Auteur Theory has been discussed in one of the earlier chapters, so you understand what it means when a particular director is said to be an auteur. Satyajit Ray was considered to be one. Although auteur theory and the new wave cinema were in opposition (specifically in France), it is quite interesting to note that Satyajit Ray is a director who is considered to be an auteur are the kind of films he made are considered new wave cinema with regards to Indian a filmmaking. Satyajit Ray was influenced by the Italian neorealist cinema that was screened during the International Film Festival in 1952 and by Jean Renoir who was a French New Wave filmmaker and had visited India in the year 1949. He had shot extensively in Bengal and that is the time when Ray got to interact with him and observe as well as assist in the production process of the of the film that that Renoir was making. Ray developed a sense of what cinema should be or what cinema should do for the society. He went on to making films and his first film, perhaps the most famous or the most acclaimed one, is Pather Panchali which came out in the year 1955. It was internationally acclaimed and was part of the Apu Trilogy. The first film was Pather Panchali which is followed by Aparajito in the year 1956 and Apur Sansar in the year 1959. The trilogy is the coming-of-age story of a young boy called Apu and were inspired or influenced by Italian Neorealism. As in Italian neorealist films, Ray used non-professional actors and a lot of shooting that was done was on-location, shoot he would travel from location to location shoot and get as close to reality as possible. One of the most important things about the film is that it was made on a limited budget, due to which the film could not be completed in one go. Ray had to constantly acquire funds from various sources to be able to make the film. It was acclaimed both nationally and internationally for the contribution it made to the world of cinema. One thing to note here is that Satyajit Ray was also criticized by some for showing only the bad aspects of India and 7 trying to glorify the poor and the downtrodden of the society. Today Satyajit Ray is remembered

for his contribution to the world of cinema. He received a lot of honours, both national and international. He received the Bharat Ratna, which is the highest civilian honour in India, he was also awarded the Dadasaheb Phalke Award and an Oscar for Lifetime Achievement in filmmaking. With his filmmaking, Satyajit Ray, established the norms for an alternative cinema to the existing mainstream Bombay cinema.

Ritwik Ghatak

Another filmmaker associated with the Indian New Wave is Ritwik Ghatak. He was associated with IPTA, then moved to filmmaking and later on he also took up teaching filmmaking in FTII. Ghatak made films on the backdrop of partition because he himself had been at the receiving end of the ills of partition in the form of migration. Thus the dominant themes that he explored in his films were that of displacement and disillusion and a sense of uprooting or the sense of having to feel like a refugee in one's own country. He made films like Meghe Dhaka Tara (60), Subarnarekha (65).

Mrinal Sen

Mrinal Sen too was associated with IPTA and automatically the films that he made dealt with socialist themes. He deliberately did not go for happy endings, which is a staple of mainstream cinema. One of the most important films that Mrinal Sen made was Bhuvan Shome which came out in the year 1969. It was through this film that parallel cinema arrived in the Hindi cinema. Until now parallel cinema was having a moment in Bengali cinema only but with Bhuvan Shome brought the movement into the foray of Hindi cinema. Other films made by him are Mrigayaa (76), Ek Din Achanak (89).

Shyam Benegal

Yet another important film director who has made major contributions to Hindi cinema is Shyam Benegal. It can be said that he is responsible for finally bringing parallel cinema into Hindi cinema. Bhuvan Shome started it and with Shyam Benegal this particular practice carried on. He made films like Ankur (73), Nishant (75), Bhumika (77) , Manthan (76), Junoon (78), Mandi (83). These films that Benegal was making began to be referred as middle cinema because these were films that talked about the issues or the things that the middle class of the society was dealing with. Another way of interpreting this term is that that Benegals's films treaded a sort of a middle ground between mainstream cinema and parallel 8 cinema. On the one hand, his films were not made on heavy budgets, nor did they boast of a star cast and on the other hand they did incorporate some conventions of mainstream cinema in the form of hummable songs. Benegal himself did not approve of the term 'middle cinema' and chose to

call the cinema that he made as new cinema or as alternative cinema. His films were well-received critically as well as by the audience and gained national as well as international recognition for the kind of topics that they talked about. Benegal was conferred with the Padma Shri, Padma Bhushan and was also of course awarded the Dadasaheb Phalke Award for his contribution to cinema.

Kumar Shahani

Kumar Shahani was an alumnus of FTII and the films that he made were very experimental in nature. He made the film Maya Darpan in the year 1972. It was not received very well by the public but is considered a landmark film in the history of Hindi cinema. Another film that he made was Khayal Gatha, an experimental film that follows a very abstract format in telling the history of Khayal music. Kasba was another film that he made in the year 1991.

Mani Kaul

Mani Kaul is yet another very important director associated with parallel cinema. He too was a student of Ritwik Ghatak. An alumnus of FTII, later on he went on to teaching the process of filmmaking at various institutes across the country as well as across the border in various other countries. His works were very experimental in nature, he broke the conventional narrative styles and used very few dialogues in his films. One of the first films that he made was the Uski Roti that came out in the year 1969, other films were Duvidha that came out in the year 1973. Asadh Ka Ek Din (71) and Satah Se Utha Aadmi (80) are other films by him. Just the titles of these films showcase how their storylines dealt with the common people, common issues that people were dealing with in their day to day lives.

Other important directors and other important films that came out in the era were Govind Nihalani whose films Aakrosh (80), Ardha Satya (83), Tamas (88). Tamas explored a story on the backdrop of partition. Ketan Mehta made the film Mirch Masala in the year 1987 and M S Sathyu who made the film Garam Hawa in the year 1973, another film against the backdrop of partition. Other filmmakers of the time are Hrishikesh Mukherjee with films like Ashirwad (68), Guddi (71), Anand (71), Bawarchi (72), Khuboorat (80) 9 and Basu Chatterjee with his films like Piya ka Ghar (72), EK Ruka Hua Faisla (86), Rajnigandha (74). All these directors hold great importance in the in the movement of a parallel cinema. One thing that is interesting about these films is that as the parallel cinema movement was progressing it was also trying to inculcate the dominant mainstream cinema conventions in a way that these films became palatable to the common audience. Thus parallel cinema was no longer niche but the kind of

themes it continued to explore and the manner chosen to tell the stories was still very much part of the parallel cinema movement.

PRACTICE QUESTIONS

QUES 1 – What is New wave in Indian Cinema?

QUES 2 – Give an account of works done by Shyam Benegal

QUES 3 – What are the major characteristics of films by Mrinal Sen and Adoor Gopalakrishnan?

QUES 4 – Give a nutshell impression of Bengali films in context of Tapan Sinha.

QUES 5 – What is the role of Satyajit Ray in Indian film history?

UNIT-V

MAIN STREAM HINDI FILM DIRECTORS

BIMAL ROY

Bimal Roy is one of the few filmmakers who have had such an impact on Indian cinema. Ritwik Ghatak, a contemporary who is regarded as one of the greatest filmmakers of all time, has stated that he worshipped Bimalda, as he was affectionately known, and contemporary Hindi films like the remade versions of Devdas (starring Shah Rukh Khan) and Lagaan (starring Amir Khan) attest to the enduring influence of Bimal Roy's work. The films Do Bigha Zameen (1953), Parineeta (1953), Madhumati (1958), Sujata (1959), and Bandini (1963) all bear an indelible association with his name.

In what was then East Bengal's Dacca, Bimal Roy was born into a landowner family. Upon the passing of Bimal Roy's father, the estate manager is alleged to have expelled him and his family from the estate. They travelled to Calcutta like the other numerous migrants who took a comparable journey in India in the 20th century. Bimal Roy began working on documentaries in 1932–1933 as an assistant cameraman and cameraman, but his career in cinema truly began in 1935 when Promothesh Barua engaged him as a promotional photographer for his film Devdas, which would go on to become a classic.

Roy was hired as cameraman Nitin Bose's assistant at Calcutta's renowned New Theatres, which contributed to the definition of film for a bhadralok audience. There, he quickly gained a reputation for his mastery of lighting and composition. Before making his debut as a director with his Bengali film Udayer Pathey (1944; dubbed in Hindi as Humrahi, 1945), which in many ways mirrors the artistic, moral, and political sensibilities so powerfully on show in his films of the 1950s, he worked on almost ten films as a cameraman.

A new stage in Bimal Roy's life began with the demise of the New Theatres, the demands of World War II on Calcutta, and the introduction of Bombay cinema. One could argue, a little exaggeratedly, that his personal move to Bombay was the catalyst for his realisation that the movement of people from rural to urban regions was one of the major social phenomena of independent India. For Bombay Talkies, Roy directed Maa (Hindi, 1952), yet this might be seen as a prologue to his attempts, which would soon bear fruit, to leave an irreparable mark on Indian film.

The first movie produced by Bimal Roy Productions was called Do Bigha Zameen, which translates to "Two Acres of Land" in Hindi. If Bimal Roy wanted to make a statement when he first arrived in Bombay, he most definitely succeeded with this outstanding movie. Balraj Sahni gave an excellent performance as Shambu, a peasant who is perpetually in debt to the local landowner. Shambu leaves into the city in an effort to prevent his farm from being sold at auction, but instead ends up working as a cycle rickshawallah. In this outstanding film, which garnered Bimal Roy several international prizes, his social sense and humanism are palpably on show.

Bimal Roy, like many other Bengali and Hindi film directors, was inspired by the writing of renowned authors like Sarat Chandra. Do Bigha Zameen and Parineeta were both released in the same year, and then Roy's version of Devdas (1955) and Biraj Bahu followed. The discrepancies in the two versions of Barua's Devdas (1935), in which K. L. Saigal portrayed the lead part, are instructive. He had worked as the cameraman for that film. In contrast to Barua (and, more subsequently, Sanjay Leela Bhansali in his 2002 version), Roy preferred to place his actors mostly in natural surroundings. Dilip Kumar's portrayal of Devdas by Roy has become one of his most recognisable performances.

Even though Bimal Roy was already something of a legend in the film industry at this point, his films had not exactly been big hits in the box office. His son Joy Roy's documentary film, Remembering Bimal Roy, which was released in 2007, makes the case that he had no regard for financial gain. However, Ritwik Ghatak's considerably lighter Madhumati (1958), which starred Dilip Kumar and Vyjayantimala, performed incredibly well at the box office. This success was undoubtedly aided by Salil Chaudhary's iconic lyrics and Lata Mangeshkar's lovely singing of the film's songs. Yahudi, another 1958 film, was almost as popular.

In 1959, Bimal Roy returned to the section of his filmography that is frequently referred to as realism. Sujata (1959) may be seen as addressing women's oppression with some simplicity, whereas Do Bigha Zameen dealt with social and economic oppression and Bandini (1963) would focus on caste oppression. Sujata, an untouchable girl who was adopted by an upper-caste family and treated practically like their daughter (not as their beti, but beti jaisi), is the focus of the movie. Nutan, who was chosen by Bimal Roy for the lead part, performed with great elegance and poise. According to the performers that worked with Roy, he exerted directorial control while still allowing them to realise their own potential.

After Sujata, Bimal Roy collaborated with Sadhana in the films Parakh (1960) and Prem Patra (1962). Bimal Roy focused his attention on the issue of avaricious greed in Parakh, a region that was unfairly overlooked. Some people consider Roy's final picture, Bandini (1963), to be the pinnacle of his artistic prowess. The tale revolves on Kalyani (Nutan), a young woman who is the daughter of a postal and gets attracted into the life of an anti-colonial rebel played by Ashok Kumar. It is an adaptation of a well-known Bengali book by Jarasandha. Kalyani, who feels deceived by him, kills the woman he later marries, receiving a jail term in the process.

She meets a physician (Dilip Kumar) there who, so to speak, recognises the inherent beauty in her. Despite her attraction to him, she rejects his love because to their different social standing until seemingly giving in to his proposal of marriage once she is released. But as fate would have it, the revolutionary reappears in her life as she is about to meet him, and she chooses to stay loyal to him. Although the patriarchal system is undoubtedly made manifest by a variety of indications and the movie might be interpreted as enforcing moralistic standards about women's devotion and faithfulness, such interpretations fail to recognise the complexity of the characters or Roy's awareness of the social and political context.

Although Bimal Roy received more than his fair share of the highest honours bestowed by the Indian film industry (such as the Filmfare Award for Best Director three years in a row for Madhumati, Sujata, and Parakh) and plenty of international recognition, these accolades cannot adequately express his unmistakable passion for film, the extremely high standards he set for himself, or the scope of his achievements. He is one of the rare individuals who has recognised the superiority of the oppressed’s ontology over the oppressors. Or, to put it plainly, Do Bigha Zameen, Sujata, and Bandini all adequately demonstrate that the oppressed people represent a higher morality.

The victim of oppression always regards the oppressor as completely human, in contrast to the oppressor, who frequently has a tendency to view the oppressed as not entirely human or even human at all. Perhaps not by mistake, women play stronger characters in Bimal Roy's films than males do. Roy also demonstrated a remarkable grasp of his trade on the level of aesthetics. One may mention, for instance, how shadows occur in his films or how the films interestingly echo one another.

When Bimal Roy passed away in 1966, he left behind a number of unfinished projects, including those related to the Mahabharata and the Kumbh Mela. Sadly, he has not earned even

a fraction of the praise he deserves from critics, but there are some promising indicators of a resurgence in interest in his films that might eventually pay off in terms of academic and intellectual benefits.

HRISHIKESH MUKHERJEE

As a young man, Hrishikesh Mukherjee worked for Bimal Roy as an assistant. When the Second World War started, Bimal Roy and Hrishikesh Mukherjee were both working for New Theatres, but they eventually moved to Bombay as the political and industrial climate in Calcutta deteriorated. Additionally, as I have previously (2016) highlighted, Bombay was by this point a place to be and was developing a variety of options. While Mukherjee is recognised for providing celebrities like Rajesh Khanna and Amitabh Bachchan a direction for their careers, I would want to concentrate on his method of filmmaking and the enduring effects of his stories. I'd want to pay particular attention to Hrishikesh Mukherjee's narrative styles, through which he inadvertently came to represent middle-class film in India. The methods in which he dealt with middle-class people, their worries about the city, problems with their jobs, problems with women, and reform, as well as the way he envisaged a middleclass audience and strove to generate the same, are crucial in this context. In this context, a movie like Guddi from 1971 becomes significant. To start, some of his early works, like Anuradha from 1960 or Anupama from 1966, are significant, especially if we think about how he approached the theme of "gender" and repositioned it within the context of popular film.

Given that Anuradha is a rough version of Gustave Flaubert's classic book "Madame Bovary," films like this one are unique. Anuradha, the main character of the movie, is a seductive woman who adores music and city living. Additionally, the decisions she ultimately takes cause the movie to become a classic. Even though Anuradha received a National Award, numerous films of the era—including well-known ones like Guide (1965) and works by Satyajit Ray like Charulata (1964), Mahanagar (1963), and Ritwik Ghatak's Meghe Dhaka Tara (1960)—took on the issue of desire and the dilemma posed by women.

Similar to Anupama, that is frequently cited in the 1971 movie Guddi, narrates the tale of a girl who lives in and experiences trauma, anxiety, and terror.

There are indeed, many such crucial interventions, which make Mukherjee a significant figure of Hindi cinema especially portraying women. Though perhaps not as stylish as Bimal Roy, through his choices of contemporary topics, and filmmaking, executed through detailing,

location shooting, creation of familiar situations and situational dialogues, Mukherjee transferred the realistic aesthetics to the commercial sector. Guddi for instance, is the story of a young girl, who is infatuated by popular cinema, but particularly by the actor Dharmendra. The film takes both Guddi and the audiences of popular films through a journey in which the complicated mechanism of filmmaking are exposed, and eventually both the female protagonist, who is affected by popular cinema, and the general audiences (seemingly) become more rational and educated film-goers. Through a number of sequences, Mukherjee presents the procedure of filming, the play back system, the ways in which action scenes are shot, etc., and it is through a series of such scenes that Guddi is reformed in due course. Moreover, the film draws attention to system of production, the role of the musicians, writers, technicians et al. In effect, the scene in which Guddi arrives to Bombay, India's primary location of film production (and enigma) is emphasized by an interesting montage, comprising a range of hoardings of popular films that is juxtaposed with well-known dialogues of widely-held films. The aural-visual exploration highlights the manner in which "middle class" cinema was distinguishing itself from mainstream-popular.

One may also mention, the film Khubsoorat (1980), which creates a motivating female character, who is also the protagonist of the film. The female lead Manju is pitted against a tyrannical figurehead is crucial considering it was made post-emergency or after the rule of decree (1975-77). Made in 1980, the film perhaps refers to Prime Minister Indira Gandhi's towering presence, and her controversial policies. While, the film concludes by making Manju act responsibly in the end but it also presents the woman as a significant agent of change. The same is true for another Rekha starrer, Jhooti (1985).

In fact both Bimal Roy and Hrishikesh Mukherjee, are to a certain extent full of contradictions. Thus, as in case of Bimal Roy one locates an overlap between various kinds of realistic tendency and melodramatic tropes, while in the process he historicizes both the past, and foresees a future, similarly, in case of Hrishikesh Mukherjee, who is described as an exemplary figure of middleclass cinema, eventually re-produces a specific middle-class ideology and taste, through the setting, mise-en-scene, characterization, their performances, or the way they speak and through gestures. In reality, Mukherjee's treatment of the scenes, are recognizable by his middle-class audiences. And yet, catering to and by manufacturing the middle-class values, Mukherjee also triggered specific transgressive and subversive moments, since the protagonist oftentimes challenge the powerful figureheads. For instance, if Khubsoorat is

questioning the authoritative figure through its narrative, then, films like Anupama question patriarchy. Even Chupke Chupke, as a matter of fact, derides "patriarchy" through comedy (especially produced via caricature of English language and etiquette), transgression (for example, through problems of [mock] bigamy, extramaterial affairs, illicit liaisons and so on), and subversion (of class, social hierarchies, community values etc.), even when in the end doubts and apprehension are clarified. Hrishikesh Mukherjee's continued dialogue with (Bhadralok) Bengali cinema is decisive in this regard. Hrishikesh Mukherjee often borrowed plots and narratives of contemporary Bengali films. Chupke Chupke for instance, is a recreation of a very popular Bengali film Chhadmabeshi (1971), and presents Amitabh Bachchan as an English Professor, and Dharmendra as a Professor of Botany. And again, Bawarchi (1972) was adapted from the widely held Tapan Sinha film Goplo Holeo Sottyi (1966). Therefore, many of these characters retain regional identities, and are located in real places, instead of the generic places or generic cities. Indeed, in place generic name (for instance Mr. Kumar or Dr. Kumar), in Hrishikesh Mukherjee's films such characters, locations, professions are specific. His films tackle identifiable middle-class homes, characters, and endogamy. Additionally, in time, Hrishikesh Mukherjee's oeuvre would be framed by the comic mode, and thus, there is also a film like Gol Maal (1979), which takes up typical a mainstream trope – that of "double role" – and turns it around by making the protagonist act as though he has two different identities. This dual relation with both alternative cinemas as well as the mainstream make Mukherjee's films a significant aspect of popular cinema in India. With regard to such 'mixing' one may also mention Mukherjee's widely circulated films, the Amitabh Bachchan-Jaya Bhaduri (nee Bachchan) starrer Mili (1975) and Abhiman (1973).

Hrishikesh Mukherjee, nevertheless, is probably is most well-known for his film Anand, 1971. Anand is a loose adaptation of a Japanese film. Thus, while Anand is remembered for the fantastic songs composed by Salil Chowdhury, through such associations Mukherjee was possibly extending Bimal Roy's legacy.

One may suggest that Hrishikesh Mukherjee's films indicate the parallel lines of Hindi cinema. On one hand, there were the vibrant blockbuster model (involving multiple thematic and generic elements, and narrative prototypes), on the other hand, the 1970s and 1980s were the most productive years for New Indian Cinema. However, what has been generally described as the "middle of the road cinema" is effectively represented by Hrishikesh Mukherjee and a few others.

To sum up, Hrishikesh Mukherjee's body of work remain relevant particularly because of the ways in which it generated a specific trajectory, and the manner in which later generations filmmakers like Basu Bhattacharya, and even more recently - a film like Rocket Singh: The Salesman Of The Year (2009) - evoked the memory of Hrishikesh Mukherjee's films.

BASU CHATTERJEE

An Indian director by the name of Basu Chatterjee became well-known for playing a crucial part in the Middle Cinema movement. His films tended to be cheerful portrayals of Indian middle-class life, frequently located in metropolitan areas and centred on romantic and matrimonial ties. Chhoti Si Baat (1975), Chitchor (1976), Rajnigandha (1974), Piya Ka Ghar (1972), Khatta Meetha, Swami (1977 film), Baton Baton Mein (1979), Shaukeen (1982), and Chameli Ki Shaadi (1986) are some of his most well-known films. Additionally, he dabbled with moral and socially conscious films, with Kamla Ki Maut (1989) being the most notable example of this type.

In addition, Chatterjee engaged in Bengali cinema, producing films like Hothath Brishti (1998), a Bangladesh-India collaboration. He was also a renowned scriptwriter.

In Ajmer, Rajasthan, on January 10, 1930, Basu Chatterjee was born to a Bengali family. He began working professionally as an artist and cartoonist. A weekly tabloid published his writing. Unbelievably, he spent 18 years in the same position before deciding to change careers. He made the decision to get into filmmaking at this point. He had the opportunity to help Basu Bhattacharya in 1966, and this experience eventually served as the cornerstone of his career as a filmmaker.

In the year 1969, he produced and directed his debut film, Sara Akash. He also earned a Filmfare Award for this movie. Basu Chatterjee's filmography is not solely limited to Hindi films; he has also helmed some Bengali films. Hochcheta Ki, Hothat Brishti, and Hothat Shie Din are on this list.

He primarily created films on the tales of middle-class families, which is consistent with the pattern of his works. Because of this, the audience was able to relate to the movies' themes. His film's narratives were centred on romantic and domestic relationships. He also served as director of Ek Ruka Hua Faisla and Kamla Ki Maut. Due to the fact that they dealt with some of the societal concerns of the day, these films significantly veered off topic. It might be said

that his audience's ability to relate to his films was one of the factors contributing to his popularity.

Basu Chatterjee, together with Hrishesk Mukherjee, carried the torch for amusing, lighthearted middle-class family dramas that provided a counternarrative to the popular Angry Young Man films on the one hand and the radically experimental New Wave Cinema on the other. It has endured so successfully because it is authentic and a part of the audience's families and connections. He presented them with a mirror reflection of their own life while other filmmakers displayed dreams. Beginning with Sara Akash in 1969 and working his way up, he oversaw the production of 40 films. He served as both the screenwriter and producer for several of these films. Jeena Yahan (1979), Kamla Ki Maut (1989), Swami (1977), Chhoti Si Baat (1976), Rajnigandha (1974), and Chitchor (1976) are a few of his well-known works. He directed the Bengali film "Trishanku" in 2011, which was his final production.

In addition, Basu Chatterjee produced 7 TV series, all of which were shown on DD National. Popular programmes like Rajani (1985), Kakaji Kahin (1988), and Byomkesh Bakshi (1993 and 1997) are included on the list.

SAKTI SAMANTA

Born in Bardhaman (or Burdwan), West Bengal, Shakti Samanta's school education began in Dehradun. He returned to Bengal for higher studies. Calcutta happened to him. Admission into Calcutta University for bachelors saw him rise to a new level. He came out with an equal command of Hindi and Urdu. Bangla was his mother tongue. Dehradun's school environment enabled him to attain bilingual prowess. His Urdu and Hindi skills made him a good critique of dialogues and lyrics. His knowledge of language helped him shape quality cinema.

With the passion to be a hero in films, Shaktida moved to Mumbai. Days of struggle followed at an Urdu school. While teaching, he developed a passion for talkies. The insatiable urge inside him guided Shaktida to studios in Mumbai. Bombay Talkies was his favourite spot. At Bombay Talkies, he came in contact with leading actor Ashok Kumar. This brief meeting with the actor, fondly known as Dadamoni, transformed his fortunes forever. He was advised by the ever-green hero to opt for direction, which he took up with great enthusiasm.

To start with, Shakti Samanta became an assistant to Phani Majumdar. The association turned out to be so fruitful that he dropped the idea of becoming a hero forever and took to direction

completely. From then, Shaktida would commit himself to the art of filmmaking, as a director and filmmaker. In 1954, he got his first break as a director with the film 'Bahu'. In 1957, Shakti Samanta started his own film production unit under the banner "Shakti Films", to become a producer/director. The golden decade of Hindi cinema, the period between 1960 to 1970, belongs to Shakti Samanta. Shaktida, under the aegis of Shakti Films, delivered some of the most cherished moments of Hindi Cinema.

Shaktida strongly felt that a good story, interspersed with enchanting music and songs, would go a long way towards the success of a film. The golden decade proved him right. The decade of romanticism and the emergence of Hindi Cinema's first superstar – Rajesh Khanna, made Shaktida a trendsetter. Although crime/suspense thrillers were his first love, Shaktida later switched to romanticism, which he delivered best. He would churn out film after film with the concept of social engineering and touching musical hits to boot. His great insight ignited tremendous curiosity and demand for such films among the masses.

No surprise, Shakti Samanta's movies achieved huge recognition and fan following, so much so that he became one among a legendary triumvirate consisting of him, Bimal Roy, and Hrishikesh Mukherjee. Together they carried forth the tradition of enriching Hindi Cinema despite the fact that Hindi was not their mother tongue. Star-studded with actors like Ashok Kumar, Madhubala, and KN Singh, "Howrah Bridge" was his first film as a producer/director. "Howrah Bridge" has some immortal songs like "Aaiye Meharban" and "Mera Naam Chin Chin Chu". OP Nayyar, Asha Bhonsle, Geeta Dutt contributed to this grand musical success.

For the next two decades, Shakti Films continued to churn out hit after hit. A good story with great music, lyrics, and dialogue remained the striking feature of all the movies made under the Shakti banner. Shakti Samanta shuffled actors as per the need of the script and the screenplay. Rajesh Khanna, Shammi Kapoor, Ashok Kumar, and Uttam Kumar remained prominent faces of Shakti Films. Notable actors and actresses earned a name for themselves under Shakti Samanta and his banner.

"Aradhana" (1969) gave popular Hindi cinema its first superstar in Rajesh Khanna. Shaktida truly developed the idea of popular cinema with his films. His cinematic efforts and ventures provided an immortal space for social romanticism. The release of "Aradhana" became a turning point in the history of romantic films. "Kati Patang" (1971) and "Amar Prem" (1972)

too proved to be game changers. “Aradhana”, “Kati Patang” and “Amar Prem” placed Rajesh Khanna on top of an unshakeable citadel.

Rajesh Khanna’s superb acting skills, along with lyricist Anand Bakshi, playback singer Kishore Kumar, and musicians SD and RD Burman, made up the dream team. Sanjeev Kumar (“Charitraheen”), Sunil Dutt (“Jag Utha Insan”), Manoj Kumar (“Sawan Ki Ghata”), Uttam Kumar (“Amanush”) are other top actors who worked with Shakti Samanta in his later innings, which also saw Amitabh Bachchan and Mithun Chakraborty appearing in his Bangla films.

Shakti Samanta’s winning efforts gave Sharmila Tagore, Uttam Kumar and Mausmi Chatterjee entry into Hindi cinema. Sharmila Tagore was the favourite actress of Shakti camp. She did “Kashmir Ki Kali”, “Aradhana”, “Amar Prem”, “An Evening In Paris”, “Amanush”, and “Anand Ashram” under the Shakti Films banner. Sharmila Tagore’s onscreen chemistry with Rajesh Khanna and Shammi Kapoor formed two of the most hit jodis (pairs) of Hindi cinema.

Post “Aradhana”, Anand Bakshi continued as the lyricist for most of Shakti Samanta’s films. He wrote some of his sweetest numbers for films such as “Aradhana”, “Amar Prem”, “Kati Patang”, and “Mehbooba”. Immortal hits like “Kuch Toh Log Kahenge”, “Chingari Koi Bhadke”, “Yeh Shaam Mastani”, and “Mere Naina Saawan Bhado” saw him at his best.

Kishore Kumar, too, shot to fame with “Aradhana”. The film transformed the fortunes of all associated with it. Kishore Kumar continued as the lead playback singer for most of Shakti Samanta’s films. Some of his most touching numbers were for films under his banner. Shakti Samanta devoted his time in search of winning concepts. He committed himself to making meaningful social dramas with romance at the centre stage. A search for stories, suitable faces to match characters, and impressive musical chords remained his lifelong quest.

Music is essential to the storyline in a Hindi film – and this concept may not be appropriately appreciated if one were not privy to Shakti’s films. Shakti Samanta’s films contributed significantly to the totality of film music. With the onset of the eighties, mainstream cinema gradually transformed, with action replacing romance. Salim-Javed’s creation, the angry young man, replaced Rajesh Khanna as the next superstar. Shakti Samanta ceased to be popular as a filmmaker as the audiences went for the new genre of action cinema, with the antihero taking center stage and the idea of romantic cinema slowly going into oblivion.

DOCUMENTARY AND SHORT FILM SCENARIO IN INDIA

On the historic midnight of August 14 and 15, 1947, India became independent from British rule. First Indian Prime Minister Jawaharlal Nehru's speech, "A Tryst with Destiny," was recorded by independent filmmaker Ambles J. Patel with two cameras and sound equipment. There were no official film units of the Government of India or other Indian filmmakers to film this historic moment and the subsequent nationwide celebrations.

That was 57 years ago, but today India boasts a vibrant independent documentary filmmaking community. Indian documentary filmmakers have today carved a niche for themselves in the nonfiction genre world with their creativity and hard-hitting works on subjects ranging from Indian arts and social concerns to natural history. Traditional Indian images of the Taj Mahal, droughts and poverty-stricken villagers have given way to films covering a spectrum of social, societal, environmental and human issues facing India. Films on issues such as human rights, censorship, gender roles, communal politics, individual liberty and sexual identity form the new Indian documentary filmmaking community. But the Indian documentary filmmaking tradition dates back well before independence. In 1888 a short film of wrestlers Pundalik Dada and Krishna Navi at Bombay's Hanging Gardens was filmed by Harishchandra Sakharam Bhatwadekar. This was the first recorded documentary film in India. In the 1930s, filmmakers D.G. Tendulkar, who had studied motion pictures in Moscow and Germany, and K.S. Hirelekar, who had studied culture films in Germany, brought the latest concepts of documentary film and laid the foundation of the documentary movement in India.

In April 1948 the Indian Government formed the Films Division and described it as "the official organ of the Government of India for the production and distribution of information films and newsreels." Screenings of Films Division documentaries were made mandatory before feature films at all cinemas in India. From June 1949, the Films Division started regular distribution of newsreels and documentaries through its own distribution set-up. Films were dubbed in five languages—English, Hindi, Bengali, Tamil and Telegu—and 97 films were produced in 1949-50. The Films Division soon became one of the most important sources of public information, and it tried to reach out to people in the remotest corners of India. Many exciting films emerged from the Films Division—S.N.S. Sastry's I Am 20, Fali Bilimoria's The House That Ananda Built, Sukhdev's India 1967 and M.F. Husain's Through the Eyes of a Painter. The Films

Division today is Asia's biggest documentary and short film producer, having to its credit innumerable films that have won laurels at home and abroad during the last 56 years.

In the 1950s Burmah-Shell, a private company, invested in making training films and sales promotion films of outstanding merit. Canadian filmmaker James Beveridge, who had worked at National Film Board of Canada and was a protégé of John Grierson, produced and directed several Burmah-Shell Films in India.

In 1978, An Encounter with Faces, Vinod Chopra's documentary about Bombay street children, went all the way to Hollywood, where it was nominated for an Oscar. The film also earned nine out of 12 awards at the Oberhausen Film Festival, and won the top prizes at festivals in Milan, Leipzig and Finland. At the International Film Festival of India, it won the Golden Peacock.

The 1980s and 1990s could be characterised as the activist decades of documentary, when filmmakers emerged from the stranglehold of the state and its developmental agendas, to become its primary interlocutors. Anand Patwardhan's Bombay Our City (1985) critiqued slum demolitions in the high-rise capital while a spate of 'NBA docs' (Ghosh, 2009) were produced as part of the environmental activism around the Narmada Bachao Andolan (Save the Narmada Movement) that sought to protect indigenous Adivasis displaced by the proposed state and world bank-sponsored mega dam project.

As Patwardhan, among others, introduced the documentary as an essential part of the activist's tool kit it has been a favoured mode of liberal critical discourse in India (Battaglia, 2018). In the continued spate of communal violence in the 1990s (persisting to date), the state had increasingly unravelled as an indifferent if not unfair arbiter of secular justice, provoking the documentary turn towards an anti-state as well as anti-right stance. In such a scenario, public screenings of these documentaries (e.g., Ram Ke Naam, 1992 and Father, Son, and Holy War, 1995) became 'secular rituals' (Bharucha, 1998) that have drawn attention to the nature of communal violence and often generated engaged debates around it. These rituals assume that the addressee is a secular citizen and therefore a pre-constituted subject is assumed rather than produced. The particular characteristics of the documentary form – its relationship with testimony, evidence, archive and memory renders it form-elect for these rituals (Hariharan, 2014).

Thomas Waugh refers to Indian documentary filmmaking of these decades as the 'first person plural'. Waugh's exemplar is Patwardhan, in whose films, the 'collective interview' or an angry

'talking group' is often framed in public spaces such as the street or the tea stall rather than the private home (Waugh, 2011). He contextualises this in the compulsions of a postcolonial society where the group rather than the individual, the collective rather than the individual subject, public rather than private spaces are the primary loci of documentary exploration.

The decades of the 2000s, however, marked a paradigm shift in the Indian documentary. Formally, it is a clear break from the predominantly talking-heads, interview-based and low-budget aesthetic of an earlier documentary tradition. At the level of content, they move away from the narratives of nation building of state-sponsored documentaries (produced by the Films Division of India), of development (The World Bank) and its alternatives (NGOs), as well as the rights-based discourse of previous documentary activism. These new documentaries transformed the objective 'sober discourse' of documentary filmmaking to include subjective, diaristic, performative, experimental, poetic and narrative aesthetic choices that blurred the boundaries between fiction and non-fiction. Geeta Kapur (2008) marks this welcome rupture in documentary practice as the 'new Indian documentary' primarily characterised by expressions of subjective agency and experiments in form.

A product of the cultural moment, the New Documentary evolves in a field of new players such as globalisation and liberalisation, a new 'performative relationship' with censorship (Gulati, 2017), the circulation of affordable visual technologies, especially easily accessible digital media, and the availability of alternative sources of funding and distribution for independent filmmakers (Kishore, 2018). A transnational class of producers and consumers of the documentary image and image-making technologies, new idioms of civil society activism, altered political and aesthetic consciousness and tastes nurtured by the proliferation of documentary festivals featuring independent documentary films, has produced a matrix and milieu for contemporary documentary forms in India (Battaglia, 2018; Kishore, 2018).

Emerging at the cusp of neoliberalism and various movements from the margins – especially the women's and queer movements (Gadihoke, 2012), the collective subject of the Indian documentary – is effectively inverted in the first-person documentary. Jyotsna Kapur characterises these films focalising the individual, subjective voice of the filmmaker or her family, as bourgeois expressions, yet located within the realms of political self-representation, 'third cinema' and the poetry of radical protest (Kapur, 2003). Safina Uberoi's My Mother India (2001) about her mixed-race childhood, and the effects of the aftermath of the 1984 anti-Sikh

agitations on herself and her family; Nishit Saran's video confession to his mother in Summer in my Veins (1999) that intervenes in the discourses of gay visibility in India; Santana Issar's Bare (2006), a collage of home movie moments about her estranged father's alcoholism; these first person documentaries, to cite a few examples, are at once personal documents of traumatic memory that tell larger stories about patriarchy, religion and sexuality embodied in the situatedness of India.

Amar Kanwar's first person documentary A Season Outside (1997), a lyrical political essay on violence at the Wagah border, was screened at documenta XI, making him the first Indian documentarian along with Raqs Media Collective, and the environmental artist Ravi Aggarwal to be featured at this influential international biennale. Kanwar went on to make several films including his Lighting Testimonies/Roshan Bayan (2007), a multi-channel installation on sexual violence in India's conflict zones. Kapur's formulation, 'art x documentary', is a comment on the increasing presence of Indian documentaries in the international art world, where gallery spaces have themselves become sites of convergence for art and documentary. She posits the documentary as a 'critical art' of our times – 'an inquiry into the potential of praxis premised at once on refusal, risk and utopia' (Kapur, 2008).

The Experimenta platform founded by filmmaker Shai Heredia (I am Micro, 2010; An Old Dog's Diary, 2015) to show, discuss and develop a critical discourse on experimental documentaries, helped to explore fresh conversations between the international avant-garde and Indian filmmakers. Dissatisfied with the mostly western discourse around the avant-garde, Cinema of Prayoga (Amrit Gangar, Ashish Avikunthak) differentiated the Indian experimental cinema tradition from its western counterpart by emphasising links with a previous avant-garde tradition of New Wave filmmakers, such as Mani Kaul and Kumar Shahani (Sharma, 2015). Moving away from the military metaphor of the avant-garde they used the term 'prayoga'/experiment (example 'prayogashala'/laboratory) instead (Gangar, 2018).

Ashish Rajadhyaksha's exhibition Tat-Satah (2017) stages such a conversation between two avant-garde artists, Mani Kaul and Ranbir Kaleka (primarily an artist famous for his video-on-canvas works). Mani Kaul's films are converted into digital media objects, an assemblage of sound-image installations extracted from his films, their narrative and viewing context, and placed alongside Kaleka's work that brings together paint, animation, film and the digital. This is also set up as a conversation between Kaul's own classic celluloid films (1970s and 1980s)

and his digital experiments in the 2000s, as also between cinema and the gallery and between celluloid film, video and the digital (Bhaumik, 2019).

Riding the wave of the digital are not only art, first-person and experimental documentaries but also new OTT platforms and big players like Netflix (Sharma, 2016). As a diverse and complex ecosystem of support for individual filmmakers emerges, there is also a push for the professionalisation of the documentary community, that many believe has led to a standardisation of the documentary form – a focus on the narrative arc of the individual heroic or suffering protagonist. Mainstream filmmakers like Anurag Kashyap championing 'small' films such as The World Before Her (2012) on the parallel lives of young beauty contestants and fighters in the Durgavahini camps or Katiyabaaz (2014) on Loha Singh, an electricity thief in Kanpur, have given documentary films an unprecedented theatrical presence at the box office; at the same time it has also given a fresh lease of life for documentary activism on online platforms giving rise to new collaborative documentary practices, driven by 'ProdUsers', who blur the lines between media users and producers (Monteiro & Jayashankar, 2015).

ANAND PATWARDHAN AND HIS DOCUMENTARIES

Anand Patwardhan is probably India's most distinguished, and certainly one of its most controversial, documentary filmmakers; he has no peer among those working in the socialist tradition. He is consistently India's "representative" at documentary film festivals around the world, and his films have won numerous awards at such festivals in Toronto, Vancouver, Mannheim, Cannes, Sydney, and elsewhere; he has also won, in India, the National Award and the Filmfare Award on more than one occasion. His career has spanned three decades, and has oeuvre includes films on the Bombay textile strike, Indian farmworkers in British Columbia and their efforts to unionize, the dispute over the now-destroyed Babri Masjid, the politics of masculinity and sexuality in contemporary India, and India's nuclear testing. Patwardhan's films, which are uncompromising in their depiction of Hindu militancy and the culture of violence generated by the political arrangements of the modern Indian state, have provoked the wrath of Hindutva advocates; and in February 2002, surrendering to pressure from militant Hindu activists, the American Museum for Natural History postponed scheduled screenings of some of Patwardhan's films.

Over the years, Patwardhan's films have been subjected to censorship by the Indian state, and his most recent film, Jang aur Aman ("War and Peace", 2002), celebrated at the Mumbai International Film Festival, has been refused a certificate for general screening since Patwardhan has understandably stated his unwillingness to accommodate the censor's demands for cuts. Indian authorities engineered its removal as the inaugural film of the Kolkata Film Festival in May 2002. "My film is based on the Gandhian philosophy of non-violence", says Patwardhan. "It exposes the political hypocrisies of India, Pakistan and the United States regarding the nuclear issue. They have a problem with the way I have put forward my argument. But [they] cannot point a finger at the factual data I have used in the film as it is true." An essay by Patwardhan, entitled "How We Learned to Love the Bomb", is more explicit in its denunciation of the obscenity of nuclear armaments, as well in its insightful discussion on the profound anxieties over masculinity afflicting the Indian nation-state. Jang aur Aman, though largely an exploration of the political climate of India and Pakistan following the nuclear testing by both countries in May 1998, draws upon the precedent created by the nuclear bombing of Hiroshima and Nagasaki, and Patwardhan is just as sparing in his criticism of the aggressiveness of the American military and nuclear machine as he is of the nuclear pretensions of India and Pakistan. Yet, as he points out, the United States, which has done more than any other country to make nuclearism a part of the morally degraded vocabulary of humanity in the twentieth century, is unlikely to ever face the consequences of a nuclear war. Advocates of nuclearism within the Indian and Pakistan militaries are allowed a voice in Jang aur Aman — but this is all the more effective because, when placed in juxtaposition with the poor in both countries, for instance the rural populations around the test sites and the uranium mines, the military perspective begins to look exceedingly foolish. Yet Patwardhan understands that the nuclear ambitions of both states have widespread support among some strata of society: achievement in this domain is viewed as an index of technological prowess, and many people have come to accept the view that nothing earns a nation-state respect in the world as much as its nuclear status. Both in India and Pakistan, as Patwardhan reminds us, the "successful" nuclear tests of 1998 were celebrated on the streets with explosions of fire crackers and the distribution of sweets.

Patwardhan was a student of English literature and earned his B.A. in 1970 from the University of Bombay; he subsequently earned a M.A. in Communications from McGill University in 1982. He has been active on behalf of the rights of the urban poor, slum-dwellers, refugees,

and political dissenters; he works, in many respects, from the margins of Indian society, but he also has a discerning eye for the gravity of politics. Though his 1990 film, Ram Ke Naam, or "In the Name of Ram", an exploration of the controversy over the Babri Masjid before the mosque was torn down by militant Hindus in December 1992, might be said to have earned him very wide recognition, Patwardhan had earned a considerable reputation for himself with films such as "Prisoners of Conscience" (1978, 45 mins.). Here Patwardhan offered a withering critique of the internal emergency imposed by Indira Gandhi from 1975-77, which led to the incarceration without trial of 100,000 people; however, as the film plainly makes clear, these were not the only "prisoners of conscience" in India. Political issues have generally been at the forefront of Patwardhan's work, and in 1995 he entered into the raging debate over the Sardar Sarovar project which, when completed, will have displaced not less than 150,000 people (largely adivasis), and possibly many more. Patwardhan's Narmada Diary (co-directed with Simantini Dhuru, 60 minutes) focuses on the efforts of the Narmada Bachao Andolan to make the economic, social, cultural, indeed moral costs of development, to which state planners are usually oblivious, widely known.

Among Patwardhan's films, Pitra, Putra, aur Dharamyuddha, known in the English-speaking world as "Father, Son, and Holy War" (1994), has been of particular interest to lovers of cinema, political activists, scholars, and observers of contemporary Indian life. Completed shortly after the destruction of the Babri Masjid and the bomb blasts that tore apart Bombay in 1993, Patwardhan attempts in this film (in two parts) to weave together a narrative on political violence that considers the nexus between communalism, the changing culture of the contemporary Hindi film, violence towards women in many domains of Indian society, vernacular forms of masculinity, and other aspects of Indian society and culture. Patwardhan is nuanced enough to understand, unlike some other liberal and secular commentators, that communalism cannot merely be viewed as the logical outcome of illiteracy and deep-seated traditions, and some of the film's most touching moments are seen in the interviews conducted with working-class women who are firmly persuaded that there is no inseparable gulf between "Hindus" and "Muslims" and that tensions between the two communities are greatly exploited by politicians. Indeed, as Patwardhan suggests on more than one occasion, the educated are more attracted by communal thinking, and among Hindus, in particular, the conceit that the Hindu tradition is a spectacular repository of the world's timeless truths sometimes leads them to embrace absurdities. Patwardhan's camera takes us to a Hindu temple in south India where

a ceremony is held for childless couples whose greatest desire is to have progeny, and it then lingers on a highly educated couple (with university degrees from Britain) who state, with the utmost seriousness, that the ritual chanting of the Vedas produces sonic vibrations that can render a barren woman fertile. Though there is something comical in the argument that the highest truths of physics were all anticipated in the Vedas, this supposed "insight" has a firm place in middle-class Indian consciousness.

Precisely because Father, Son, and Holy War is Patwardhan's most ambitious film, it is also emblematic of the conceptual and political shortcomings of Patwardhan's resolutely liberal and humanistic worldview. A crude distinction between matriarchy and patriarchy furnishes the framework for Patwardhan's cinematic observations, and Patwardhan overlooks the fact that didacticism is cinema's weakest point just it is of poetry. Viewers are led to believe that matriarchy engulfed the entire world in remote antiquity before men, the hunters, began to assert their presence and change the rules guiding most societies. This thesis of the matriarchal origins of cultures does not, of course, originate with Patwardhan, but he seems quite unaware of the depth and breadth of feminist scholarship and of the difficulties that some strands of feminist scholarship — not to mention other scholars who are entirely hostile to what are viewed as ahistorical and romantic conceptions of the early history of humankind — have with sketchy representations of supposed matriarchal pasts. Patwardhan's understanding of patriarchy is not necessarily any more sophisticated, and the assumption remains that one can write a seamless history of a uniform kind of patriarchy. Patwardhan's roving camera finds nearly every aspect of Indian culture deeply implicated in the workings of patriarchy, and at times it appears that the speeches of Thackeray, the rantings of a Sadhvi Ritambhara or Uma Bharati, the sexual fantasies of young Indian men who fill the country's cinema halls, the street culture of many Indian cities with their roving hordes of young men for whom any young or attractive woman is reasonable prey, the fears of impotency that quacks exploit at street corners with colorful demonstrations of the aphrodisiac effects of Indian herbs, the sexual molestation and rape of women in communal conflicts, and the deeply protective culture of Rajput men are all expressions of one single tale of a conflicted, thwarted, and emasculated male sexuality. Patwardhan doesn't quite think through his theses, nor is he fully aware of the politics and regimes of representation; and yet, in his understanding of the sexual politics of resurgent Hindu communalism, Patwardhan remains India's most astute and daring documentary filmmaker and one of the country's most sensitive commentators.

Partial Filmography:

- Waves of Revolution (1974)
- Prisoners of Conscience (1978, 45 mins, B&W)
- A Time to Rise (1981, 40 mins, color)
- Bombay Our City (1985, 82 mins, color)
- In Memory of Friends (1990, 60mins, color)
- In the Name of God [Hindi title: Ram Ke Naam] (1992, 90mins, color)
- Father, Son, and Holy War [Hindi title: Pitra, Putra, aur Dharamyuddha] (1994, 120 mins, color): in 2 parts, each 60 minutes long.
- Narmada Diary (1995, 50 mins, color video; co-directed with S. Dhuru)
- We Are Not Your Monkeys (1999, 5 mins., color)
- War and Peace [Jang aur Aman] (2002, color, 148 minutes, in English, Hindi, and Japanese)

THE POST-RAY GENERATION

During the 1970s and the 1980s, parallel cinema entered into the limelight of Hindi cinema to a much wider extent. This was led by such directors as Gulzar, Shyam Benegal and Saeed Akhtar Mirza, and later on Mahesh Bhatt and Govind Nihalani, becoming the main directors of this period's Indian art cinema. Benegal's directorial debut, Ankur (Seeding, 1974) was a major critical success, and was followed by numerous works that created another field in the movement. These filmmakers tried to promote realism in their own different styles, though many of them often accepted certain conventions of popular cinema.

Parallel cinema of this time gave careers to a whole new breed of young actors, including Shabana Azmi, Smita Patil, Amol Palekar, Om Puri, Naseeruddin Shah, Kulbhushan Kharbanda, Pankaj Kapoor, and even actors from commercial cinema like Rekha and Hema Malini ventured into art cinema. Adoor Gopalakrishnan extended the Indian New Wave to Malayalam cinema with his film Swayamvaram in 1972. Long after the Golden Age of Indian cinema, Malayalam cinema experienced its own 'Golden Age' in the 1980s and early 1990s. Some of the most acclaimed Indian filmmakers at the time were from the Malayalam industry, including Adoor Gopalakrishnan, G. Aravindan, Padmarajan, John Abraham (director), T. V. Chandran and Shaji N. Karun. Gopalakrishnan, who is often considered to be Satyajit Ray's spiritual heir, directed some of his most acclaimed films during this period, including

Elippathayam (1981) which won the Sutherland Trophy at the London Film Festival, as well as Mathilukal (1989) which won major prizes at the Venice Film Festival.[24] Shaji N. Karun's debut film Piravi (1989) won the Camera d'Or at the 1989 Cannes Film Festival, while his second film Swaham (1994) was in competition for the Palme d'Or at the 1994 Cannes Film Festival.[25] His third film Vanaprastham (1999) was also selected to Cannes Film Festival, making him the only Indian film maker who could take consecutively three films to Cannes. Girish Kasaravalli, Girish Karnad and B. V. Karanth led the way for parallel cinema in the Kannada film industry, while Mani Ratnam has done the same for Tamil cinema.

In Mumbai, a new group of filmmakers began to contribute towards the growth of parallel cinema in Hindi. Notable among them were B.R.Ishara ('Chetana'), Basu Chatterji ('Sara Akash'), Rajinder Singh Bedi ('Dastak'), Mani Kaul ('Uski Roti'), Kumar Shahani ('Maya Darpan'), Avtar Kaul ('27-Down'), Basu Bhattacharya ('Anubhav'), M.S. Sathyu ('Garam Hawa'), Shyam Benegal ('Ankur-1974') and Govind Nihalani ('Akrosh', 'Ardh Satya'). The Hindi new wave seems to have reached its peak towards the end of the seventies with more film makers like Saeed Mirza ('Albert Pinto Ko Gussa Kyon Aata Hai'), Rabindra Dharmaraj ('Chakra'), Sai Paranjpe ('Sparsh'), Muzafar Ali ('Gaman') and Biplab Roy Chowdhari ('Shodh') joining the group.

The new cinema movement continued to flourish and grow stronger during the eighties. Shyam Benegal's 'Manthan', 'Bhumika' and 'Nishant'; Govind Nihlani's 'Tamas' and 'Aaghat'; Prakash Jha's 'Damul', Aparna Sen's '36-Chowringhee Lane', Ramesh Sharma's 'New Delhi Times', Ketan Mehta's 'Mirch Masala', Vijaya Mehta's 'Rao Saheb', Pradeep Kishna's 'Massey Saheb', Nabayendu Ghosh's 'Trishagni', Gulzar's 'Ijaazat', Muzafar Ali's 'Umrao Jaan', Gautam Ghose's 'Dakhal' and 'Paar', Buddhadeb Dasgupta's 'Dooratwa', 'Neem Annapurana' and 'Andhi Gali', Tapan Sinha's 'Aajka Robin Hood', Kundan Shah's 'Jaane Bhi Do Yaaro', Girish Kasara Valli's 'Tabarana Kathe', Shanker Naag's 'Accident' and 'Swamy', B. Narasinga Rao's 'Daas', Prema Karanth's 'Phaniyamma' and Shaji N.Karun's 'Piravi' (1988) were some notable examples of new cinema of the eighties. The notable director Meera Nair won the Golden Camera award at Cannes for her first film 'Salaam Bombay' in 1989.

The Hindi cinema witnessed the production of good films in the parallel stream throughout the nineties. Govind Nihalani's 'Drishti' and 'Drohkal'; Gulzar's 'Lekin'; Arun Kaul's 'Diskha'; Kumar Sahani's 'Kasba'; Sai Paranjpe's 'Disha'; Shyam Benegal's 'Suraj Ka Satwan Ghoda';

Ketan Mehta's 'Maya Memsaab'; Subhankar Ghosh's 'Woh Chokri'; Tapan Sinha's 'Ek Doctor Ki Maut'; Kalpana Lajmi's 'Rudaali'(1993), Shekhar Kapur's 'Bandit Queen' (1994), Ramgopal Varma's 'Satya' (1998), Mahesh Bhatt's 'Zakhm' (1998), Vinay Shukla's 'Godmother' (1998) and Deepa Mehta's 'Fire' (1999) and 'Earth 1947' (1999) were some of the notable Hindi films made during the decade.

The new millennium started with the controversy generated by the filming of Deepa Mehta's last of the Trilogy 'Water', which is based the life of Hindu widows in the 1930s. The other notable films in this genre produced during the last decade include 'Split Wide Open', 'Lagaan', 'Monsoon Wedding', 'Joggers' Park', 'Rain Coat', 'Kabul Express', 'Gandhi My Father', 'Traffic Signal', 'Yatra', 'Life in a Metro', 'The Last Lear', 'Welcome to Sajjanpur', 'Black', 'Taare Zameen Par' and 'Paa'.

The cinema of the South came to be noticed at the national level with the winning of the President's gold medal in 1965 by Ramu Kariat's 'Chemmeen'. Pattabhi Rama Reddy's 'Samskara' (1970), Adoor Gopalakrishnan's 'Swayamvaram' (1972) and B.V. Karanth and Girish Karnad's Kannada films 'Vamsa Vriksha' and 'Samskara' also gained similar recognition. The Tamil films P. Bharatiraja's 'Vedam Pudithu' and K. Jyothi Pandyan's 'Ore Oru Gramathile' tackled the subject of caste system. This was followed by a series of socially conscious films like M.T. Vasidevan Nair's 'Nirmalyam', Girish Karnad's 'Kaadu', B.V.Karanth's 'Chomana Dudi', Girish Kasara Valli's 'Ghatasradha', K. Balachander's 'Arangetram', 'Avargal' and 'Apoorva Ragangal', G. Aravindan's 'Uttarayanam' and 'Thamp', Adoor Gopalakrishnan's 'Kodiyettam', P.A. Backer's 'Chuvanna Vithukal', K.G. George's 'Swapnadanam' and G.V.Iyer's 'Hamsageethe'.

The eighties saw the continuance of the New Cinema wave with films like 'Elippathayam', 'Mukha Mukham', 'Anantharam', 'Esthappan', 'Pokkuveyil', 'Chidambaram' and 'Oridath' being made in Malayalam. The new cinema movement soon spread to the other regional cinemas such as Marathi, Gujarati, Oriya, Assamese and Telugu. It started in Marathi in 1971 with the film 'Shanta! Court Chalu Aahe'. Directors like Jabbar Patel ('Samna', 'Simhasan'), Ketan Mehta ('Bhavni Bhavai'), Ramdas Phuttane ('Sarvasakshi'), Jahanu Barua ('Aparoopa', 'Papori'), Babendranath Saikia ('Sandhya Rag'), Manmohan Mohapatra ('Klanta Aparanha'), Nirad Mohapatra ('Maya Miriga') and Gautam Ghose ('Ma Bhoomi') came to the scene with their note-worthy films. The New cinema from Bengal, Orissa, Assam and Manipur also gave

films like 'Charachar' (Buddhadeb Dasgupta), 'Uttoran' (Sandip Ray), 'Wheel Chair' (Tapan Sinha), 'Unishe April' (Rituparno Ghosh), 'Nirbachana' (Biplab Roy Chowdhari), 'Adi Mimansa' (A.K. Bir), 'Haladhar' (Sanjeev Hazarika), 'Halodhia Choraya Baodhan Khai' (Jahau Barua) and 'Ishanou' (Aribam Shayam Sharma). From Tamil and Telugu cinema, films like 'Roja' (Mani Ratnam), 'Marupakkam' (Sethsumadhavan), 'Karuthamma' (Bharathi Raja), 'Surigadu' (Dasari Narayana Rao), 'Swathi Kiranam' (K.Viswanath) and 'Mogha Mul' (G.Rajasekharan) are worth taking a note.

PRACTICE QUESTIONS

QUES 1 – Explain the film Do Beegha Zameen in the works of Bimal Roy.

QUES 2 – What is Post- Ray generation?

QUES 3 – Give an account of working of main stream Hindi film director Hrishikesh Mukherjee.

QUES 4 – What is the scenario of short film making in India?

QUES 5 – Give details of Anand Patwardhan and his documentaries.

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