PG JMC S4-03 (DSC)

TWO YEAR MASTER'S DEGREE COURSE
(CBCS in Accordance with NEP 2020)

SEMESTER IV

FILM STUDIES

JOURNALISM AND MASS COMMUNICATION

Bhupen Hazarika School of Mass Communication

KRISHNA KANTA HANDIQUI STATE OPEN UNIVERSITY

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COURSE 14(B) : EMERGING DISCIPLINE IN MASS COMMUNICATION -III
(FILM STUDIES) OPTIONAL

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Film Criticism, Review Writing, Film Analysis: Textual and Contextual analysis of films

COURSE INTRODUCTION

Film Studies is an academic discipline to deal with theoretical, historical and critical approaches to understand cinema. Cinema is like a window to culture and society. Exposure to cinema ensures exposure different culture, values, arts and crafts, and the practice of everyday life. Film Studies is an emerging discipline in Mass Communication, weaving out different contemporary socio-cultural and psychological debates and discussions. This course will give a basic exposure to the vast domain of film Studies.

Unit 1: Birth of the Moving Image

This unit will deal with the origin of Cinema. It aims at giving a brief overview of early cinematic experiences and precursors of Cinema with special emphasis on the initiatives of Lumiere Brothers.

Unit 2: History of Film

The second unit of the Block will provide a brief introduction to early film endeavours with special emphasis on India. It will also provide some idea of New Wave film movement in India and different film schools of the World.

Unit 3: Contribution of Some of the Illustrious Filmmakers towards The Growth of Filmmaking

This Unit will explore the works of a few stalwarts of World and Indian cinema to provide some exposure to World Cinema.

Unit 4 Stages in Filmmaking

The fourth Unit will deal with the four stages of film Production.

Unit 5: Film Theories

Film Analysis needs basic understanding of Film theories. This unit will discuss six major film theories.

Unit 6: Cinematic Storytelling

Cinema is a medium of storytelling. It's a technology driven art. Hence to analyse Cinema, one needs to understand narrative elements of cinema. The final unit of this block will deal with the Storytelling elements of cinema.

..

Unit 7: Scriptwriting

Script, Screenplay and Screenwriting, Types of script, Process of writing a screenplay

Unit 8: Film Genres and Semiotics

Film Noir, Social Melodrama, Romantic, Horror, Comedy, Animation & Epic

Unit 9: Film Culture

Film constitutes culture. It also represents and shapes existing culture. Film itself is also a culture. This unit will define film as a cultural identity.

Unit 10: Cinema of North-East India

Cinema of North-East India has a distinguished character. This unit will deal with the cinematic adventures from the region.

Unit 11: Film Appreciation

Film appreciation is an emerging discipline within film studies. This unit will deal with academic and non-academic aspects of film appreciation.

While going through this course, you will come across some along-side boxes, which are put on the left side or right side of the text. These boxes will explain you the meaning of some words and concepts within the text. Apart from this, there will be some broad and short questions which have been included under 'Activity' and 'Check your Progress' section in every unit. Activities will increase your thinking capacity because questions put under 'Activity' section are not directly derived from text. Answers to the short questions have been put under 'Answers to Check Your Progress'. Besides, a few text-related questions have been put under the section 'Model Questions'. These questions will help to draw your attention on the probable topics for the examination so that you can prepare for the examination with confidence.

UNIT 1: BIRTH OF THE MOVING IMAGE

UNIT STRUCTURE

1.1 Learning Objectives

1.2 Introduction

1.3 Concept of Persistence of Vision

1.4 Birth of the Moving Images

1.5 Initiatives of Lumiere Brothers

1.6 Precursors of Film

1.7 Let Us Sum Up

1.8 Further Reading

1.9 Answers to Check Your Progress

1.10 Model Questions

1.1 LEARNING OBJECTIVES

After going through this unit, you will be able to :

- define the basic technique of Cinema
- evaluate the evolution of Moving Images
- examine the initiatives taken by Lumiere Brothers
- examine the early film experiences

1.2 INTRODUCTION

Being one of the oldest media of mass communication the importance of film cannot be over emphasized. The Cinema, one of the marvels of the modern world, can be said to have come of age. Since the silent era to today's age of digital Dolby and techno-savvy films, cinema's popularity has never been questioned. In fact, with a global audience now at its disposal and with a global market, the Indian Cinema in particular has diversified over the years and now has reached a great height in terns of innovations in technique and excellence in overall performance. It is difficult to find its parallel as a mass medium in terms of entertainment, appeal, and effectiveness. Film came before the advent of radio and television.

And when it came it shrouded the audience with spectacles and excitement. In fact, film came with a bang. Its impact was so complete that when people saw the moving images for the first time, they fled the hall thinking that the images are actually coming to them. Due to some inherent qualities film distinguishes itself from all other mass media.

1.3 CONCEPT OF PERSISTENCE OF VISION

Unlike telephone, telegraph, printing press etc. cinema was developed with a series of small inventions and ideas by different people at different points in time. Even a single concept had multiple authors.

Film making experiments started with the basic idea of Physics: Persistence of vision. Human eye retain images perceived by the eye even after they disappear from the field of vision. When you rotate a fireball, you see a circle. Toys of various types produced using this phenomenon in the 19th century. In 1825 John Ayrton developed toy of a parrot & cage on two side of a board and using the technique of Persistence of Vision, made the illusion of the parrot caged. Sir John Herschel bet a friend he can show head and tail of a coin at the same time. Hugo Munsterberg explained it as Phi phenomena. Motion perceived by a subject, esp. the illusion of movement produced with stationary stimuli, as pictures or lights, are presented in rapid succession and are sometimes in slightly different positions. Spindle viewer was invented using this technique. Simon von Stampfer of Vienna, Austria also invented a similar instrument independently in the same year. He called his invention a Stroboscope. It was quite successful for two years until William George Horner invented the Zoetrope. It was an instrument of drum with images of objects, showing motion in various stages. These visual toys contributed to the evolution of cinema with moving images. In 1834 Baron Franz Von Uchatius combined the Magic lantern projection with Stroboscope. This proved to be a significant invention in the history



Figure1 : Zoetrope



CHECK YOUR PROGRESS

Q.1: What is Persistence of Vision? How it pushed the evolution of film?

.....

.....

.....

1.4 BIRTH OF THE MOVING IMAGES

Evolution of cinema can be traced back to the principle of photography. Renaissance and Leonardo da Vinci's drawing of Camera obscura has to play a huge role in it. In 1820s Joseph Nicephore Niepce used metal plates to capture fuzzy images. In 1830s William Henry Fox Talbot was experimenting with photographic negatives. It was late Niepce's partner, Louis Jacques Mande Dagurre who made clear, sharp, silvered copperplate permanent images for photography.

Gradually people started experimenting for moving images. In 1872 Eadweard Muybridge used his own horses as the subject to study their racing using photography. Muybridge's experiment paved the way for Stop Motion technique of animation.



Figure 2: Eadweard Muybridge's Galloping Horse

Etienne-Jules Marey, a French physiologist, replaced Muybridge's multiple cameras set up with Chronophotographic gun. It was a single camera capable of taking consecutive pictures of live action. He also designed a paper roll film to substitute for the clumsy photographic plates. This roll designed by Marey can be called as the precursor of celluloid roll. Invention of Chronophotographic gun- a single camera capable of taking consecutive pictures of live action further pushed the evolution of film.

Eastman in 1889 appropriates the invention of celluloid roll film from the Rev. Hannibal Goodwin. Eastman begins to mass produce targeting the booking photography market.



CHECK YOUR PROGRESS

Q.2: Fill in the blanks with appropriate words to complete the sentences:

a) Renaissance and Leonardo da Vinci's drawing of ……..has to play a huge role in it.

b) In 1872 Eadweard Muybridge used his own horses as the subject to study their ……using photography.

c) Etienne-Jules Marey, a French physiologist, replaces Muybridge's multiple cameras set up with ……..gun.

1.5 INITIATIVES OF LUMIERE BROTHERS

Continuing the experiments on motion pictures, Auguste and Louis Lumiere devolped a device called Cinematographe, in the last decade of Nineteenth Century. It was an apparatus that combines the functions of movie camera, film printer and film projector. Cinematographe literally means Motion Recording in Greek. The Lumiere brothers conducted the first successful projection of a motion picture, Workers Leaving the Lumiere Factory -La Sortie des ouviers de l'usine Lumiere in 1895.

With their first Cinématographe show in the basement of the Grand Café in the boulevard des Capucines in Paris on 28 December 1895, the Lumière brothers have been regarded as the inventors of Cinema. However, they were probably not the first to do this: the Latham brothers in New York were screening boxing films to paying audiences from 20 May 1895, using their Eidoloscope projector. Nevertheless, the achievement of the Lumière brothers was considerable. Their Cinématographe was the first satisfactory apparatus for taking and projecting films, and its claw mechanism became the basis for most cine cameras.

Later that year, the Lumière brothers made a number of other films, all around a minute long, showing scenes such as Auguste and his wife feeding their baby; a train arriving at La Ciotât in the south of France; and possibly the first film comedy, L'arroseur arrosé, in which a mischievous boy tricks a gardener into being soaked with water and is chased and spanked. Another public demonstration of the Cinématographe was given to the French Photographic Congress held in Lyon in June 1895. They also produced and screened many other short films, such as Arrival of a Train, Baby having Breakfast, Gardener watering the Garden etc.

On the other side of Atlantic a young inventor, Thomas Armat perfects a method of projecting the kinetograph film shorts. In 1896, impressed by the new invention and success of Lumieres, Edison decided to abandon his own research and bought Thomas Armat's projection machine. Edison calls it Vitascope (Greek- life-viewing). Edison went for a



Sedition: Actions or speech urging rebellion against the authority of a state or ruler.

deal with Armat to take the credit with Armat getting a plaque of his name on the back of each Vitascope. (First Vitascope projection took place in New York on April 23, 1896.)

However, with Lumiere brothers travelling across continents with their Cinematographe and arranging successful film projections, they are rightfully called as the inventor of Cinema, the projection of motion picture. Lumiere experiments paved the way for future cinematic endeavours of Georges Méliès, Edwin S. Porter, D. W. Griffith, Eisenstein etc.



CHECK YOUR PROGRESS

Q.3: What is Cinematographe?

.....

.....

Q.4: Who invented Vitascope?

.....

.....

1.6 PRECURSOR OF FILM

In 1887, the German inventor and photographer Ottomar Anschütz started presenting his Chronophotographic recordings in motion, using a device he called the Elektrischen Schnellseher, also known as the Electrotachyscope, which displayed short loops on a small milk glass screen. By 1891, he had started mass production of a more economical, coin-operated peep-box viewing device of the same name that was exhibited at international exhibitions and fairs.

Based on the previous experiments of Moving Images, Great inventor Thomas Alva Edison further conducted experiments on cinema techniques. He had very popular phonographic parlors. He tried to add visual accompaniment to the music. For that he assigned a young Laboratory assistant, W.K. Laurie Dickson to develop a camera to capture movement much longer than chronophotographic gun.

Dickson designed a motion picture camera synthesizing Muybridge's and Marey's experiments. Edison patented the invention under the name

of Kinetograph that literally means motion writer in Greek. He however does not want to project the image to a screen. His Kinetoscope apparatus allows only one person at a time to watch the short films through a peephole. Some machines were installed for longer periods, including some at the Crystal Palace in London, and in several U.S. stores. Extant records suggest some of his output directly influenced later works by the Edison Company, such as the 1894 film Fred Ott's Sneeze.



Figure 3: Kinetograph

In the meantime a brilliant German film pioneer Oskar Messter (1866-1943) designs a movie projector which provides a steady motion of the film roll. Multiple inventors including Wordsworth Donisthorpe, Louis Le Prince, and William Friese-Greene experimented with prototype motion picture projection devices in the pursuit of creating and displaying films. The scenes in these experiments were usually filmed with family, friends or passing traffic as the moving subjects. Most of these films never passed the experimental stage and their efforts garnered little public attention until after cinema had become successful.



CHECK YOUR PROGRESS

Q.5: Discuss the role played by Edison in the history of cinema.

.....



1.7 LET US SUM UP

- Unlike telephone, telegraph, printing press etc., cinema was developed with a series of small inventions and ideas by different people at different points in time. However film making experiments started with the basic idea of Physics: Persistence of Vision.
- Eadweard Muybridge's galloping horse and other European experiments led to the birth of Moving Images in the Nineteenth century.
- Edison's patented Kinetoscope and Kinetorgraphe, designed by Dickson made cinema viewing possible one at a time
- Lumiere brother's Cinematographe combined recording with projection and allowed mass viewing. Thus they became the inventor of Cinema.



1.8 FURTHER READING

1. Kumar, Keval J. (2010) *Mass Communication in India (4th Edition Revised and Enlarged) Jaico Publishing House*, Mumbai



1.9 ANSWERS TO CHECK YOUR PROGRESS

Ans. to Q. No. 1: Film making experiments started with the basic idea of Physics: Persistence of Vision. Human eye retains images perceived by the eye even after they disappear from the field of vision. Toys of various types produced using this phenomenon in the 19th century. In 1825 John Ayrton developed toy of a parrot & cage on two side of a board and using the technique of Persistence of Vision, made the illusion of the parrot caged. Sir John Herschel bet a friend he can show head and tail of a coin at the same time. Hugo Munsterberg explained it as Phi phenomena. Motion perceived by a subject, esp.

the illusion of movement produced with stationary stimuli, as pictures or lights, are presented in rapid succession and are sometimes in slightly different positions. Spindle viewer was invented using this technique. Simon von Stampfer of Vienna, Austria also invented a similar instrument independently in the same year. He called his invention a Stroboscope. It was quite successful for two years until William George Horner invented the Zoetrope. It was an instrument of drum with images of objects, showing motion in various stages. These visual toys contributed to the evolution of cinema with moving images.

Ans. to Q. No. 2: a) Camera Obscura b) racing c) Chronophotographic

Ans. to Q. No. 3: Based on the previous experiments of Moving Images, Great inventor Thomas Alva Edison further conducted experiments on cinema techniques. He had very popular phonographic parlors. He tried to add visual accompaniment to the music. For that he assigned a young laboratory assistant, W.K. Laurie Dickson to develop a camera to capture movement much longer than chronophotographic gun. Dickson designed a motion picture camera synthesizing Muybridge's and Marey's experiments. Edison patents the invention under the name of Kinetograph that literally means motion writer in Greek. He however does not want to project the image to a screen. His Kinetoscope apparatus allows only one person at a time to watch the short films through a peephole.

Ans. to Q. No. 4: Auguste and Louis Lumiere developed a device called Cinematographe, in the last decade of Nineteenth Century. It was an apparatus that combined the functions of movie camera, film printer and film projector. Cinematographe literally means Motion Recording in Greek. The Lumiere Brothers conducted the first successful projection of a motion picture, Workers Leaving the Lumiere Factory -La Sortie des Ouviers de l'usine Lumiere in 1895.

Ans. to Q. No. 5: Thomas Armat's invented the projection machine Vitascope.



1.8 MODEL QUESTIONS

A) Short Questions (Answer each Question in about 50 words)

Q. 1: What is Persistence of Vision?

Q. 2: What do you understand by Phi Phenomena?

Q. 3: Define Zoetrope as a precursor of cinema.

Q. 4: Explain Muybridge's Galloping Horse.

B. Long Questions (Answer each Question in about 150 words)

Q. 1: Who is W.K. Laurie Dickson? Explain his contribution to the history of Cinema.

Q. 2: Write briefly about the film experiments taken up by Lumiere Brothers.

*** ***** ***

UNIT 2: HISTORY OF FILM

UNIT STRUCTURE

2.1 Learning Objectives
2.2 Introduction
2.3 Silent Era in India
2.4 Sound Era or Talkie
2.5 Indian cinema
    2.5.1 Indian Cinema at a Glance
    2.5.2 Regional Film Industries
2.6 Indian new wave
2.7 Various film schools
2.8 Let Us Sum Up
2.9 Further Reading
2.10 Answers to Check Your Progress
2.11 Model questions

2.1 LEARNING OBJECTIVES

After going through this unit, you will be able to :

- look into the journey of Indian Cinema
- comprehend the characteristics of cinema in its silent, followed by talkie era in India
- discuss the new wave cinema in India and contribution of filmmakers in it
- interpret the evolution and growth of different film schools across the globe.

2.2 INTRODUCTION

Cinema in India has contributed largely in framing our identity as a growing nation and the majority of films from post-independence era have reconstructed our socio-political identity as the largest democracy, a diverse country with so many language, religion and cultural identities. Indian cinema has not only remained an integral part of the society and its people, but has

also made its mark in the world with its unique features. More than a century old film industry of India, with the highest amount of production per year, has not only entertained but also educated and sensitised the masses. For millions of people across the globe India is what Indian cinema is. In this unit we will travel through the different stages of Indian cinema and the influence of different film schools on it.

2.3 THE SILENT ERA

The silent era of cinema spans from mid-1890s to the late 1920s. The term silent cinema technically refers to films with no synchronized sound, especially dialogue. Key lines or dialogues, if necessary, were conveyed using title cards. Although Lumiere Brothers are often credited for the first motion picture screening in 1895, French inventor Louis Le Prince's silent recording *Roundhay Garden* paved the way for silent films long back in 1888.

The silent films had a strong narrative and with emotional appeal and artistic excellence. This was a period that saw the first moving pictures and films were looked at as a wonder creation. Even though no dialogues were there, still cinema evolved a popular form of entertainment. Cinema had such significant influence on viewers that Lumiere brother's Arrival of a Train at La Ciotat made people run away from make-shift cinema halls out of fear.

Silent era film slowly got popularity overseas as language barrier was non-existent. Satires of Charlie Chaplin, Laurel and Hardy series gained wide popularity among audience as they were dealing with their contemporary social issues in a very comic and entertaining way. Films like *Joan of Arc, Battleship Potemkin, A trip to the Moon, The Great Train Robbery* etc are considered milestones in the journey of world cinema. While Eisenstein's *Battleship Potemkin* established montage technique, *A Trip to the Moon* is considered to be early experiment of animation. *The Great Train Robbery of edwin s.* porter paved the way for Cowboy or Western films as well as Crime genre.

Silent cinema continued its journey even after *The Jazz Singer*, the first talkie or sound cinema, released in the year 1927. However, with the new technological advancement, allowing audio dialogues in films, silent cinema slowly faded away from the scene. Many of the silent film artists shifted their artistry to Sound era.

In India, the silent film era gave rise to many artistic innovations taking the popularity of cinema to newer heights. However, silent films were not completely silent and were accompanied by music, especially portions of piano. Even during screenings live musical instruments such as the sarangi, tabla, harmonium, and violin were used. The silent era in India began in 1895 with screening of Lumiere Brothers films and ended in 1930s. In 1912, N.G Chitre and R. G Torney created the first Indo-British silent film collaboration and produced the film *Pundalik*, by recording a play, but the first indigenous Indian silent film, *Raja Harishchandra*, was produced by Dadasaheb Phalke in 1913. He also made films such as *Mohini Bhasmasur* and *Satyavan Savitri*, and is hailed as the "Father of Indian Cinema." The cast in his films includes Durgabai and Kamlabai, who were perhaps the first actresses to appear in the movies in India. In 1917, he is also credited with directing the first box office hit, *Lanka Dahan*.

The creation of two film firms, Kohinoor Film Company and Dadasaheb Phalke's Hindustan Cinema Films Company, accelerated the pace of filmmaking in 1918. When films began to generate a substantial profit, the government levied an 'entertainment tax' in Calcutta in 1922 and Bombay the following year.

Mythology, folklore and history were the most popular subjects, as stories from history and folklore appealed to the audience's sense of shared history. Some writers and directors, such as V. Shantaram, made films like *Amar Jyoti* on social issues. Like Shantaram, many filmmakers, including Baburao Painter, Suchet Singh, and others were given opportunities by the film firms collaborating with foreign companies in Germany, England and Italy.

In the regional space, The first Tamil and Malyalam films were also silent films. *Keechaka Vadham* in 1916, by R Nataraj Mudaliar and

Vaigathakumaran in 1928 by J C Daniel Nadar, which is also the first Indian social Drama casting a Dalit actress.

The first chain of Indian cinemas, Madan Theater was owned by Jamshedji Framji Madan, who oversaw the production and distribution of films for the chain. These included film adaptations from Bengal's popular literature and a remake of Phalke's Raja Hrishchandra into *Satyavadi Raja Harishchandra* in 1917. South Indian film pioneer Raghupathi Venkayya, credited as the father of Telugu cinema, built the first theatre in Madras, present day Chennai and first film studio was built in the city by Nataraja Mudaliar.

Only 29 silent Indian films could be preserved from the silent era when 1300 films in total were made. Lack of suitable storage facilities resulted in many old films getting damaged. Among the preserved are reels from Phalke's *Raja Harishchandra* (1917) and *Kaliya Mardan* (1919), *GP Pawar's Diler Jigar* (1931), PV Rao's *Marthanda Varma* (1931), Kanjibhao Rathod's *Sukanya Savitri* (1922) and Baburao Painter's *Sati Savitri* (1927) and *Muralivala* (1927).



CHECK YOUR PROGRESS

Q.1: Fill in the blanks with appropriate words to complete the sentences.

a) Although …… are often credited for the first motion picture screening in 1895, French inventor Louis Le Prince's silent recording ……paved the way for silent films long back in 1888.

b) In 1912, N.G Chitre and R. G Torney created the first Indo-British silent film collaboration and produced the film……..., by recording a play, but the first indigenous Indian silent film, Raja Harishchandra, was produced by ……..in 1913.

c) Mythology, ……..and history were the most popular subjects, as stories from history and folklore appealed to the audience's sense of shared history.

d) Only ……. silent Indian films could be preserved from the silent era when 1300 films in total were made.

2.4 THE SOUND ERA

As mentioned in the previous section, world get to hear some cinematic sound and dialogue with *The Jazz singer*, in 1927. In India, *Alam Ara*, directed by Ardeshir Irani and produced by the Imperial Film Company, was the first talkie. In 1931, it was shown at Bombay's Majestic Cinema. W.M. Khan, India's first film singer, wrote a few famous songs for this film, including De de *khuda ke naam par*. Incidentally, this was the first recorded song in Indian cinematic history.

While talkies were able to spark a revolution that effectively ended silent film production, they were handicapped by technological difficulties because there were no pre-recording facilities in the 1930s, the movies could not have dialogue writers, and even the songs had to be sung live during the filming. Gradually with technological advancements and efforts put by legends like Himanshu Roy, playback entered the scene. Folk theatre and music culture of Indian sub-continent allowed a large space for film music and songs. In 1932, the film *Indrasabha* contained 70 songs. V. Shantaram's *Duniya* Na Mane (1937) uses imaginative use of sound and music as much as visuals- used only atmospheric sound and voices, no background music, even for songs. However, except such experiments, since the introduction of audio, Indian cinema, irrespective of regional and mainstream segregation, considered music, song and other playback elements as integral to their narrative. Since the 1960s, the music industry became a vital aspect of the cinema industry.



CHECK YOUR PROGRESS

Q.2: Write briefly about the first Indian talkie.

.....

Q.3: Explain song and music as an integral part of Indian cinema scenario.

.....

2.5 INDIAN CINEMA

Cinema acts as a window to the associated culture. In due course a particular type of Cinema not only reflects culture; but also shapes it. Indian Cinema does the same to its cultures. Again all societies have different types of social hierarchy. In India social hierarchy exists not only with class; but also through the prevailing caste system. Caste system in India originates in Hindu religion but it has influenced all religious groups in India. As early as 1930s we had films showcasing caste system and its repercussions. Achhut Kanya, produced by Himanshu Roy dealt with the issue of untouchability and caste system back in 1936. Issues like colonialism, nationalism, freedom of women etc also got reflected in Indian cinema. Gradually cinema of India also started taking up issues of modernisation, urbanisation, westernisation, secularisation, emancipation of women, rights of the minorities, religious relationships especially between Hindus and Muslims etc. However, there seems cinematic representation of not just one India but so many Indias, from Western perspective to Indian native lenses. For example David Lean of E.M. Foster's Passage to India to Danny Boyle's Slumdog Millionaire, there exists plenty of white man's perspective. Again there are representations of India by those with a native lense, such as Bimal Roy, Satyajit Ray, Raj Kapoor, Shyam Benegal etc.

Indian cinema opens up window to other Indian traditions as well. visualisations and colour symbolisms associated to Indian traditional forms of dance, theatre, music, folk and classical art forms, Painting and architecture etc. also influenced Indian way of cinematic representation.

2.5.1 Evolution of India Cinema at a Glance

The Lumiere Brothers, known as the inventors of the Cinematograph, introduced motion pictures to India when in 1896, they showed six soundless short films in Bombay, at Watson Hotel, which captivated the crowd. Coconut Fair and Our Indian Empire was the first film, shot in 1897 by an anonymous photographer.

In 1898, short films, including The Death of Nelson, Call on the London Fire Brigade, and Noah's Ark were shown in Bombay, all foreign ventures about the British or their Indian empire. Colorello and Cornaglia, an Italian duo, began the next significant attempt with a tent display at the Azad Maidan in Bombay.

Harishchandra Bhatvadekar, often known as Save Dada, was the first Indian to make a motion picture. In 1899, he created two short films and screened them to public, using the Edison Projecting Kinetoscope.

There were few Indian filmmakers in the early 1900s, but F.B Thanawalla, who directed Taboot Procession and Splendid New Views of Bombay, was one of them. Apart from him, Hiralal Sen was well-known for his 1903 picture Indian Life and Scenes.

Jamshedjee Madan, a wealthy Indian businessman, founded the Elphinstone Picture House in Calcutta (now Kolkata) in 1907. In 1916, Universal Studios opened the first Hollywood-based agency in India, recognizing the potential benefits in the growing Indian market.

P.C Barua's *Devdas* was the first film to use the studio system, which was released in 1935.The production houses began to experiment with the subject of the films and technology, that resulted in the creation of colour films, such as *Sairandhri*, made by Prabhat in 1933 and considered to be the first Indian colour film, but it was processed and printed in Germany.

30s decade stepped into social themes. While V. Shantaram's *Amritmantha* (1934) questioned excess ritualism and theological absolutions, *Devdas* (1935) and Jeevan *Nataka* (1942) dealt with excess alcoholism. The interplay between tradition and modernity began to interest filmmakers. Mehboob Khan's *Manmohan* (1936) was a women-centered film that interrogates feudal patriarchy. With *Kisan Kanya*, produced by Ardashir Irani in 1937, India got the first indigenously produced colour film. 1940s witnessed the continuous use of a formula with songs, dance, spectacle, rhetoric and fantasy.

However, the filmmakers still chose the medium a mode for social critic. Filmmakers like V. Shantaram, Raj Kapoor, Mahboob Khan, Bimal Roy, Guru Dutt made their marks not only at national level but also outside India. 1940s laid the foundation for cinema as industry and entertainment. 1950s, referred to as the golden age of popular cinema in India, firmly established cinema as art, entertainment and an Industry. With the fast changing social dynamic and urbanization in post independent India, Indian cinema also went through some changes. *Awaara* (1951), *Pyaasa* (1957), *Kaagaz Ke Phool* (1959) and *Shree 420* etc established Indian cinema's name in the global platforms.

In 1952, Bombay hosted the first International Film Festival of India (IFFI). More Indian films started getting international attention as a result of such exposure. Do *Bigha Zameen*, directed by Bimal Roy, was the first Indian film to receive an award at the Cannes Film Festival. Satyajit Ray's maiden venture *Pather Panchali* also went on to win a Cannes award. Mother India was nominated for an Oscar Award in 1957 for Best Foreign Language Film. The National Film Awards were established by the Indian government. Sohrab Modi's Jhansi Ki Rani was the first technicolor picture, released in 1953.

The Government started the Film and Television Institute of India at Pune, in 1960. The Dadasaheb Phalke Award for lifetime achievement was established in 1969.

By the early 1970s, Hindi cinema was dominated by romance, musicals and action films making Amitabh Bachchan the Angry Young Man of Bollywood.The term "Bollywood" was coined in the 1970s.

Commercial Hindi cinema continues its growth even in the 1980s. Mithun Chakraborty, Anil Kapoor, Jackie Shroff, and Govinda were three of the most famous actors of the time.Films such as *Ek Duuje Ke Liye* in 1981, Disco Dancer in 1982, Hero in 1983, *Naam* in 1986, *Mr India* in 1987, and *Tezaab* in 1988 etc. were super hits. However 70 and 80s have also seen the impeccable impact of parallel cinema

movement with the works of filmmakers like Shyam Benegal, Mrinal Sen, Adoor Gopalakrishnan, G. Aravindan, Girish Kasaravalli, Girish Karnad, B. V. Karanth Ketan Mehta, Mani Kaul, Gulzar, Saeed Akhtar Mirza, Basu Chatterjee, Aribam Shyam Sarmah, Jahnu Baruah, Bhabendra Nath Saikia etc in Hindi as well as regional spaces. Rise of National Film Development Corporation is a highlight of this era.

1990s witnessed the rise and rule of the "Three Khans": Aamir Khan, Shah Rukh Khan, and Salman Khan in Hindi Cinema who starred in the highest earning films. However, parallel cinema had a fall, during this period. Hindi film industry continued its journey with Romantic-Comedy and Action films in 90s and early 2000s. With the rise of a generation, influenced by Globalisation, both financially and intellectually, 1990s have seen the impact of Hum Apke Hain Kaun phenomenon. Films went far away from reality in mainstream Hindi Film industry till the second decade of 2000s, when one can observe a change in the scenario with *Maqbool, Omkara, Udaan, Vicky Donor, Kahaani, Dirty Picture, Haider, Lunch Box, Queen, Highway, Masan, Pink, Piku, Bareilly ki Barfi, Subh Mangal Saavdhan, Tumbaad* etc.

2.5.2 Regional Film Industries of India

The largest regional industries in terms of production, Tamil and Telugu industries have their impact across the country since their inception. Since 1990s with home video technologies like VCR and cable TV networks, their influence widened. Rise of satellite and digital technologies made films from Telegu, Tamil and Malayalam industry to travel through the country. On the other hand Bengali film industry shaped the intellectual current of Indian Film Making with the parallel films. Here, you will get a basic overview of regional film industries of India that contributed to cinema viewership of the country and also represented the nation as well as its culture across the globe.

Bengali Films

Bengali film industry based on Tollygunge near South Kolkata of West Bengal is popularly known as Tollywood. This industry is well known for producing many great Indian films especially of parallel stream by a number of great filmmakers like Satyajit Ray, Rhitwik Ghatak, Mrinal Sen, Nimai Ghosh etc. K. Moti Gokulsing and Wimal Dissanayake in their book "Indian Popular Cinema- a narrative of cultural change" (1998) say that among all the regional films of India Bengali films won international acclaim for Indian films. They say,

"A rich film culture continues to characterize Bengali cinema and the very active film society movement played a significant role in shaping the people's taste and widening their cinematic horizons. The interaction between the literary culture and film culture was also beneficial." (Gokulsing and Dissanayake, 1998)

The first film made in West Bengal was the silent film named *Billwamangal*, produced by the Madan Theatre Company which was released on 8th November, 1919 six years after the first full-length Indian feature film, Raja Harichandra, was released. *Jamai Shashthi* produced by Madan Theatre Production was the first Bengali talkie released in 1931. East India Film Company was one of the earliest known film studios of West Bengal. Since the time of beginning Bengali film industry continues producing films of different genre. However as mentioned it is well known for the wave of parallel films. Among them *Nagarik* (1952), *The Apu Trilogy i.e. Pather Panchali, Apur Sanshar and Aparajito* (1955-1959), *Jalsaghar* (1958), *Ajantrik* (1958), *Bari Theke Paliye* (1958), *Neel Akasher Neechey* (1959), *Devdas* (1960), *Devi* (1960), *Charulota* (1964) etc are known as all time classics of Indian film industry. Satyajit Ray was honoured with the Academy Honorary Award in 1992 for his contribution as a filmmaker. In the recent time period filmmakers like Aparna Sen, Rituparno Ghosh, Anjan Dutta are also made some well appreciated films like *Mr. and Mrs. Iyer, Patal Ghar, Titli, Antaheen, The Japanese Wife, Bhooter Bhabishyat. Rajkahini, Chatuskone, Praktan, Sahjahan Regency* etc. However, Bengali film industry is not confined only to

the parallel stream but entertainment based so called commercial films are also being produced in Bengali language in a large number. In fact, the demarcation between both is very blur in Bengali industry.

Tamil Films

The Tamil film industry or film industry of Tamil Nadu is based in Chennai, Tamil Nadu dedicated to the production of Tamil language films. It is popularly known as Kollywood. It is centered in Chennai's Kodambakkam district, where many South Indian film production companies have their head-quarters. Tamil film industry is known as India's second largest film industry in terms of films production after Bollywood, revenue and worldwide distribution. Silent films were being made in Chennai since 1917 and the first talkie in Tamil language was produced in 1931 named *Kalidas*. Tamil films in the journey up to 2011 have earned lot of appreciation in and around India. It is seen that many Tamil films are being dubbed to other languages or remade in other languages. Popularity of Tamil film's music is also wide spread. Filmmakers like Balu Mahendra, K. Balachander, Mani Rathnam are well known for their films in all over India. Many Tamil films, filmmakers, actors and other involved artists have won various awards at national and international levels. Even Oscar winning music director of India, A. R. Rahman started his career as music director in Tamil films. *Chandralekha* (1948), *Velaikkari* (1950), *Nayagan* (1987), *Roja* (1992), *Bombay* (1994), *Enthiran* (2000), *Kandaukondain* (2000), *Super Deluxe* (2019), *Soorarai Pottru* (2020) etc are some of the most popular and acclaimed Tamil films. M. K. Thyagaraja Bhagavathar, P. U. Chinnappa, M. G. Ramachandran, Sivaji Ganesan, Rajinikanth, Kamal Hasan are among the most popular filmstars of Tamil film industry.

According to K. Moti Gokulsing and Wimal Dissanayake the "connection between politics and cinema is perhaps the most noteworthy feature of the cinema of Tamil Nadu." They say that Tamil cinema is especially known for its sentimental melodramas

and its close relation to politics. Another dominating character of Tamil industry, since its beginning, is its patriarchal hero centric narratives. However, this also witnessed a change with recent woman centric, yet commercially viable endeavours like *Gargi* in 2022.

Telugu Films

The Telugu film industry is popularly known as Tollywood or film industry of Andhra Pradesh. It shifted its base from Chennai to Hyderabad in 1990. The industry holds the Guinness Record in the name of 'Ramoji Film City' for the largest film production facility in the world. The film industry originated with silent film in 1912, with the production of Bhisma Pratighna. The film was directed by Raghupathi Venkaiah Naidu and his son R. S. Prakash. They produced some other films like *Nandankar, Gajendra Moksham, Matsyavatar* etc focusing on religious themes. The first Telugu talkie film *Bhakta Prahlada* was released in 1931 which was produced by H.M. Reddy. In 1934, the industry got its first major commercial success with *Lavakusa* directed by C. Pullaiah. Popularity of Telugu films is also more or less like the Tamil films. Many South Indian films are being made in both Tamil and Telugu languages simultaneously. Telugu films are also being dubbed into or remade in other Indian languages especially in Hindi. *Prem Vijayam* (1936), *Maala Pilla* (1939), *Rangula Kala* (1983), *Dasi* (1988) etc are some all time classics of Telugu film industry. In the last two decades Telegu industry has become a sensation all over the country. Telegu filmmaker S.S. Rajamouli with his visionary *Magadheera* and *Eega*, created a niche for himself. Later, *Bahubali* sequel made him a household name across the country. His latest venture RRR received an Oscar for best song.

Manipuri Films

Manipur is one of the culturally rich states of India situated in the North East region of the country. Manipur is well known for its folk dance forms and theatrical excellence. Though making of films in Manipur started only in 1972; but some temporary film showing

houses were established in Manipur even before the Second World War. Kasturichand Jain and Ramkumar were the pioneer film exhibitors who ran show houses in Manipur in the pre-war period. The first ever Manipuri film, *Matamgi Manipur* (1972) was produced by Karam Monomohan and directed by Debkumar Bose. It was released on 9th April, 1972 simultaneously in three cinema halls. This is a notable point that the first film itself won the President's Medal in the 20th National Film Festival. Since then film making in Manipur continues but in a slow pace. The first Manipuri colour film was made in 1984 named *Langlen Thadoi* directed by M.A. Singh. Filmmaking in Manipur has to face many challenges like absence of a market and infrastructure, lack of funds and technical expertise etc. However Manipuri films though less in number won awards in different national and international film festivals. One of the well known Manipuri filmmaker Aribam Syam Sharma's film named *Imagi Ningthem* won the prestigious Grand Prix in the Nantes International Film Festival in France in 1982. In 2023, his classic *Ishanou*, restored by Film Heritage Foundation got selected for Cannes Classic section of Festival De Cannes. K. Ibohal Sharma, M. Nilamani, Thouyangba Thoungamba are some other famous filmmakers of Manipur. The Manipur Film Development Council was set up in 1980 and it was converted into a Corporation in 1987 in order to support filmmaking in Manipur. It has been providing essential production equipments to the film producers since 1990. It also provides monetary funding in terms of loan and subsidy. Now after the beginning of the new millennium with cost effective advanced digital technology filmmaking in Manipur is increasing.

Marathi Films

Maharashtra is considered as the birthplace of Indian films as the first Indian film Raja *Harichandra* (1913) was made in Maharashtra by a Marathi person i.e. Dadasaheb Phalke. Dadasaheb Phalke is known as the father of Indian cinema. However Raja *Harichandra* was a silent film. The first talkie in Marathi language, *Ayodhyecha*

Raja was released in 1932 which was produced by Prabhat Films. It was just one year after *Alam Ara*; the first Hindi talkie film was released. Marathi cinema industry is based in Mumbai, Maharashtra. Marathi film *Sant Tukaram*, produced by Prabhat Films was the first Indian film to win the Best Film Award at the Venice film festival in 1937. In 1954 at the very first edition of the National Awards, a Marathi film named *Shyamchi Aai* directed by Acharya P K Atre, won the first President's Gold Medal for Cinema. In the journey of filmmaking Marathi film industry has to face different challenges especially from Mumbai based Hindi film industry or Bollywood. But it successfully overcomes the hurdles at the time of crisis through making well acclaimed films. In the last few years Marathi films managed to get good commercial success along with critical appreciation. In 2004 Marathi film *Shwaas* won the Golden Lotus National Award. V. Shantaram, G. D. Madugulkar, Sudhir Phadke, Anant Mane, Jabhar Patel, Amol Palekar, Vijaya Mehta etc are some well known Marathi filmmakers. *Apraadh* (1969), *Charicha Mamla* (1975), *Samna* (1975), *Umbartha* (1981), *Smriti Chitre* (1983), *Rajnigandha* (1994), *Gaabhaaraa* (1999), *Uttarayan* (2005), *Court* (2014), *Sairat* (2016) etc. are some of the famous and well appreciated Marathi films.



CHECK YOUR PROGRESS

Q.4: Why do we need to study Indian Cinema?

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Q.5: Write briefly about the Golden age of Indian Cinema.

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Q.6: Name the film from Manipur to get selected for Festival de Cannes.

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2.6 INDIAN NEW WAVE

The Indian new wave cinema is associated with the emergence of realist and non-commercial films that experimented with form and content closer to real depiction of Indian society. Also known as parallel cinema, the roots of Indian New wave are more associated with the IPTA (Indian People's Theater Movement) rather than the 'nouvelle vogue' French cinema. It was rather experimenting with reality in the Indian context, unlike the mainstream Bollywood productions.

Often credited to Satyajit Ray's array of work, this movement, for many, was incepted with the works of Ritwik Ghatak. Ghatak's *Nagarik* was probably the first parallel film of our country, completed in the year 1952, preceding Ray's *Pather Panchali* by three years. However, for his misfortune, it got released posthumously in the year 1977. Satyajit Ray, Ritwik Ghata, Mrinal Sen and Tapan Sinha are considered to be the pioneers of Indian parallel cinema. Later more directors with exposure to realist waves were seen presenting meaningful cinema. Their cinemas are primarily remembered for its meticulous depiction of social reality, partition and feminism. Shyam Benegal, Mrinal Sen, Adoor Gopalakrishnan, G. Aravindan, Girish Kasaravalli, Girish Karnad, B. V. Karanth , Kumar Shahani, Ketan Mehta, Mani Kaul, Avatar Kaul, Govind Nihlani, Gulzar, Saeed Akhtar Mirza, Basu Chatterjee, Aribam Shyam Sarmah, Jahnu Baruah, Bhabendra Nath Saikia and such other film legend's contribution cannot be ignored.

In the 1960s with establishment of Film Finance Corporation (FFC), young serious filmmakers were given the provision of taking loans for their experimental projects. In 1969, Mrinal Sen's *Bhuwan Shome* became the first low budget film to be financed by FFC, and the New Wave Movement took momentum. Though Sen's film was simple in structure and unlike the formula films, yet it made good commercial success.

In 1973, FFC aided films like Avtar Kaul's 27 Down, MS Sathyu's *Garam Hawa* received wide acclaim. Mani Kaul's *Uski Roti*, Kumar Sahni's

Maya Darpan, Shyam Benehal's *Manthan, Bhumika*, Govind Nihlani's *Tamas*, Saeed Akhtar Mirza's *Albert Pinto Ko Gussa Kyon Ata Hai, Mohan Joshi Hazir Ho*, Ketan Mehta's *Mirch Masala*, Gireesh Kasaravalli's *The Ritual, Tabarana Kathe,* Adoor Gopalkrishnan's *Kodiyettam, Mukhamukham Anantaram*, Bhabendra Nath Saikia's *Agnisnan, Sandhyarag*, Jahnu Baruah's *Aparoopa, Halodhia Choraye Baodhan Khai* etc. gave new meaning to Indian films.

In mid 1970s, Shyam Benegal, Ketan Mehta, Govind Nihlani etc. came up with a mix of experimental and realistic films that got commercial release and success, combining New Wave and mainstream films. This was termed as Middle cinema. Basu Chatterjee, Hrishikesh Mukherjee flourished best in this arena. Basu Chaterjee's *Sara Akash, Choti Si Baat, Chitchor, Swami* etc., Hrishikesh Mukherjee's *Anand, Chupke Chupke, Gol Maal, Guddi, Bawarchi* etc. made their critical mark and they gained commercial success in box office as well. Later Gulzar and Vishal Bhardwaj followed this school of film. This continued for few years and gradually faded with decline in film society movements and commercialization of National Film Development Corporation (NFDC).

Once again the 1990s saw revival of New Wave, and was called the emergence of the Second New Wave with the revival of the NFDC. Doordarshan and Channel Four of Britain also supported the movement. Ketan Mehta's *Maya Memsaab*, P. S. Mithran's *Sardar*, Adoor Gopalkrishnan's *Mathilukal, Veidheyam*, Gireesh Kasaravalli's *Thayi Saheba, Mane*, Jahnu Baruah's *Xagoroloi Bohu Door, Pokhi, Firingoti*, Bhabendra Nath Saikia's *Sarothi, Aborton* etc. are few of the films to receive international acclaim from this second phase of Indian New Wave. The movement got a boost when National Center for Children and Young People provided incentives for films, targeting Youth. However, the Golden Age for parallel cinema or New Wave Cinema in India, actually lasted till early 1990s.



CHECK YOUR PROGRESS

Q.7: Write briefly about the Indian New Wave Filmmakers of Bengal.

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Q.8: Define second wave of Indian New Wave.

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2.7 VARIOUS FILM SCHOOLS

Indian new wave film movement and other realist film movements across globe, such as Iranian New Wave, Japanese New Wave are highly influenced by some few film schools and their legacies. Here we will discuss few of those film schools and brief outline of their works.

Soviet Montage Experiments

A gift of the soviet film makers of 1920s was the Montage theory. It is based on the understanding of creating cinema based on editing. Here the cuts are not invisible but create meaningful associations within combination of shots. They experimented with juxtaposition of shots with different emotions creating new narrative. The father of Soviet Montage is filmmaker Sergei Eisenstein who used the technique in his film *Battleship Potempkin* in 1925 for the first time. While Soviet filmmakers, such as Lev Kuleshov, Dziga Vertov, Esfir Shub and Vsevolod Pudovkin put forth their explanations of montage effect, Eisenstein's view of "montage as an idea that arises from the collision of independent shots" wherein "each sequential element is perceived not *next* to the other, but on *top* of the other" has become most widely accepted.

Avante Garde films

Avante Garde films refer to film and artistic expression made in an experimental style in the West. It emerged in the 1920s. These films were

a result of a kind of reaction against conventional style of filmmaking by some filmmakers in both Europe and America who did not accept the Hollywood style of filmmaking. The continuity editing was opposed and preference for montage and assemblage was seen. The focus was on non narrative forms.

These films along with being experimental, were bold innovative and progressive in both subjects and technique. Use of metaphor, symbol, association, imagery and perception was done to interweave the consciousness of human mind in its different levels. Two important examples of this kind of films are The Cabinet of Dr. Calgiri (1920) and Manhattan(1921).

Expressionist Movement

In the early 20th century, 1905 to 1920, a modernist movement in Northern Europe began in the area of Poetry and Painting. This revolved around the importance of emotions and meaning in an artistic or literary work that flows deep down from the creator of the work, rather than just taking it as a reflection of reality. Vincent Van Gogh was pioneer in the Expressionist movement. This movement encouraged surrealism in art and cinema and paved the way to the Dadaist movement.

Dadaist movement

Dada movement is a movement that started in Switzerland where art and poetry was studied in an unconventional manner. Artistic freedom and emotional realism was explored in works of art and in poetry. When this movement influenced filmmakers, they began to use unconventional methods to generate artistic visual ability of the audience. Humour, whims and fancies, irrationalism, spontaneity, absurdity were reflected in this kind of films. Eg, a film by Man Ray named Dreams A money Can Buy. The term was first coined by Henri Chomette. The goal of the movement was to create a cinema that focused on the pure elements of film like motion, visual composition, and rhythm. They advocated a return to Pure Cinema. The clearest examples of pure cinema said by essayist and filmmaker Hubert Revol are documentaries.

Italian Neo Realism

Also known as the Golden Age of cinema in Italy was a national film movement in the country that influenced French New wave and other cinema movements across the Continent. Indian New Wave and Iranian New Wave were also influenced by this film school. The early 1940s saw an economic recession in Italy, resulting in hardships for the working class due to World War II. Poor socio-economic conditions were mainly explored by the filmmakers of the movement pioneered by the likes of Roberto Rosellini, Vittorio De Sica etc. The themes mainly were Moral ambiguity, depiction of economic deprivation, struggle for survival etc. amidst the daily life of Italy. Real location shooting took place mostly with amateurs trained in the location before shooting. Few professional actors were used at times; but very limited in number. Long takes, natural lighting and unobtrusive or less noticeable editing was used in these films.

French New Wave Cinema

French New Wave, emerged in connection to the rise of *Cahiers Du Cinema* critics in 1950s France, explored the connection of Cinema with life. It also explored Cinema's connection with other art form like painting in early part of 20th Century and later part of 19th Century. Emerged both as a filmmaking and appreciation school, French New Wave filmmakers and critics, further explored the connection of cinema with books and literature. The New Wave filmmakers were linked by their self-conscious rejection of the literary period pieces being made in France and written by novelists, along with their spirit of youthful iconoclasm, the desire to shoot more current social issues on location, and their intention of experimenting with the film form. Alexandre Astruc's manifesto, 'The Birth of a New Avant-Garde: The Camera-Stylo', published in *L`Ecran*, on 30 March 1948 outlined some of the ideas that were later expanded upon by François Truffaut and the *Cahiers du Cinéma*. *Cahiers* co-founder and theorist André Bazin was a prominent source of influence for the movement. Some of the most prominent pioneers among the group, including François Truffaut, Jean-Luc Godard, Éric Rohmer, Claude Chabrol, and Jacques Rivette, began as critics for the famous film magazine *Cahiers du cinéma*. French New

Wave critics and makers considered and established Cinema as director's medium. By means of criticism and editorship, they laid the groundwork for a set of concepts, revolutionary at the time, which the American film critic Andrew Sarris called *auteur theory*. Along with Italian Neo Realism, French New Wave also influenced realist movements across the globe, including Indian parallel cinema movement.



CHECK YOUR PROGRESS

Q.9: Mention two Avant-Garde films of 1920s.

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Q.10: What are the film movements to influence Indian New Wave?

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2.8 LET US SUM UP

- Both silent and talkies era of films in India gave innumerable commercial hits.
- Indian cinema through its journey of more than a century has seen stars and brilliant actors and filmmakers making different kinds of impact on the industry that produces the largest number of films in the world, as a nation all together. Cinema of India, since its inception, flourished not only in Mumbai based Hindi Film Industry; but also in regional pockets.
- The Indian new wave cinema is associated with the emergence of realist and non-commercial films that experimented with form and content closer to real depiction of Indian society.
- A gift of the soviet film theorists to world of cinema in the 1920s, the Montage theory is based on the understanding of creating cinema

that relies upon editing to a great extent in the process of story-telling. Avant- Garde films refers to films made in an experimental style in the West in the 1920s. These films were a result of a kind of reaction against conventional style of filmmaking by some filmmakers in both Europe and America who did not accept the Hollywood style of filmmaking. Expressionism and Dadaism are few Avant-Garde practices that paved way for future realist endeavours of Italian Neo-Realism and French New Wave.



2.9 FURTHER READING

1. Kumar, Keval J. (2010) *Mass Communication in India (4th Edition Revised and Enlarged) Jaico Publishing House*, Mumbai
2. Islamicate Cultures of Bombay Cinema; Bhaskar, I., & Allen; Tulika Books; 2009.
3. Cinema and Censorship; Bhowmik, S. Cinema and Censorship; New Delhi: Orient Blackswa; 2008.
4. Brand Bollywood;Bose, D; New Delhi, Sage; 2006.



2.10 ANSWERS TO CHECK YOUR PROGRESS

Ans. to Q. No. 1: *a) Lumiere brothers, Roundhay Garden*

b) Pundalik, Dadasaheb Phalke ,

c) folklore

d) 29

Ans. to Q. No. 2: *Alam Ara,* directed by Ardeshir Irani and produced by the Imperial Film Company, was the first talkie made in India. In 1931, it was shown at Bombay's Majestic Cinema. W.M. Khan, India's first film singer, wrote a few famous songs for this film, including *De de khuda ke naam par*. Incidentally, this was the first recorded song in Indian cinematic history.

Ans. to Q. No. 3: Folk theatre and music culture of Indian sub-continent allowed a large space for music and songs in Indian films. In 1932, the film *Indrasabha* contained 70 songs. V. Shantaram's *Duniya Na Mane* (1937) uses imaginative use of sound and music as much as visuals- used only atmospheric sound and voices, no background music, even for songs. However, except such experiments, since the introduction of audio, Indian cinema, irrespective of regional and mainstream segregation, considered music, song and other playback elements as integral to their narrative. Since the 1960s, the music industry became a vital aspect of the cinema industry.

Ans. to Q. No. 4: Cinema acts as a window to the associated culture. In due course, a particular type of Cinema not only reflects culture; but also shapes it. Indian Cinema does the same to its cultures. For many, India is what Indian Cinema reflects. Again all societies have different types of social hierarchy. In India it social hierarchy exists not only with class; but also through the prevailing caste system. Caste system in India originates in Hindu religion but it has influenced all religious groups in India. As early as 1930s we had films showcasing caste system and its repercussions. *Achhut Kanya*, produced by Himanshu Roy dealt with the issue of untouchability and caste system back in 1936. Issues like colonialism, nationalism, freedom of women etc also got reflected in Indian cinema. Gradually cinema of India also started taking up issues of modernisation, urbanisation, westernisation, secularisation, emancipation of women, rights of the minorities, religious relationships especially between Hindus and Muslims etc. Indian cinema opens up window to other Indian traditions as well. Visualisations and colour symbolisms associated to Indian traditional forms of dance, theatre, music, folk and classical art forms, Painting and architecture etc. also influenced Indian way of cinematic representation. Hence, studying Indian Cinema will provide an exposure to array of socio-political as well cultural and artistic expressions.

Ans. to Q. No. 5: 1950s, referred to as the golden age of popular cinema in India, firmly established cinema as art, entertainment and an Industry. With the fast changing social dynamic and urbanization in post independent India, Indian cinema also went through some changes. *Awaara (1951)*, *Pyaasa (1957)*,*Kaagaz Ke Phool (1959)* and *Shree 420* etc established Indian cinema's name in the global platforms.

Ans. to Q. No. 6: Ishanou

Ans. to Q. No. 7: Often credited to Satyajit Ray's array of work, Indian New Wave movement, for many, was incepted with the works of Ritwik Ghatak. Ghatak's *Nagarik* was probably the first parallel film of our country, completed in the year 1952, preceding Ray's *Pather Panchali* by three years. However, for his misfortune, it got released posthumously in the year 1977. Satyajit Ray, Ritwik Ghata, Mrinal Sen and Tapan Sinha are considered to be the pioneers of Indian parallel cinema. In the 1960s with establishment of Film Finance Corporation (FFC), young serious filmmakers were given the provision of taking loans for their experimental projects. In 1969, Mrinal Sen's *Bhuwan Shome* became the first low budget film to be financed by FFC, and the New Wave Movement took momentum. Though Sen's film was simple in structure and unlike the formula films, yet it made good commercial success.

Ans. to Q. No. 8: The 1990s saw a revival of Indian New Wave, and was called the emergence of the Second New Wave with the revival of the NFDC. Doordarshan and Chanel Four of Britain also supported the movement. Ketan Mehta's *Maya Memsaab,* P. S. Mithran's *Sardar*, Adoor Gopalkrishnan's *Mathilukal, Veidheyam,* Gireesh Kasaravalli's *Thayi Saheba, Mane,* Jahnu Baruah's *Xagoroloi Bohu Door, Pokhi, Firingoti,* Bhabendra Nath Saikia's *Sarothi, Aborton* etc. are few of the films to receive international acclaim from this second phase of Indian New Wave. The movement got a boost when National Center for Children and Young People provided

incentives for films targeting Youth. However, the golden age for parallel cinema or New Wave Cinema in India, actually lasted till early 1990s.

Ans. to Q. No. 9: The Cabinet of Dr. Calgiri (1920) and Manhattan(1921

Ans. to Q. No. 10: Italian Neo-Realism and French New Wave.



2.11 MODEL QUESTIONS

A. Short Question (Answer each Question in about 150 words)

Q. 1: What was the turning point in Indian cinema in the year 1931 with Ardeshir Irani's contribution?

Q. 2: Who are the remarkable directors from the Indian New Wave of cinema.

Q. 3: What is New Wave cinema in India?

B. Long Question (Answer each Question in about 300-500 words)

Q. 1: Discuss the evolution of Indian Cinema from its beginning.

Q. 2: Explain the silent era of films in the country.

Q. 3: Discuss the Soviet Film school and Avant Garde films.

Q. 4: How do you perceive Italian Neo Realism and French New Wave as contributing phases of world cinema?

Q. 5: Discuss some film schools and movements outside the Indian film industry.

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UNIT 3: CONTRIBUTIONS OF SOME OF THE ILLUSTRIOUS FILMMAKERS TOWARDS THE GROWTH OF FILMMAKING

UNIT STRUCTURE

3.1 Learning Objectives

3.2 Introduction

3.3 Sergei Eisenstein

3.4 Andre Bazin

3.6 Jyotiprasad Agarwala

3.7 Satyajit Ray

3.7 Dr. Bhabendra Nath Saikia

3.8 Let Us Sum Up

3.9 Further Reading

3.10 Answers to Check Your Progress

3.11 Model Questions

3.1 LEARNING OBJECTIVES

After going through this unit, you will be able to :

- define the contribution of Sergei Eisenstein to World Cinema and montage theory
- explain the role and influence of Andre Bazin in film writing
- evaluate Jyotiprasad Agarwala's contribution towards the film scenario of Assam and North East India
- define the changing dynamics created by Satyajit Ray in Indian film scenario
- discuss the roll of Dr. Bhabendra Nath Saikia in the parallel cinema movement of Assam.

3.2 INTRODUCTION

Cinema is a technical art. This art of cinema is been flourished through the contributions of great directors, actors, editors, critics and all

people associated with the industry. It is the duty of a cinephile to know the great works of such maestros before going in detail of film studies. In this Unit, you will be able to explore some ideas about the works of a few stalwarts so that your interest in this vast world of technical art can be generated to find out more such prominent contributors of the world cinema. By getting exposed to their film works, you will develop better understanding of film language and their social context.

3.3 SERGEI EISENSTEIN

Sergei Mikhailovich Eisenstein was a Russian film director and theorist, known as the *father of montage*. Born in Latvia of Russia on January 22, 1898, Eisenstein studied civil Engineering in his early career and later joined the School of Fine Arts. His mastery in filmmaking includes the three film classics *Battleship Potemkin* (1925), *Alexander Nevsky* (1938), and *Ivan the Terrible* -released in two parts in 1944 and 1958.

Eisenstein joined Russian Red Army during the Russian Revolution of 1917. His interest in fine arts drew him to join *Proletkult Theatre* or the Theatre of the People in 1920 as an assistant decorator and promoted to the co-director. He was associated with many notable productions of the theatre and designed costumes and scenery which inspired him later in filmmaking. He was influenced by the Japanese *Kabuki* theatre as well.

Eisenstein made his first film *Strike* (*Stachka*) in 1925. Set in 1905, his silent film *Battleship Potemkin* (*Bronenosets Potyomkin, 1925*), presents a rebel of Russian soldiers in a battleship against their officers. The film was made in the port and city of Odessa. The 'Odessa steps' of the film remain as a masterpiece of world cinematic expression. Another film *October: Ten Days that Shook the World* (*Oktyabr,1927)* portrayed the October Revolution of 1917. The film is known for its extensive use of montage while presenting the rebellion in Russia that resulted in the fall down of Tsar's winter palace and the rise of V. I. Lenin as a Soviet Hero. Eisenstein made the historical drama *Ivan the Terrible* in two parts (1944 and 1946 respectively). It presented the 16th-century tsar Ivan IV and the political dilemma in Russia at that time.

The world cinema is enriched with the dialectic concept of montage by Eisenstein. It is an editing technique where separate shots with no similar meanings are joined together to generate new meaning. Visual montage may be created by juxtaposing shots to tell a story or ideas. For example, in Eisenstein's *Strike* (1925), the scene of workers being cut down by cavalry is followed by a shot of cattle being slaughtered which gives spectators ample scope to generate the meaning of the sequence in a very different way, which is not directly presented in the visuals, "Montage may also be applied to the combination of sounds for artistic expression. Dialogue, music, and sound effects may be combined in complex patterns, as in Alfred Hitchcock's Blackmail (1929), in which the word knife is repeated in the thoughts of a frightened girl who believes she has committed murder" (Britannica).

Eisenstein viewed montage as a kind of collision or conflict especially between two shots or within the same shot. These conflicts in a shot are generated through its content such as:

(a) Use of light (dark versus bright)

(b) Emotion (Happy, sad, angry etc.)

(c) Rhythm (slow versus fast)

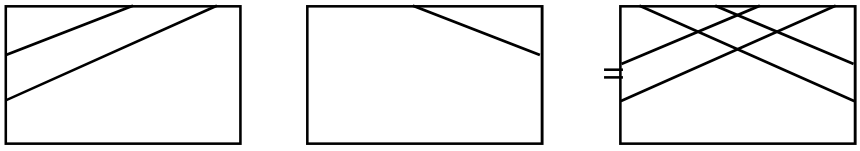
(d) Objects (Large or small)

(e) planes (2D or 3D) or

(f) On volumes (one person versus seven persons, Rich versus poor) etc.

Such conflicts provide new meaning to the shots. We may understand it from the following figure:

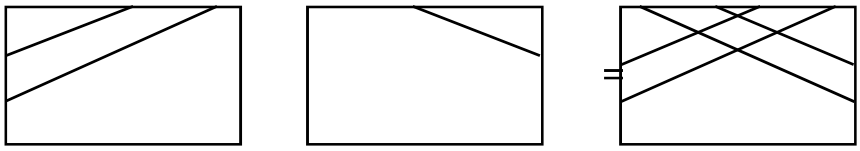
(i)



(a) (b) (c)

or

(ii)



(e) (f) (g)

In the figure (i), it is clear that combination of (a) and (b), which are unrelated shots with different meanings generates a new meaning (c) which is not originally parent in the parent shots. Likewise, in figure (ii), combination of two shots (e) and (f) results in a totally different shot with a different meaning (g) which a spectator will not find any direct relation with the original shots. Let us take an example of four shots. In the first shot, close up of an old man is looking at something. In another close up shot he is smiling. Now if we place a girl's cleavage in between the two shots, the old man will look creepy or pervert; but if we replace the shot with a face of baby smiling, the old man will look a very doting gentleman. This is an Hegelian method of dialectics that Eisenstein applied in cinema editing that has changed the course of film editing.

Although Eisenstein is considered the father of montage, similar editing technique without Hegelian method was applied by the American directors Edwin S. Porter (1870–1941) and D.W. Griffith (1875–1948) as well. However, it was researched and developed by Russian theorists and filmmakers as a way of expression in the editing of cinema. Along with Eisenstein, Soviet film legend Lev Kuleshov (1899-1970) has also been credited for the development and execution of this technique.



CHECK YOUR PROGRESS

Q.1: Fill in the blanks with appropriate words to complete the sentences:

a) His interest in fine arts drew him to join Proletkult Theatre ……..in 1920 as an assistant decorator and promoted to the co-director.

b) Eisenstein made the historical drama ……..in two parts (1944 and 1946 respectively).

c) The world cinema is enriched with the dialectic concept of ……..by Eisenstein.

d) Visual montage may be created by …….. shots to tell a story or ideas. Visual montage may be created by juxtaposing shots to tell a story or ideas.

3.4 ANDRE BAZIN

Andre Bazin is considered as one of the most influential film critic and film theorists of all time. 'A regular film reviewer and columnist, co-founder of *Cahiers-du-cinema*, defender of Orson Welles, champion of Italian neo-realism, and mentor to the French New Wave, Bazin was a major figure in French culture and beyond' (Smith, 2013). During the Nazi occupation he was active in nurturing film culture through Cine clubs and Festivals. He was an earnest advocate of realism as a function of cinema. He argued for deep focus and objective reality in cinema. He wrote 2,600 articles on film in French. His notable contribution to cinema studies comprises his classic work 'What is Cinema?' In "The Ontology of the Photographic Image" Bazin profoundly argued for documentaries, and neorealism, and suggested directors to explore reality. He was in opposition to using *montage* that leads to abstract ideas and is devoid of direct realism in cinema. Although a lecturer of realism, Bazin was also of the opinion that realism is contextual.

Bazin has largely shaped the relation between Films, makers and critics that we can see today. Film writing, although started flourishing since the time of 'Cinema', during and prior to Italian Neo-Realism; but with the influence of *Cahiers-du-cinema* writers, its influence and interconnection with the practice of filmmaking extended. François Truffaut, the great director of the French New Wave movement was so influenced by Bazin that he dedicated his film *The 400 Blows* to Bazin.



CHECK YOUR PROGRESS

Q.2: Explain in brief about Andre Bazin's advocacy for realism.

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3.5 JYOTIPRASAD AGARWALA

The *Father of Assamese Cinema*, Jyotiprasad Agarwala was born in 1903 to Paramananda Agarwala and Kiranmoyee in Dibrugarh. He left for England in 1926 and enrolled in Edinburg University; but did not complete his studies in economics. After about three years, Jyotiprasad went to Germany and took admission to UFA studio, Berlin. It was here, he met the great film legend and founder of studio culture in India Himanshu Roy.

As Jyotiprasad was influenced by Russian and German cinema, the natural acting and realist treatment were visible in *Joymoti.* Joymoti was released in the year 1935, a mere four years after Ardeshir Irani's first Indian talkie *Alam Ara* (1931). Premier of the film took place in Calcutta and was screened in Assam on March 20, 1935, at Kumar Bhaskar Natya Mandir in Uzan Bazar, Guwahati. The story was an adaptation of a drama of the same name by the doyen of Assamese literature, Lakshminath Bezbarua. It was based on the disturbing socio-political situation of the seventeenth-century Ahom kingdom. For recreation of the environment, Jyotiprasad did extensive research on sets, costumes, ornaments, customs, manners and speech pattern from the existing literature. In his own language, the acting of the characters was free from dramatization like the Hindi and Bengali movies of that time. As Jyotiprasad was influenced by Russian and German cinema, the natural acting and realist treatment were visible in *Joymoti.* Music in the films was devoid of any *Hindusthani* influence of that time and was based on the folk tunes of Assam.

Joymoti was produced by Jyotiprasad's own production house Chitralekha Movietone with a hooping budget of Rupees 50,000 but the film incurred a loss of Rs. 28000. After four years of *Joymoti,* Jyotiprasad ventured into making the second Assamese film *Indramalati* but with cost-cutting in many areas of film making. It was made with a budget of Rs. 12000. The film was well received by the audience of Assam, from where he could manage to come out of the debt, he had with *Joymoti.* National award-winning film critic Apurba Sarma rightly observed Jyotiprasad Agarwala's multiversed film personality as 'producer, director, script and dialogue writer, lyricist, music- director, set designer, choreographer, all round into one, Jyotiprasad was to be precise, a modern-day auteur, symbolising the ultimate filmmaker.' (Sarma, 2013)

Jyotiprasad Agarwala was a pioneer in modern Assamese literature as well. He wrote many dramas, songs, poems and articles as well. He was conferred with the title *Rupkonwar* in the honour of his cultural vision. Government of Assam established the film studio in 1961 at Kahilipara and the name of the studio was coined as Jyoti Chitraban in the fond memory of Jyti Prasad Agarwala and his studio 'Chitraban' established in Bholaguri Tea Estate at Tezpur during the production of ***Joymoti***.

Jyotiprasad has exposed the people of Assam to the culture of film and every filmmaker from Assam as well as from North East, since then is largely influenced by his legacy. However, realism that Jyotiprasad advocated took few decades to reach the film scenario of the region, until filmmakers like Padum Baruah, Aribam Shyam Sharma, Bhabendra Nath Saikia, Jahnu Baruah etc entered the scene.



Joymoti- First Dubbed Film of the Country: When Joymoti was taken to Lahore for editing, Jyotiprasad get to know that there was no sound for half of the film. Due to financial and other constraints, he could not marshal the actors once again. Hence, on a single day, hiring a studio, he recorded the voices of all male and female characters. This accidental accomplishment led Jyotiprasad to be the first Indian Filmmaker to introduce dubbing and re-recording in talkies. Thus, Joymoti also became the first film to get dubbed in Indian Film History.

CHECK YOUR PROGRESS

Q.3: Fill in the blanks with appropriate words to complete the sentences:

a) Largely influenced by filmmaking techniques of Europe and Jyotiprasad took up first ever film endeavour from Assam and North East, Joymoti.

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b) As Jyotiprasad was influenced by Russian and German cinema, the natural acting and realist treatment were visible in Joymoti.

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Q.4: Write briefly about the accidental execution of dubbing in Indian Cinema.

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3.6 SATYAJIT RAY

Known for his unequivocal contribution to the art of cinema, Satyajit Ray is considered one of the greatest filmmakers in the world. Born on May 2, 1921, Ray started his career as an illustrator in a British-run Advertising agency in present day Kolkata. Ray developed his interest in film watching and along with other film enthusiasts Chidananda Dasgupta, RP Gupta, Bansi Chandragupta and Harisadhan Dasgupta, he founded the Calcutta Film Society in 1947. The holy aim of the Society was to develop film culture in Bengal at that time. This later anchored the cine society movement in India. During one of his visits to Europe, Ray watched Vittorio De Sica's neo-realist classic *Bicycle Thief*. He was highly influenced by this film and adopted realism as the lens for his films. Later he met French film director Jean Renior, who also had a profound influence on Ray's style of filmmaking.

With his first film *Pather Panchali* (1955; The Song of the Road), Ray has paved a new era of parallel cinema movement in India. The film was based on the novel of same name by Bibhutibhushan Bandopadhyay. *Pather Panchali* received critical acclamation across globe. It reflected the neo-realistic approach of Satyajit Ray in filmmaking. He also made two sequels of it: *Aparajito* (1956) and *Apur sansar* (1959), better known as 'The Apu Trilogy'. Satyajit Ray had a deep sense of regard for Rabindranath Tagore and many of his film works were based on the literary marvels of

Tagore. Films like *Mahanagar (The Big City;* 1963), *Devi* (The Goddess; 1960), *Teen Kanya* (Three Girls; 1961), *Charulata* (1964) are based on the works of Rabindranath Tagore. *Jalsaghar* (The Music Room; 1958), *Postmaster* (1961), *Gupi Gain Bagha Bain (*Goopy Gyne Bagha Byne; 1969), *Hirak Rajar Deshe* (Kingdom of Diamonds; 1980) etc. are few of his other works. Analysing his films S. Katkar said, "His films were real, subtle and thought-provoking. Every film was crafted with in-depth research and control over all its elements. Music was also one of the important tools used to set the natural yet dramatic tone in Ray's films. The depictions of humanism, culture and even concepts like neorealism were never shown in Indian cinema with such efficiency before" (Katkar, 2020)

His films reflected realism and human suffering on the backdrop of India. As Ray himself said once, "My films are about human beings, human relationships, and social problems. I think it is possible for everyone to relate to these issues". He directed 36 films all total including feature, documentaries and short films.

Apart from filmmaking, Ray was also an author and wrote numerous short stories and novellas. His writings on cinema, 'Our Films, Their Films (1976)' is a major contribution to Indian Film Writing. His other works include: 'The Complete Adventures of Feluda', 'The Incredible Adventures of Professor Shonku', 'My Years with Apu: A Memoir', 'Indigo' etc.

Satyajit Ray was honored with India's highest award in cinema, the *Dadasaheb Phalke Award* in 1984. India's highest civilian award, the Bharat Ratna was also conferred to him in 1992. He received many prestigious awards and honors from all over the world which include honours like the Legion of Honour, the highest decoration in France (1987) and Honorary Award at the 64th Academy Awards in 1991.



CHECK YOUR PROGRESS

Q.5: Write briefly about the characteristics of Satyajit Ray's films as explained by S. Katkar.

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Parallel Cinema: Parallel cinema is known for its serious content, reflection of realism, naturalism and devoid of commercialism. Symbolic elements are predominantly used in expression of cinematic language in such films. Inspired by Italian neo-realism and French New Wave movement, parallel cinema in India was initially developed in West Bengal in the hands of serious filmmakers like Satyajit Ray, Rittwik Ghatak, Mrinal Sen, Tapan Sinha and others. These films are popularly termed as 'parallel cinema' against the mainstream industry orientation and are devoid of unnecessary songs and dance- a common factor of entertainment element of commercial cinema in India.

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Q.6: Define Parallel Cinema movement in India.

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3.7 BHABENDRA NATH SAIKIA

Dr. Bhabendra Nath Saikia was one of the stalwarts of Assamese cinema and literature who made landmark films portraying the socio-cultural realities of Assam. Born in Nagaon, Saikia obtained his PhD in physics from the University of London and taught at the Department of Physics in Gauhati University

Considering various elements and characteristics used, Dr. Saikia's films can be defined as a part of the great Indian parallel film movement. The wave of parallel cinema in Assam began with Padum Barua's masterpiece *Gonga Silonir Pakhi* (1976). The legacy of such filmmaking continued at a very slow pace and Dr. Bhabendra Nath Saikia (1932-2003), gave the Midas touch to it. Dr Saikia made seven films in Assamese: *Sandhyarag* (Cry of Twilight, 1977), *Anirban* (The Vigil, 1980), *Agnisnan* (The Ordeal, 1985), *Kolahol* (The Turmoil, 1988), *Sarothi* (The Shelter, 1992), *Abartan* (On the Run, 1994), *Itihas* (Exploration, 1995). He also made two films in Hindi. His films were based on his short stories or novels. His films projected the lives of Assamese middle-class people.

In the films of Dr. Bhabendra Nath Saikia, women were strong and liberated even though they live amidst patriarchal misogynist social structure. They defied stereotypes, but even then, they are dutiful and dignified as well. One can take example from Menaka of *Agnisnan*. Dr Saikia is acclaimed for nurturing the strong wave of feminism through his films.

His experience of society, the influence of family and friends definitely help him during the treatment of his cinema. Dr. Saikia's films

reflected the poor economic conditions of people much like to the post-independent scenario of India. For example, the economic background of *Sandhyarag* and *Kolahol*. Poverty and plight of women as household helpers in *Itihas*, and a middle-class man's retrospective realization between his unfulfilled dreams and families in *Sarothi* were realist in their nature of portrayal. Multidimensionality and complexity of characters are common in all the films of Dr. Saikia. As Parashmani Dutta and Minakshi Dutta observed "His characters are always subjected to ambiguous situations and contradictory thoughts. While all his films were made through location shooting, his camera works, however, do not conform to the established camera movement of the serious film. Saikia uses a close-up or tilt-down shot. It is noted that on several occasions, Saikia's closing scene reminds the audience of the opening scene of the film" (Dutta & Dutta, 2011)

Dr. Saikia's film woks received many appreciations across the film circuit including seven national films awards. Apart from many cinematic appreciations, Dr. Saikia received many literary awards as well for his contribution to the literary world. He was awarded Sahitya Academy and was also conferred, Padma Shri.



CHECK YOUR PROGRESS

Q.7: Dr. Bhabendra Nath Saikia's films possess a strong feminist undercurrent. Explain.

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Q.8: Briefly write about the language of Bhabendra Nath Saikia's films.

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3.8 LET US SUM UP

- Film is a technical art form. Many film doyens across the globe contributed to the evolution of this art form. While Sergei Eisenstein and his Soviet school came up with the theory of montage, Andre Bazin advocated for realism in cinema. Satyajit Ray, with influence from Italian Neo Realism, paved way for a new film movement in India. Decades before Ray brought realism to Indian sub-continent, Jyotiprasad Agarwala, with influence from Soviet Social Realism started a realist film language in Assam. However, that actually flourished four decades later with endeavours of Dr. Bhabendra Nath Saikia and other parallel cinema legends from the region



3.9 FURTHER READING

1. Barua, P (2021). '*Jyotiprasad and JoymotiIndramalati and Beyond: History of Assamese Cinema*', KrantikaalPrakasan, Nagaon
2. Dutta, P and Dutta M (2011). '*The Assamese Films of Bhabendra Nath Saikia: Another Parallel Stream of Indian Cinema*', Journal of Creative Communications, 6 (1&2), 215-224
3. Katkar, S (2020). '*Tribute to Satyajit Ray: One of the greatest filmmakers of all time*', The Bridge Chronicle Retrieved from:https://www.thebridgechronicle.com/lifestyle/art-culture/tribute-satyajit-ray-one greatest-filmmakers-all-time-49377
4. Sarma, A (2013). '*The Lone Ranger in a Forsaken Frontier: The Unsung Pioneer of Cinema in the North-East*', Aank-Baak,Guwahati
5. Taylor R (Ed), (1983). '*S. M. Eisenstein: Selected Works Writings 1922-1934,*' Vol I, Indiana University Press

3.10 ANSWERS TO CHECK YOUR PROGRESS

Ans. to Q. No. 1: a) the Theatre of the People

b) Ivan the Terrible

c) montage

d) juxtaposing

Ans. to Q. No. 2: Andre Bazin is considered as one of the most influential film critic and film theorists of all time. During the Nazi occupation he was active in nurturing film culture through Cine clubs and Festivals. He was an earnest advocate of realism as a function of cinema. He argued for deep focus and objective reality in cinema. In "The Ontology of the Photographic Image" Bazin profoundly argued for documentaries, and neorealism, and suggested directors to explore reality. He was in opposition to using montage that leads to abstract ideas and is devoid of direct realism in cinema. Although a lecturer of realism, Bazin was also of the opinion that realism is contextual.

Ans. to Q. No. 3: a) Russian Social Realism

b) Realist treatment

Ans. to Q. No. 4: Joymoti- First Dubbed Film of the Country: When Joymoti was taken to Lahore for editing, Jyotiprasad get to know that there was no sound for half of the film. Due to financial and other constraints, he could not marshal the actors once again. Hence, on a single day, hiring a studio, he recorded the voices of all male and female characters. This accidental accomplishment led Jyotiprasad to be the first Indian Filmmaker to introduce dubbing and re-recording in talkies. Thus, Joymoti also became the first film to get dubbed in Indian Film History.

Ans. to Q. No. 5: Film critic S. Katkar explained the characteristics of Satyajit Ray's films. He said, Ray's films were real, subtle and

thought-provoking. Every film was crafted with in-depth research and control over all its elements. Music was also one of the important tools used to set the natural yet dramatic tone in Ray's films. The depictions of humanism, culture and even concepts like neorealism were never shown in Indian cinema with such efficiency before.

Ans. to Q. No. 6: Parallel cinema is known for its serious content, reflection of realism, naturalism and devoid of commercialism. Symbolic elements are predominantly used in expression of cinematic language in such films. Inspired by Italian neo-realism and French New Wave movement, parallel cinema in India was initially developed in West Bengal in the hands of serious filmmakers like Satyajit Ray, Rittwik Ghatak, Mrinal Sen, Tapan Sinha and others. These films are popularly termed as 'parallel cinema' against the mainstream industry orientation and are devoid of unnecessary songs and dance- a common factor of entertainment element of commercial cinema in India.

Ans. to Q. No. 7: In the films of Dr. Bhabendra Nath Saikia, women characters were strong and liberated even though they live amidst a patriarchal misogynist social structure. They defied stereotypes, but even then, they are dutiful and dignified as well. One can take example from Menaka of Agnisnan. With such strong, independent characters Dr. Saikia is acclaimed for nurturing the strong wave of feminism through his films.

Ans. to Q. No. 8: Dr. Bhabendra Nath Saikia's film characters are always subjected to ambiguous situations and contradictory thoughts. While all his films were made through location shooting, his camera works, however, do not conform to the established camera movement of the serious film. Saikia uses a close-up or tilt-down shot. It is noted that on several occasions, Saikia's closing scene reminds the audience of the opening scene of the film.



3.11 MODEL QUESTIONS

A. Short Questions (Answer each question in about 150 words)

Q. 1: Write a short note on Parallel Cinema

Q. 2: Montage is dialectic. Explain.

Q. 3: Briefly discuss Andre Bazin's journey as a film critic and his advocacy for realism.

B. Long Questions (Answer each question in about 300-500 words)

Q. 1: Explain in detail the contribution of Sergei Eisenstein to the World of Cinema.

Q. 2: Discuss the contribution and influence of Satyajit Ray to the Indian Cinema.

Q. 3: Jyotiprasad Agarwala brought a new form of art and culture to Assam. Explian.

Q. 4: Write the contribution of Dr. Bhabendra Nath Saikia to Assamese cinema.

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UNIT 4: STAGES IN FILMMAKING

UNIT STRUCTURE

4.1 Learning Objectives
4.2 Introduction
4.3 Development
4.4 Pre-production
4.5 Production
4.6 Post-production
4.7 Distribution
4.8 Let Us Sum Up
4.9 Further Reading
4.10 Answer to Check your Progress
4.11 Model Questions

4.1 LEARNING OBJECTIVES

- This Unit will help us understand what is required to initiate a film project.
- It will give us an insight into how the production of a film takes place.
- The unit will discuss how to give the final shape to a film after the production has taken place.
- We will understand how a film reaches its target audience.

4.2 INTRODUCTION

Filmmaking is an art, a systematic art, where good teamwork is the most essential aspect for quality end product. The whole process suns through different phases and every phase has its importance, every member involved in each phase of the filmmaking has their big or small, yet important role to play. Classic definition considers the process of filmmaking to have three stages- Pre-Production, Production and Post-Production. However, contemporary definition of filmmaking involves the whole course of film production starting from idea generation to distribution of the final product.

Here, we will discuss it from the contemporary definition of film making that involves five stages of production. Technically dividing the stages of filmmaking into five parts is what this unit deals with, making it easier for you to understand what the making of a good film requires.

4.3 DEVELOPMENT

The Development stage is the origin of any film project. It is the groundwork that involves creation, writing, organizing and planning of the project. Right from making a preliminary budget to discussion on key cast, creative choices, main locations and script drafting is part of the planning. It starts the moment a Producer thinks of a project or a Writer starts penning words on a page.

Development can take months or even years to get the project a green-signal from a financer or studio. The crew involved in the development stage is quite minimal compared to all the other stages. A small group of creatives and executives work on the story and budget. Once a project finds finance, it will move into the pre-production phase with an emphasis on shooting dates and time frame for the project to be finished.

A preliminary budget is developed by the production as a rough outline of how much money is needed to make the film. A studio-backed project will require more money than a self-financed film.

The Development stage also includes Concepts and Idea Generation for the film.The filmmaker decides to make a film with a certain idea and concept in mind. The initial stage might see many ideas occurring and it takes time to settle down with the final idea. Once a good concept or an idea is generated, the director/script writer has to take it further and give it a final shape. This includes the plot, narrative the characters and the final story followed by the initial script. Development stage includes the writing of synopsis to submit to a financer or producer.

The idea can continue to develop and be reshaped also during the shoot, depending on how things unfold for the script. There will be innumerable brainstorming moments during pre-production or even during production. From the perspective of classic categorisation of Filmmaking, development falls under Pre-Production.



CHECK YOUR PROGRESS

Q.1: Define the stage of Development in Filmmaking.

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Q.2: Fill in the blanks to complete the sentences

a) Development can take months or even years to get the project a green-signal from a ……..or studio.

b) Development stage includes the writing of ……. to submit to a financer or producer.

4.4 PRE-PRODUCTION

The preproduction stage in a film involves systematic planning of the work ahead. This includes, Final budgeting for the film, Final Scripting, Casting and Crew selection for a film, Planning Location Shoots and Recce, Dividing the duties and responsibilities of Production personnel and preparation of Shooting Schedule. It also involves the design and making of set, Art Design, Design and Preparation of Costumes etc. At this stage, everything related to the shoot is planned and gets tested.

This stage may take many months to a year for some features depending on the size and complexity of the project. According to many eminent film directors more amount of time and work at Pre-Production will cut down the production cost. At this stage, directors, producers and screenwriters start working together at proximity to establish a good working relationship for the project. They will have many meetings, phone calls, emails and texts to discuss and finalize all aspects of the script, storyboards, locations, cast, crew, etc.

Budgeting for a film

A workable Budget makes rest of the production activities smoother.

The budget is usually broken down into three key areas: production, post-production and distribution.

These are the three primary costs of making a film, although there are many other pre-production costs such as Location Recce, Costume preparation, Properties and Set Construction etc. Budget should involve non-creative yet essential sections like legal fees, catering etc.

As per budget feasibility at times scripts also get rephrased. For example, in a particular film script, if a particular chase scene involves many locations that will cost high while seeking official permission, or if a song sequence demands travel to exotic locations that might cost very high, then alterations need to be made.

The budget is created by a Production Executive and the Producer. Once the preliminary budget is approved, a detailed budget gets developed. During this stage, Producer and Director, along with a small crew of creatives, begin writing and developing a detailed budget. It is always advisable to break the script into days or weeks and plan the budget accordingly. Using a budget template helps to categorise the daily costs based on each section of the film unit including skilled supporting personnel, the logistics, travel, production and direction teams costs, cinematography team costs, Set, Equipment, Cost of actors and their travel as well as stay based on dates, Location cost, special effect and DI etc.

The budget for the film includes everything, right from Pre-Production, Production and then Post Production and Publicity as well a Distribution costs. As a Producer, one needs to be responsible for all these areas. The Producer may also need to be involved in negotiations with vendors, distributors.

Scripting

The script and the screenplay are like the backbone on which the whole film story stands. It is an elaboration on the concept, the characters and the shot sequences etc. Keeping these factors in mind, the other Pre-Production activities are carried out. It is also important to work on your script keeping a practical budget in mind. Suppose your script demands certain scenes shot in a foreign location or with some high costing VFX work, and you know it might be difficult to arrange such financing, then it is always advisable to skip such scenes or those elements of the story.

The script needs to be prepared in such a way that you are able to successfully present what you intended to, when you conceptualized the idea and visualized the film as a whole. If required, you need to put certain shots in context, rather than actually shooting it that way. A realistic script might cost less, then that for a fantasy and period drama.

Casting and Crew selection for a film

Casting in a film is done on the basis of requirement of the script and the characters defined in the script. A big budget film can afford to hire expensive stars and many actors for smaller roles. For established actors in India, normally no auditions are done; but when the Director requires some fresh faces, auditions take place. Auditioning is also an aspect of Casting. For new actors and supporting roles casting is done by the casting director after audition with permission of director on final decisions. For reputed actors, the Director or the Producer approaches them and signs the contracts before the production.

The crew of the film is hired based on the requirement in the film. The kind of equipment to be used, the genre of film, or the locations to be traveled also make an impact on the kind of crew that is hired. The sound, light, camera, set or art design, costumes, logistics, etc. need different kind of skilled people.

Budget of the film also needs to be kept in mind while hiring crew.In high budget films the crew is hired for each and every section of the Pre-Production, Production and Post-Production activities. Different skilled people are hired. But in small budget films, sometimes, the same crew multi-tasks in different sections.

Planning Location Shoots and Recce

The script determines the location. Before shooting on location, scouts are recruited to look for appropriate location and its availability. Usually, the director sends an Assistant Director to perform location scouting before finalizing it for final shooting. Location scouting to gather information about a particular place to check its feasibility for shooting is known as Recce. It is done before actual shooting to ensure smooth production.

Shooting Schedule

The Shooting Schedule describes the outline of scenes and shots to be shot at a particular location on a particular day. This also includes the gaps or intervals that are used for travel or breaks between shooing. This is also called a Production Schedule. Schedule is a very significant planning document as it ensures least wasting of time. It is the assistant directors who make the shooting schedule and share it with the rest of the crew, like cinematography, lighting and sound, art direction team etc.

The Direction and Production team

The Director is the anchor of the team. He or she visualizes the script or screenplay. The Director is the film's creative lead who uses artistic vision and technical skill to direct the shoot, the crew, and the cast. The directorial team consists of Assistant Directors helping the director to perform their tasks.

On the other hand, the *Producer* and the Production team ensure the smooth running of the Production and Post-Production activities by performing less creative but significant tasks. They keep track of things on set, work in close harmony with the directorial team and ensure the filming stays on schedule and within budget. *A Production Assistant* or "runner" performs general tasks around production.



CHECK YOUR PROGRESS

Q.3: Fill in the blanks to complete the sentences

a) The budget is created by a .....and the Producer.

b) The script and the screenplay are like the .....on which the whole film story stands.

c) Location scouting to gather information about a particular place to check its feasibility for shooting is known as.....

d) The Director is the film's .....who uses artistic vision and technical skill to direct the shoot, the crew, and the cast.

4.5 PRODUCTION

Production of a film includes actual shooting of the film. The role of the director is primary here, but equally important is the support from all

other areas like the Production designer, the cinematographer, the production manager, make-up artists, costume designers, lighting and sound technicians and the actors

The production stage, also known as principal photography or shooting of the film, is when all the actual shooting and recording happens — with cameras, actors, and location licenses. For most of the people, it's the most exciting part of the filmmaking process and needs highest amount of people's participation. The Writer, Director, Producer, and countless other creative minds finally see their ideas captured on film, one day at a time.

Cinematographer

The Cinematographer also known as a Director of Photography (DoP), is the image expert in a shoot.The Cinematographer captures director's vision in a concrete form by using a camera. Without this a film can never be made. Director of Photography (or DOP) is responsible for the overall capture of the film. It's important for the Director to have an effective communication with the DOP for conveying his vision successfully. This is essential to avoid costly and time-consuming mistakes during Production and Post-Production stage.

The use of camera gives meaning to the scenes. The camera angles and types of shots carries different meaning. In response to director's vision, Cinematographer captures the scripts demand following Cinematography Grammar and Visual Languages to ensure visual aesthetics. He or she is supported by the Gaffer or Chief lighting technician. Gaffers work with DoP's to control on-set lighting. They use an artistic eye to design lighting effects and use electrical know how to set up equipment.

A Grip (Assists in camera) is concerned primarily with camera movement. They are experts in the mobility of camera operation. While, the *Camera Operator (Chief DoP or Assistant DoP)*operates the camera and captures the action. Technical filming skills are needed to frame or compose shots and move the camera accurately under direction.

Production Design

Production designer ensures the planning, design and execution of the overall look of a production. Their area includes anything within a film's

visual “world” such as setting, costumes, props, and visual effects. The team of Production Designer has an *Art director* to implementand construct the look of the set and particular frames. Art Director supervises the building up of sets as well as properties and assorts artisans to follow the overall vision within budget.

They create a believable environment and need to pay attention to small details, including:

- size of the set
- materials used
- lighting, especially if it is night-time
- background, such as a wall or a street
- furniture and décor
- placement of props and extras
- position of the camera and any special effects

Production Designer also has *a Concept Artist* who does the illustration by drawing or painting the visual ideas for the film. They produce detailed character, location, vehicle, and prop sketches that usually serve as animportant guide for art direction.

The Set designer, a significant branch of Production Design, is in charge of designing and creating a film’s set. Set designers use visual arts skill, technical drawing, and model making to communicate ideas among crew and technicians.

A Visual development artist covers every aspect of the visual design with focus on defining wider mood, tone, and colour elements of how an imaginary world might look and the *Storyboard artist* is responsible for translating the script into a shot-by-shot sequence of sketch. These thumbnail sketches convey action in key scenes while suggesting shot framing and camera angles.

A *Prop master* looks after every moveable item used on set. They run the property department. They source objects, direct property makers, and schedule the delivery of property to the shoot.

Costume designer designs and directs the manufacture of the clothing worn by characters in the film. Possessing strong artistic and fashion history knowledge, they often also require tailoring and couture skills.

The Makeup artist creates a character's physical look by applying makeup, styling hair, or adding prosthetics. They are often certified in Cosmetology and able to illustrate makeup concepts. The actors need to be fitted for their costumes and makeup after being brought in.

As a Production Designer, the first thing to do is make a list of all the things you think will be important for the film. This includes everything from the character's appearance, to his or her personality, to how he or she might react in certain situations. Production Designer ensures the look of the film as visioned by the Director with assistance from all the above-mentioned branches.

Sound and Music

Location Sound Engineer, also known as production sound mixer or recordist is the person responsible for recording all sound during the filming or shooting. Location Sound Engineer captures and balances dialog, noises, effects, and any on-set audio ambience.They are helped by boom operators who handle the "boom" microphones on long poles.



CHECK YOUR PROGRESS

Q.4: Who is a Cinematographer?

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Q.5: Define the role of a Location Sound-Engineer.

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4.6 POST-PRODUCTION

Post-production is where all of the pieces of your film come together. It involves various post-production techniques including editing, colour grading, visual effects, ADR and Sound Effect as well as music to turn the raw footage into a completed film.

Editing- Editing is all about giving a logical sequence to the narrative for the audiences to understand the story and the message of the film. Editing has the power to make a film more impactful by juxtaposing and placing

shots and scenes following the grammars of film language. The editor also eliminates unnecessary shots and scenes that do not give much meaning to the narrative or make it unnecessarily long and uninteresting. Editors can ruin a film or can make a film out of the raw footages.

Sound- Sound is essential to convey messages in a film. It could be dialogues, music, background score and sounds of nature or machines or actions that build the story into more effective form.

The Recorded production soundtrack or the location soundtrack is later combined with narration, foley sound or re-recorded dialogues by Automated Dialogue Replacement or ADR. *ADR mixer* is concerned with "cleaning up" production sounds and typically dialog. Noise removal and lip-synched re-dubs of speaking parts are common tasks done by ADR. *The Sound Designer, responsible for all the sound elements of the film, also* creates new sounds for on-screen action to enhance the mood of the film. They have an almost musical sense for noises and how to compose them for dramatic impact.

Music: Music enhances other sounds as well as supports the mood of the visuals captured and edited out. The music director of the film handles the music part. Right from composing to recording, they take care of the music as per the need of the script as suggested by the director. They are responsible for the musical crew, the hiring of singers and lyricists as well. Then recording of the final product is also done under their guidance for Background score and also for songs used.

Colour grading is also done during Post-production. Digital Intermediate (DI) or Colour grading enhances the colour and tone of the images to give it a rich, appealing and aesthetically sound look.

Visual Effects or VFX is the process of manipulation of images by creating artificial ones apart from the one, shot during production.It integrates the Computer Generated Images with the actualities to create a realistic imagery. Things like add lens flare to science fictions or flying digital doubles in fight scenes are example of VFX use. One can alsostreamline all jump cuts and high-speed chases into the perfect action sequence by using VFX.

A Film gets constructed in Post-production,from the raw visuals and sound elements captured during Production.



CHECK YOUR PROGRESS

Q.6: Define editing.

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Q.7: What is Colour grading ?

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4.7 DISTRIBUTION

A Film is made to meet its audience. To showcase a film to its target audience, distribution and exhibition is essential. A film distributor plays the role of a carrier, by marketing the film and letting it move from the production team to the audiences. The exhibition can take place in a cinema Hall, television or OTT platform, or at film festivals as per the vision and requirement of Director as well as Producer. The distributor takes up suitable marketing strategy for the to reach its target audience by choosing a right medium.

Distribution strategy is the final stage in a film production or making process that ensures a return-on-investment. With the digital age and rapidly converging technologies, viewers are watching content in new and different ways, forcing the distribution phase to constantly evolve.Although distribution is the final stage of the project, the channel of distribution and marketing of the project gets discussed during pre-production itself.



CHECK YOUR PROGRESS

Q.8: Define the significance of a distribution strategy.

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Q.9: Fill in the blanks to complete the sentences:

a) Distribution strategy is the final stage in a film production or making process that ensures a……..

b)With the digital age and rapidly……., viewers are watching content in new and different ways, forcing the distribution phase to constantly evolve.



4.8 LET US SUM UP

- Filmmaking is a multiphased activity. The development stage is the origin of any film project. It is the groundwork that involves creation, writing, organizing and planning of the project. It starts the moment a Producer or Director thinks of a project or a Writer starts penning words on a page.ThePre-production phase in a film is about planning the work ahead in a systematic manner. This includes, Final budgeting for the film, Final draft of the Script and screenplay, Casting and Crew selection for a film, Planning Location Shoots and Recce, Dividing the duties and responsibilities of Production personnel and preparation of Shooting Schedule.Production stage involves actual shooting of the film. The role of the director is primary here, but equally important is the support from all other sections. Finally, the film gets constructed in the post-production that involves editing, colour grading, and visual effects to turn the raw footage into a complete film.A proper distribution strategy, forms the final stage in a film project for producers looking to make a return-on-investment.



4.9 FURTHER READING

1. o Dwyer, R., &Pinney, C. (Eds.). Pleasure and the Nation; Oxford University Press, New Delhi; 1999.
2. Hayward, S.;Cinema Studies; London: Routledge; 2006.
3. Nelmes, Jill; Introduction to Film Studies; Routlegde, 1996.
4. Rushton, Richard and Bettinson, Gary; What is Film Theory, An introduction to contemporary debates; Rawat Publication, 2011.



4.10 ANSWERS TO CHECK YOUR PROGRESS

Ans. to Q. No. 1: The Development stage is the origin of any film project. It is the groundwork that involves creation, writing, organizing and planning of the project. Right from making a preliminary budget to discussion on key cast, creative choices, main locations and script drafting is part of the planning. It starts the moment a Producer thinks of a project or a Writer starts penning words on a page.

Ans. to Q. No. 2: a) financer b) synopsis

Ans. to Q. No. 3: a) Production executive
b) backbone
c) recce
d) creative lead

Ans. to Q. No. 4: The Cinematographer also known as a Director of Photography (DoP), is the image expert in a shoot.The Cinematographer captures director's vision in a concrete form by using a camera. Without this a film can never be made. Director of Photography (or DOP) is responsible for the overall capture of the film.

Ans. to Q. No. 5: Location Sound Engineer, also known as production sound mixer or recordist is the person responsible for recording all sound during the filming or shooting. Location Sound Engineer captures and balances dialog, noises, effects, and any on-set audio ambience.

Ans. to Q. No. 6: Editing is providing a logical sequence to the narrative for the audiences to understand the story and the message of the film. Editing has the power to make a film more impactful by juxtaposing and placing shots and scenes following the grammars of film language. The editor also eliminates unnecessary shots and scenes that do not give much meaning to the narrative or make it unnecessarily long and uninteresting. Editors can ruin a film or can make a film out of the raw footages in the process of editing.

Ans. to Q. No. 7: Colour grading is enhancing the visual appeal of an image. It is also done during Post-production. Also known as Digital Intermediate (DI), it enhances the colour and tone of the images to give it a rich, appealing and aesthetically sound look.

Ans. to Q. No. 8: A Film is made to meet its audience. To showcase a film to its target audience, distribution and exhibition is essential. A film distributor and the strategy he or she applies, plays the role of a carrier, by marketing the film and letting it move from the production team to the audiences. The exhibition can take place in a cinema Hall, television or OTT platform, or at film festivals as per the vision and requirement of Director as well as Producer. The distributor takes up suitable marketing strategy for the to reach its target audience by choosing a right medium. And thus it ensures a return-on investment.

Ans. to Q. No. 9: a) return-on-investment

b) converging technologies



4.11 MODEL QUESTIONS

A. Short Questions (Answer each Question in about 150 words)

Q. 1: What is budgeting for a film?

Q. 2: Explain Sound as an element of Post-production.

B. Long Questions (Answer each Question in about 300-500words)

Q. 1: Production is the most exciting part of the process. Do you agree and why?

Q. 2: Post-production is very crucial for a film. Why?

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UNIT 5: FILM THEORIES

UNIT STRUCTURE

5.1 Learning Objectives

5.2 Introduction

5.3 Formative Film Theory

5.4 Realist Film Theory

5.5 Auterist Film Theory

5.6 Psychoanalytic Film Theory

5.7 Feminist Film Theory

5.8 Apparatus Theory

5.9 Let Us Sum Up

5.10 Further Reading

5.11 Answers to Check your Progress

5.12 Model Questions

5.1 LEARNING OBJECTIVES

After going through this unit, you will be able to-

- understand the growth of film theories
- discuss the role of different film theories in the field of film movements
- analyse cinema's relation to culture history and technology.

5.2 INTRODUCTION

Film theories are scholarly approaches related to cinema studies. It began in the 1920s with the Soviet Film Experiment of Montage and Avant-Garde of West. However, theoretical underpinning of studying and understanding cinema actually started with Italian Neo-Realism and French New Wave. Film theories are way of analyzing films in relation to society. Theorists break down films by looking at their cinematic and contextual elements. These theories can also be applied to other video presentations, such as television programs.

5.3 FORMATIVE FILM THEORY

Formative film theory focuses on the formal or technical aspects of film making, such as sound, set design, color usages, editing and shot composition. It is an approach that emphasizes the synthesis (or the absence of it) of multiple elements of film production and effects. It synthesizes various aspects such as shot composition, editing, emotional and intellectual elements. In Formalism, the most vital element is the style along with the ideas, themes and emotions. This theory subscribes both ideological and Auteurist framework. The formalists regard film medium as the most manipulative medium. The degree, to which filmmaker manipulate any event depends upon the particular theorist.

There are two phases in the history of formative film theory. The first continued from 1920 to 1935, when a particular section of filmmakers and cine-analysts became conscious about the significance of cinema as a powerful art form. The subscriber of this notion endorses this new medium with the success of silent films. The second major wave of formative film theory began in 1960s. This is the time, when film schools and film classrooms started with the purpose to understand the style and language of cinema.

The Formative Film Theory revolves mainly around the technique of film. Hence, it became a technique oriented theory. Many film scholars considers this technical inclination as a limitation and points out that this theory only provides us indexes of film effects which are not enough to be a theory of cinema. However, it is also argued that, as per formalist criticism the style or language of film doesn't get directly affected by the individuals responsible or associated; but by social, economic, and political peer as well as pressures that the filmmakers themselves might not be aware of. This branch of criticism points out on categories, such as the classical Hollywood, American independent movement, French, German new waves and the new queer cinema etc.

To conceptualization of Formative Film Theory is important to work from a broader dimension and we need to see beyond the film theory to

execute it for film analysis. The Russian Formalist poetics are the best frames through which we may look into the whole process of formative film theory.



CHECK YOUR PROGRESS

Q.1: Define Formative Film Theory.

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Q.2: Fill in the blanks with appropriate words to complete the sentence.

a)There are two phases in the history of formative film theory. The first continued from …… to ……., when a particular section of filmmakers and cine-analysts became conscious about the significance of cinema as a powerful art form.

b)The Russian Formalist ……..are the best frames through which we may look into the whole process of formative film theory.

5.4 PRE-PRODUCTIONREALIST FILM THEORY

Realism has always been associated with film since its emergence. This theory mainly revolves around on documenting what one witness around them. Lumiere brothers, considered as the founder of cinema, are also often associated with this approach for their documentation of actualities. These were the early form of documentaries and mainly centred on the real-life incidents. The film makers associated with this theory considered film as a technological aspect that could be used to showcase life as it is. Manipulation of visuals is considered as an offence in realism. Realists give more significance to the portrayal of characters. In production and cinematography aspect they prefer close-up shots to covey emotions. The realist film theory is closely associated with the social function of art. Realism defies the Fantasist-Escapist function of cinema and considers cinema as an alternative medium to understand life positioning in social situations. The documentary film makers follow the structure of realist film theory. Indeed, Realism as a film theory refers to the making strategy that emphasizes on the need and

gratification of a film as a documentary medium. Advanced by French critic Andre Bazin and German film theorist Siegfried Kracauer in the 1930s, Realism advocates for faithful conveying of what the camera sees to the audiences. Bazin and Kracauer saw cinema with a vast context which revolves around the politics but not dominated by it. They used film as a medium to bring radical change in the society. To both of them the cinema can be used as a radical means for revamping of society.

Kracauer, as one of the most significant realist theorists, has a deep impact on England and American film studies. In 1960 he came up his popular film studies book *Theory of Film.*The fundamental aspect associated with his writing is to evaluate different types of films and to determine their cinematic development. His work intertwines two important areas: 'reality domains' and 'technical expertise'. He associated the basic means of photography with cinema raw materials. According to him all other aspects such as editing, the optical effects, and lens duration are supplementary in nature.

Andre Bazin was the first person to challenge effectively the authority of formative tradition. From the period of 1945 to 1950, his voice was more popular in 'continental film criticism' of Europe. Bazin's most important essays came out in the form a collection called *Qu'est-ce que le cinéma?* Later, the collection also got published in English in two parts as 'What Is Cinema?' and 'What Is Cinema, II'. With Cahiers Du Cinema magazine, Bazin established a serious approach of film analysis with strong theoretical base.



CHECK YOUR PROGRESS

Q.3: What is 'actualities'?

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Q.4: Name two of the major theorists of Realism.

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5.5 AUTERIST FILM THEORY

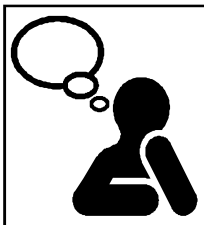
French word Auteur often gets translated as author of a work of literature. In Film Studies, the term became most popularized due to the work of François Truffaut in the 1950s.Truffaut was part of a group of film critics who wrote for the journal Cahiers du Cinéma, edited by French critic Andre Bazin. Many of the critics for this journal were also film directors, including Jean-Luc Godard, Claude Chabrol and Eric Rohmer.

In 1954, Truffaut, in his landmark publication, 'Une Certaine Tendance du Cinéma Français', discussed a series of European film directors including Jean Renoir, Robert Bresson, Jean Cocteau, Jacques Becker, Abel Gance, Max Ophuls, Jacques Tati, and Roger Leenhardt. In the publication, he classified them as 'auteurs' or authors of their films. This newly used terminology singled out directors who "write their dialogue and … invent the stories they direct," from those who merely work on others' works. Alexandre Astruc's 1948 essay, 'Birth of a New Avant-Garde' also played a significant role in the shaping of this theory. Astruc proposed the idea of the caméra-stylo, or 'camera-pen' that says directors use their cameras like writers use their pen. Truffaut, while coining the term auteur was influenced by this idea.

Co-founders of Cahiers du Cinéma Jacques Doniol-Valcroze and André Bazin recognized the significance of Truffaut's distinctive definition. Bazin expanded the definition in accordance with his own theories of personalism stating that auteur directors utilized a "personal factor" that linked their films together or made them identifiable specific to that director. Thus, American directors such as Alfred Hitchcock, John Ford, Orson Welles and Howard Hawks, could now be considered as auteurs with significant style of action, within the highly collaborative process of Hollywood.

An auteur as is a film director whose personal influence and artistic control over the body of his or her work are highly significant These films may be regarded collectively as a body of work sharing common themes or techniques with an individual style or vision. Auteurism marks an ability to manipulate (that is, control and direct) the filmic medium. Auteurist theory

or Auteurist analysis of film sees a film from Director's perspective. It also tries to analyse the influences of a particular Director's socio-political and cultural position on their body of work.



ACTIVITY 5.1

Make an Auteurist analysis of an Indian Filmmaker's body of work.

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CHECK YOUR PROGRESS

Q.5: . Who is an auteur?

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5.6 PSYCHOANALYTIC FILM THEORY

The base of this theory lies on the works and the concepts of psychoanalysts Sigmund Freud and Jacques Lacan. This theory is closely associated to Marxist film theory, Apparatus theory and Critical theory. Evolution of this theory is divided into two periods, one occurred in 1960s and 70s. The second wave became popular from 1980s and goes up to 1990s.

There were significant names such as Laura Mulvey, Louis Baudry and Christian Metz who used psychoanalytic ideas in their theoretical accounts of cinema. Laura Mulvey, in one of her popular essay titled 'Visual Pleasure and Narrative Cinema' in 1975 referred the works of Sigmund Freud and Jacques Lacan.

It has a deep connection with the 'Surrealist movement' that was instrumental in engaging unconscious. According to Surrealists the film

plays a vital role on unmasking latent meanings behind screen images. 'Gazing' has become an important aspect in Psychoanalytic Film Theory. Two significant names associated with this aspect are 'Christian Metz and Laura Mulvey'. Metz on his work highlighted the significance of 'Camera's Vision' and Mulvey on other hand dealt with the 'fetishistic aspects' related to the onscreen female body. During its initial phase the psychoanalytic film theory remained less oriented towards psychoanalytic approach.

The second wave of psychoanalytic film theory related to the works of Jacqueline Rose that emphasized on the search towards the 'object of desire'. From the period of 1980 to 1990 major orientation of film moved from cinema's ideological work to the relationship between cinema and trauma of distress. In Lacan's perspective, the psychoanalytic frame shifted from the symbolic order and the imaginary to the symbolic order and the real. It discusses the relationship of cinema with ideology and has become an important site to look for ideology in the cinematic apparatus. It has also become an important outlet for the dissemination of ideology and vital ground for political and psychic interference. Pioneers in the second wave of psychoanalytic film theory are Joan Copjec and Slavoj Zizek. The main principle towards the second wave was to put emphasis on Lacanian film theory. The primary foundation of second wave remained focused towards Jacques Lacan and, to a lesser extent, Sigmund Freud.



CHECK YOUR PROGRESS

Q.6: Fill in the blanks with appropriate words to complete the sentences

a) According to Surrealists the film plays a vital role on unmasking ……meanings behind screen images.

b) The second wave of psychoanalytic film theory related to the works of ……..that emphasized on the search towards the 'object of desire'.

5.7 FEMINIST FILM THEORY

This theory marked its genesis from feminist politics and feminist theories of sociology. In United States of America the feminist film theory was generally based on the theoretical underpinnings of Sociology. It provides a frame to understand female characters in film narratives and also provides an opportunity to examine the ways in which female characters are portrayed in the film within a broader historical context. The role of feminist critiques is also to understand the common stereotype depicted in film, the role of women in active and passive form and amount of screen time given to women. In Britain, theoreticians associated with film studies associated themselves with critical theory, Marxism and semiotics. Film analysis was focused on understanding meaning of film's text and it also examines the cinematic production and how the portrayals of women are represented in filming narrative.

During 1980s, this theory has made an attempt to look at film through more intersectional lens. There were some significant works about lesbian relationships, issue of race and gender in feminist perspective. Among the significant names were Lola Young, Jane Gaines, Michele Wallace and Bell Hooks. Since 1990s, the concept 'Matrixial Gaze' gained momentum. This concept was put forwarded by psychoanalyst Bracha L. Ettinger. This gaze is extensively used by Chantal Akerman and Pedro Almodovar. It had made its distinctive feature by establishing a feminine gaze that has a difference from the phallic gaze. This gaze provides the female the position of a subject rather than the object.

Feminist film theory uses complex language and detachable categories that refute women's experiences as active spectators. The mainstream feminist film criticism never acknowledges black female spectatorship. The possibility of women in constructing oppositional gaze on understanding the politics of race has never been considered by mainstream feminist film critics. Feminists also criticize feminist film theory as jargon prone, abstract in nature and non-experimental. The psychoanalytic entry point has a narrower viewpoint for the analysis of pleasure and desire. On the other

hand the alternative approach delineates on the relationship of self and pleasure. The feminist philosophers depict alternative views related to the construction of female characters as the subject of knowledge and vision.

The notable feminist film theorists and critics are Laura Mulvey, Christian Metz, Carol J. Clover, Pam Cook, Bracha L. Ettinger, Claire Johnston, Molly Haskell.



CHECK YOUR PROGRESS

Q.7: Fill in the blanks with appropriate words to complete the sentences

a) In United States of America the feminist film theory was generally based on the …….. of Sociology.

b) Since 1990s, the concept ……gained momentum.

Q.8: Mention few notable film theorists and critics of Feminist film theory.

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5.8 APPARATUS THEORY

This theory has its roots grounded on Marxist film theory, semiotics, and psychoanalysis. It considers cinema by nature as ideological because it is mechanics of representation. Under the mechanics of representation, we can find two significant things, one is camera and another one is editing. Within the composition, the central position of character is always ideological in nature. On other hand in text based perspective the central position of the viewer is ideological. It is 'ideological' as it reproduces reality and a deeper level cinematic understanding among the viewers.

The key thinker associated with this theory is 'Jean-Louis Baudry'. The whole premise of this theory revolves around a notion that passive viewers can't distinct the difference between cinema world and the real world. They identify themselves with screen characters heavily and become

prone to the ideological framing. This theory follows an institutional model of spectatorship. It also argues that cinema maintains the dominant ideology of culture among viewers and it is a part of cinematic nature and the ways the audience thinks. The fundamental grounding of this theory argues on the fact that 'text' creates a viewing subject and the process of making a film affect the representation of the subject. It believes that there is a core association of viewer within the perspective of the text and it's also ideological in nature. It mainly reproduces reality and the cinema influences viewer on a deeper extent.

Gregory Ulmer, Louis Althusser, Peter Wollen and Giorgio Agamben etc. are few significant names to discuss and deliberate Apparatus theory.

This theory, defines the story to the spectators or viewers as real although it was projected on the screen. With the help of camera shots and with the usage of filming techniques the film becomes realistic in nature.



CHECK YOUR PROGRESS

Q.9: Mention the basic premise of Apparatus theory.

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Q.10: Mention the key thinker of Apparatus theory.

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5.9 LET US SUM UP

Let us summarize some of the important points of this unit in the following way-

- Formative film theory revolves around the important aspects that revolve around the important aspects of sound, set design, color usages, editing and shot composition. It has become one of the major

domains of film theory in current scenario. This theory mainly promotes the integration of multiple elements of film production and effects.

- Realist theory mainly revolves around on documenting what one saw around them. Some of the pioneer film makers associated with this theory was Lumiere brothers, who documented their real surroundings. The realists considered films as 'actualities'.
- An auteur as is a film director whose personal influence and artistic control over the body of his or her work are highly significant. These films may be regarded collectively as a body of work sharing common themes or techniques with an individual style or vision. Auteurist theory or Auteurist analysis of film sees a film from Director's perspective. It also tries to analyse the influences of a particular Director's socio-political and cultural position on their body of work
- Psychoanalytic film theory lies on the works and the concepts of psychoanalysts Sigmund Freud and Jacques Lacan. This theory has close linkage with Marxist film theory, Apparatus theory and Critical theory. This theory is again divided into two periods one has occurred in 1960s and 70s. The second wave became popular from 1980s and goes up to 1990s. There were significant names such as Laura Mulvey, Louis Baudry and Christian Metz who used psychoanalytic ideas in their theoretical accounts of cinema.
- Feminist Film theory marked its genesis from feminist politics and feminist theory. In United States of America the feminist film theory was generally based on the theoretical underpinnings of Sociology. It provides a frame to understand female characters in film narratives and also provides an opportunity to examine the ways in which female characters are portrayed in the film within a broader historical context.
- Apparatus theory has its roots grounded on Marxist film theory, semiotics, and psychoanalysis. It believes that cinema by nature is ideological because it is mechanics of representation. Under the mechanics of representation two important things come, one is camera and another one is editing. Within the composition, the central position of character is always ideological in nature.



5.10 FURTHER READING

1. Rubin, Michael (1995). *Non-linear: A Guide to Digital Film and Video Editing*, 3rd edn. Gainesville, FL: Triad Pub. Co.
2. Millerson, Gerald (1998). *Encyclopedia of Indian Cinema*, Oxford University Press. New Delhi.
3. K. Moti Gokulsing and Wimal Dissanayake (2013). Routledge Handbook of Indian Cinemas. New York.
4. Noel Carroll (1996). *Theorizing the Moving Image*. Cambridge University Press. New York.
5. Terry Bolas (2009). *Screen Education: From Film Appreciation to Media Studies*. Intellect Books. Bristol. UK.
6. Andrew M. Butler (2005). *Film Studies. Pocket Essentials*. Vermont.



5.11 ANSWERS TO CHECK YOUR PROGRESS

Ans. to Q. No. 1: Formative film theory focuses on the formal or technical aspects of film making, such as sound, set design, color usages, editing and shot composition. It is an approach that emphasizes the synthesis (or the absence of it) of multiple elements of film production and effects. It synthesizes various technical aspects such as shot composition, editing, emotional and intellectual elements. In Formalism, the most vital element is the style along with the ideas, themes and emotions. This theory subscribes both ideological and Auteurist framework. The Formative Film Theory revolves mainly around the technique of film. Hence, it became a technique oriented theory.

Ans. to Q. No. 2: a) 1920, 1935 b) poetics

Ans. to Q. No. 3: According to Realist School of Films 'actualities' are documentaries.

Ans. to Q. No. 4: French critic Andre Bazin, German film theorist Siegfried Kracauer

Ans. to Q. No. 5: An auteur as is a film director whose personal influence and artistic control over the body of his or her work are highly significant These films may be regarded collectively as a body of work sharing common themes or techniques with an individual style or vision. French word Auteur often gets translated as author of a work of literature. In Film Studies, the term became most popularized due to the work of François Truffaut in the 1950s. In 1954, Truffaut, in his landmark publication, 'Une certaine tendance du cinéma français', discussed a series of European film directors including Jean Renoir, Robert Bresson, Jean Cocteau, Jacques Becker, Abel Gance, Max Ophuls, Jacques Tati, and Roger Leenhardt. In the publication, he classified them as 'auteurs' or authors of their films.

Ans. to Q. No. 6: a) latent

b) Jacqueline Rose

Ans. to Q. No. 7: a) theoretical underpinnings

b) Matrixial Gaze

Ans. to Q. No. 8: Laura Mulvey, Christian Metz, Carol J. Clover, Pam Cook, Bracha L. Ettinger, Claire Johnston and Molly Haskell are few notable Feminist Film theorists.

Ans. to Q. No. 9: The whole premise of Apparatus theory revolves around the notion that passive viewers can't distinct the difference between cinema world and the real world.

Ans. to Q. No. 10: Jean-Louis Baudry



5.12 MODEL QUESTIONS

A. Short Questions (Answer each question in about 150 words)

Q. 1: According to psychoanalytic film theory what is object of desire?

Q. 2: Write a short note on the concept 'Matrixial Gaze'.

Q. 3: How Psychoanalytic film theory has a deep association with

Surrealist film movement?

B. Long Questions (Answer each question in about 300-500 words)

Q. 1: Write a detailed note on the growth of Auterist Film Theory.

Q. 2: Explain the deep rooted connection of Apparatus Theory with semiotics and psychoanalysis. Write a detailed note on the growth of Feminist Film Theory

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UNIT 6: CINEMATIC STORYTELLING

UNIT STRUCTURE

6.1 Learning Objectives

6.2 Introduction

6.3 Narrative: Fictional and Non Fictional

6.4 Significance and Structural Elements of Narrative

6.5 Story and Plot

6.5.1 Principles of Plot Construction

6.6 Let us sum Up

6.7 Further Reading

6.8 Answers to Check Your Progress

6.9 Model Questions

6.1 LEARNING OBJECTIVES

After going through this unit, you will be able to-

- differentiate between fictional and non fictional narrative
- comprehend the elements of narrative and the principles of narrative construction
- identify and define the different ways of telling a story in a film.

6.2 INTRODUCTION

The art of storytelling is of major concern when it comes to making a film. A film is best communicated when it is presented in the form of a story with a proper narrative.

The appeal of storytelling as a form of communication and entertainment comes precisely from its ability to excite resolve tension and restore equilibrium in a neat and satisfying way. We like everything in the form of a story. Be it news stories, soaps, tabloid scandals, medical histories, workplace gossip or films. We always seek to report experience, clarify emotions, define and amuse ourselves through narrative, like jokes, anecdotes, myth, romance, parable, folktale, history or fiction. Story-telling

is an effective way of communication because it helps us identify with the protagonist, the one who struggles at the heart of the narrative and to connect past, present and future in a coherent, causal way that bridges the empty spaces.

In this unit, we are going to learn about different forms of narratives in films, its significance and how story and plot are structured in a film.

6.3 NARRATIVE: FICTIONAL AND NON FICTIONAL

I am sure you will agree that stories are found in every culture. In this respect, narrative is a universal human activity. Narrative may be a universal cultural expression also because it is a fundamental human way of thinking. In order to explain how things happen, people tell stories.

In very simple words, narrative is the way in which a story is told or presented. It involves accounting of events, presenting to the audience in a sequence of moving pictures, in the best possible mode of narration by a narrator.

Every narrative recounts a sequence of events which can be located on a time-line. The narrator may choose to tell us about the events of the story in the order in which they occur; he or she may recount those same events in a different order. He or she may do this in order to create suspense or for dramatic effect. Beginning a narrative near the end of the time-line may create interest in the earlier events, as we wish to understand the circumstances which led to the later events.

The narrative in a film that tells an imaginary story or event is known as a **fictional narrative**. In this style of film, believable narratives and characters help convince the audience that the unfolding fiction is real. A set of fictional characters deliver dialogues and enact a story to make it seem real. Fictional films are composed by a string of events and structured on the basis of cause and effect. The typical Bollywood romantic and action movies are examples of films with fictional narratives.

The narrative in a film that tells a factual story or accounts real events is known as a **non fictional narrative**. Documentaries, historical

events or biographical films are examples of non fictional narrative. Like fiction, nonfiction has characters, plot, and setting. However, these elements are real, not made up. The main character in an autobiography or biography is called the subject. The subject's words, thoughts, and actions are presented. For example, the biopic *Bhaag Milkha Bhaag* has a non-fictional narrative.



LET US KNOW

When a story is being told within a story, it is known as a **Frame Narrative**. For example, in the film **Titanic**, it is 90-year old Rose telling the story of her and Jack back in 1912 when they were onboard the Titanic ship and fell in love. In another Oscar winning film **Forrest Gump**, – Forrest (in the present) is telling his life story (of Forrest in the past) to various citizens on the park bench. The same technique is used in **Slumdog Millionaire** where most of the story is narrated at a police station by Jamal, who narrates how he knew all the answers to the questions in the show **Who wants to become a Millionaire** which he ultimately wins.



ACTIVITY 6.1

1. Make a list of 20 of your favourite films that you have seen, and find out if they had a fictional narrative or non-fictional narrative.

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CHECK YOUR PROGRESS

Q.1: What is narrative in film?

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Q.2: The narrative in a film that tells an imaginary story or event is known as a _____.

Q.3: The biopic Bhaag Milkha Bhaag has a _____ narrative.

6.4 ELEMENTS OF NARRATIVE STRUCTURE

The structural framework that underlies the order and manner in which a narrative is presented to a reader, listener, or viewer is known as the narrative structure.

The narrative structure of a film generally has six elements, viz. setting, character, plot, conflict, climax and resolution.

Setting: The setting is the time period and the location where all of the main characters and their basic situation are introduced. It also includes the social conditions which are used as the backdrop of the story. For example, the film *Mughal-e-Azam* is set in the 16th century Mughal era in India, during Emperor Akbar's reign.

Character: The people that appear in the film and enact out the story are known as the characters. There are lead characters and supporting characters. One character is clearly central to the story with all major events having some importance to this character - he/she is the protagonist. The character that stands against the main character and creates problems for the protagonist is called the antagonist. Taking the same film as an example, we can say that in *Mughal-e-azam,* prince Salim and Anarkali were the protagonists while Emperor Akbar was the antagonist.

Plot: The plot is how the events in the film are arranged to develop the basic idea. It is the sequence of events in a story. The plot is a planned, logical series of events having a beginning, middle, and end. The plot of -*Mughal-e-azam* unfolds with emperor Akbar going on a pilgrimage to pray for a son and then his wife giving birth to a boy named Salim, who grows

up to be a spoilt, pampered prince. The film then brings to life the tale of the doomed love affair between Saleem and the beautiful, ill-fated court dancer, which leads to a war between the prince and his father, and ultimately resulting in the exile of Anarkali, the court dancer.

Conflict: Conflict is the bulk of the story, and begins when the inciting incident sets things into motion. This is the part of the story where the characters go through major changes or struggles in their lives as a result of what is happening. Akbar's opposition to Salim and Anarkali's love affair and the resulting war are the elements of conflict in the film *Mughal-e-azam*.

Climax: This is the strongest part of the story, where the conflict builds up to the emotional peak. It is the highest point of interest and the turning point of the story when the viewer wonders what will happen next; will the conflict be resolved or not? The climax in *Mughal-e-azam* was when Salim loses the battle against his father who then sentences Anarkali to death by entombing her alive.

Resolution: The resolution is when the problem in the story boils over, forcing the characters to confront it, allowing all elements of the story to come together and inevitably leading to the ending. When Anarkali's mother, the maid who had brought Akbar the news of Salim's birth, begged the emperor to save her daughter's life, Akbar sent Anarkali on an exile instead of entombing her alive. This was the resolution of the film.

Apart from these, a narrative presupposes the existence of a

- Narrator (either real or implicit).
- Point of view from which the story is told.
- Audience for whom the story is told.



LET US KNOW

Voice-over narration

In voice-over narration, one hears a voice (sometimes that of the main character) narrating the events that are being presented to you. For example, in 3 Idiots, the character of Farhan narrates the story.



ACTIVITY 6.2

1. Take one or two films of your choice as an example and identify each of the narrative elements in the films.

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2. Write your own mini film script, making sure you include each of the narrative elements.

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CHECK YOUR PROGRESS

Q.4: What are the six elements of narrative structure?

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Q.5: What is the difference between a protagonist and an antagonist?

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Q.6: Fill in the blank with appropriate word

Akbar's opposition to Salim and Anarkali's love affair and the resulting war are the elements of _____ in the film *Mughal-e-azam.*

6.5 STORY AND PLOT

Story and plot are fundamental characteristics of every narrative. Any given narrative points beyond itself to imply a set of events that are not

directly portrayed. This larger set of events is the story. Plot on the other hand refers to the sequencing of directly shown events in a given film. It is the way in which narrative events are significantly arranged and structured in a film.

In short, story is *what* happens; plot is *how* those events are presented.

To be more specific: the story is a chronological arrangement of the events; including everything you're shown in the film and also the implied or assumed events that you are not explicitly given. On the other hand, the plot includes everything that contributes to *how* you experience the story, including *everything* you see and hear, but *not* including the story events that are implied or assumed.

Let us take for example the movie *Three Idiots.* In this film, the *story* is about three engineering students and their journey through college, dealing with the 'system', expectations of parents as well as friendship and love. The film starts with two of the friends' quest to find their long lost friend, who had once changed their lives. Throughout their search, the events of that led to the search are narrated by one of the friends in a flashback mode, thus rearranging the sequence of the events. That is the *plot* of the film. The story includes everything that happened before the events that are shown as well as what happened after those events. But the plot only refers to the way in which the story was presented (in first person narrative, and flashback mode).

6.5.1 Principles of Plot Construction

A plot is a highly organized structure composed of a non-arbitrary, non-accidental sequencing of events. It involves a purposeful selection of details made according to the plot's particular laws of organization. These laws of organization determine how stories are constructed and they will vary among story types or genres.

By organizing plot, filmmakers give narrative events a clear design. Unlike the events of one's daily life, which often appear to be somewhat unstructured, random and in flux, events in a narrative have a clear shape and sequence.

Filmmakers achieve this organization by employing three principle of construction:

- Selection and omission of detail.
- Causality
- Sub-plots

Principle of Selection and Omission: Not all events of the story may be included in the plot. Some of them may be even be implied ones. In other words, plot construction includes the deliberate selection as well as the omission of details. In some films the story is fast-forwarded to the future. For example in the Amitabh Bachchan starrer Zanjeer, the film opens with a eight year old Vijay Khanna witnessing the murder of his parents, and then fast forwards 20 years to show Vijay grown up as a police officer who ultimately avenges his parents by killing their murderer. Here, what happened in the years in between is not shown in the film, but is implied. Similarly, sometimes certain events in the film are shown in flashback within an ongoing sequence. For example, in the 2013 remake of the same film Zanjeer, the story starts with the grown up police officer Vijay Khanna's encounters with criminals and his unique ways of dealing with them, while only later showing a small flashback of the scene where he had witnessed the murder of his parents as a eight year old, as he narrates the incident to the character of Priyanka Chopra.

In case of mystery or suspense films, events maybe deliberately withheld from the audience to be revealed at a later time. Withholding a detail is a highly effective narrative principle because it invites the audience's participation. The audience tries to guess what is going to happen next and the curiosity holds their attention in the story.

Causality : Causality is the second principle of plot construction. The plot is not a random collection of events, but a carefully put together set of events that have a clear sense of direction and arranged logically on a timeline. The story moves in a certain direction and in most cases the viewer understands that it will come to a very deliberate end, that it will reach a purposeful and satisfying conclusion. Causality is what holds together the various events and episodes in the story together, by connecting every event to each other with a cause. One event in the story causes another subsequent event.

For example in the film *Kabhi Khushi Kabhi Gham*, it was because of Shah Rukh Khan's character falling in love with Kajol, that Khan's father dismissed him from the house and that is why he leaves home and settles in London with his wife (Kajol). And it was because he was in London that his brother (Hrithik Roshan) goes all the way to London 9 years later, to bring his brother back home. The film ends only when there is resolution between father and son when Hrithik Roshan succeeds in bringing his brother and his family back home in India.

Plots may however differ in the degree to which causality is present as a structuring principle. Causality may be of two types-

Explicit Causality: The plot structure is said to demonstrate explicit causality when it is highly organised and highly directional. Here one event follows another as links in a chain.

Implicit Causality: Here the causality is minimized and the sequence of events is loosely organised. The viewer's sense of direction in which the story is moving is weaker.

Principle of sub plot : Subplots are those elements in the narrative in which the viewer's attention is distracted from the main chain of events to focus on a minor character or a secondary episode. Usually, such sub plots are introduced to provide comic relief in an otherwise serious film. Sub plots are intricately woven into the main story line so that there is a smooth transition between the main plot and the sub plot.

Sub plots not only add texture and atmosphere to the story, but also have strategic value as a feature of narrative.



LET US KNOW

Deviant Plot Structure

A narrative whose design and organization fails to conform to the viewer's expectation regarding what is proper or permissible.



ACTIVITY 6.3

1. Make a list of as many films as you can, categorising them under different principles of narrative construction used.

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2.Explore films that have been re-made later. Is the same principle of narrative construction used in both the original and remake? If yes, which makes a better impact?

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CHECK YOUR PROGRESS

Q.7: What are the principles of plot construction?

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Q.8: What is explicit and implicit causality?

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6.6 LET US SUM UP

In this unit, you have been introduced to the narrative in film, its different forms and elements, and the principles of narrative construction. Let us quickly sum up the concepts we discussed-

- Story telling is part of our culture and hence, even a film when told in the form of a story, is most impactful. Narrative is the way in which a story is told or presented. It involves accounting of events, presenting to the audience in a sequence of moving pictures, in the best possible mode of narration by a narrator. Narrative may be fictional or non fictional.
- The narrative structure of a film generally has six elements, viz. setting, character, plot, conflict, climax and resolution.
- Story and plot are fundamental characteristics of every narrative. Any given narrative points beyond itself to imply a set of events that are not directly portrayed. This larger set of events is the story. Plot on the other hand refers to the sequencing of directly shown events in a given film. It is the way in which narrative events are significantly arranged and structured in a film.
- Filmmakers construct plots by applying the principles of selection and omission of detail, causality and sub-plots.



6.7 FURTHER READING

1. A History of Narrative Film- *David A Cook* (W W Norton & Co Inc; 3rd edition (March 1996)
2. Narration in the Fiction *Film-David Bordwell* (Univ of Wisconsin Press, 1985)
3. Story and Discourse: Narrative Structure in Fiction and Film- *Seymour Benjamin Chatman* (Cornell University Press, 1980)



6.8 ANSWERS TO CHECK YOUR PROGRESS

Ans. to Q. No. 1: Narrative is the way in which a story is told or presented. It involves accounting of events, presenting to the audience in a sequence of moving pictures, in the best possible mode of narration by a narrator.

Ans. to Q. No. 2: Fictional

Ans. to Q. No. 3: Non Fictional

Ans. to Q. No. 4: The narrative structure of a film generally has six elements, viz. setting, character, plot, conflict, climax and resolution.

Ans. to Q. No. 5: One character is clearly central to the story with all major events having some importance to this character - he/she is the protagonist. The character that stands against the main character and creates problems for the protagonist is called the antagonist.

Ans. to Q. No. 6: Conflict.

Ans. to Q. No. 7: The principles of plot construction are

- Selection and omission of detail.
- Causality
- Sub-plots

Ans. to Q. No. 8: **Explicit Causality**- The plot structure is said to demonstrate explicit causality when it is highly organised and highly directional. Here one event follows another as links in a chain. **Implicit Causality**- Here the causality is minimized and the sequence of events is loosely organised. The viewer's sense of direction in which the story is moving is weaker.



6.9 MODEL QUESTIONS

A. Short Questions (Answer each question in about 150 words)

Q. 1: What is the difference between story and plot?

Q. 2: Define Causality.

B. Long Questions (Answer each question in about 300-500 words)

Q. 1: What is narrative? Differentiate between fictional and non fictional narrative.

Q. 2: What are the elements of narrative? Explain each briefly.

Q. 3: What are different principles of narrative construction? Elaborate.

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