ଓଡ଼ିଶା ରାଜ୍ୟ ମୁକ୍ତ ବିଶ୍ୱବିଦ୍ୟାଳୟ, ସମ୍ବଲପୁର, ଓଡ଼ିଶା

Odisha State Open University
Sambalpur, Odisha

ଓଡ଼ିଶା ରାଜ୍ୟ ମୁକ୍ତ ବିଶ୍ୱବିଦ୍ୟାଳୟ, ସମ୍ବଲପୁର
ODISHA STATE OPEN UNIVERSITY, SAMBALPUR

JOURNALISM AND MASS COMMUNICATION (JMC)

FILM STUDIES

Film Theories and Regional Cinema

Journalism and Mass Communication (JMC)

JMC-14

Block-04

Film Theories & Regional Cinema

Expert Committee

Dr. Mrinal Chatterjee (Chairman)	Professor, IIMC, Dhenkanal
Sri Sudhir Pattanaik, Member	Editor, Samadrusti
Dr. Dipak Samantarai, Member	Director, NABM, BBSR
Dr. Asish Kumar Dwivedy, Member	Asst. Professor, Media Studies, SOA University
Sri Sujit Kumar Mohanty, Member	Asst. Professor, JMC, Central University of Orissa, Koraput
Dr.Srimoy Patra, Member	Academician, Emerging Media
Sri Jyoti Prakash Mohapatra,(Convenor)	Academic Consultant, JMC
	Odisha State Open University

Course Writer

Dr. Sudarshan Yadav   (Unit-1)
Assistant Professor,
Department of Mass Communication,
Central University of Jharkhand

Mr. Ashwini Kumar   (Unit- 2)
Research Scholar, Dept. of JMC,
Banaras Hindu University, Varanasi

Dr. Soumya Dutta   (Unit-3)
Assistant Professor,
Department of Journalism and Mass Communication,
Loreto College, Kolkata

Mr. Abhishek Parija (Unit-4)
Film Studies Scholar, Department of Film Studies,
Jadavpur University, Kolkata

Course Editor

Dr. Sudarshan Yadav
Assistant Professor,
Department of Mass Communication,
Central University of Jharkhand

Material Production

Dr. Manas Ranjan Pujari

Registrar
Odisha State Open University

UNIT-1   FILM THEORIES & REGIONAL CINEMA

1.0: Unit Structure

1.1: Learning Objectives

The objective of this unit is to

a. Understand the need for the theoretical reading of the films and how films are considered as art and which shapes the other arts and society;

b. Discuss different film theories with reference to its development and relevant examples; and

c. Outline and relate the theories with different historical and social/ sociological development and how introduction of these theories shaped cinema as an art.

1.2: Introduction

Learners as you can infer from the title of this unit that we will be discussing different theories pertaining to films. These theories define cinema and its forms with reference to film as an art. These theories mostly were taken from art, music and social science defining intricacies of art, the society, humans, its functions and interrelations. Cinema being the part of society also becomes a mirror reflecting that society on screen. As soon as the cinema as a medium came into being, the effort started to define and theorize this phenomenon attracted by the scholars and art critics.

The theorists toiled hard to give cinema the stature of an art. It is considered as the seventh art; a combination of different arts but equal to the other arts. They argued that this new art is independent and unique for it changed the chaos and meaninglessness of the world into a self-sustaining structure and rhythm. Poet Vachel Lindsay was the first American to publish a theory of film (The Art of the Moving Picture, 1916), and he specifically showed that cinema enjoyed the properties of all the other arts, including architecture.

Also film enthusiasts and critics following the ideas of Ricciotto Canudo and Louis Delluc (leader of the French avant-garde films) wanted cinema to be regarded as an art. Their insistence lied in considering cinema as an independent art. Delluc used the term 'photogenie' to sum up his conception of the new art. It signified that there is special quality in cinema which transforms the world and man in a single gesture.

Thus the theories of arts and social science were used to analyse films too. In this unit we shall be discussing multiple theories along with the examples in the world as well as Indian context for your better understanding. Let us begin the unit.

1.3: Formalist Film Theory

In the context of art, Formalism deals with the value of visual arts which resides in the formal qualities instead of representational qualities or its content. Formalism is referred and examined in both the disciplines of social sciences as well as humanities. It involves several diverse variants. Formalism refers to a view that concerns itself with the form or appearance of an aspect of the world. This is sometimes viewed as an explanation, interpretation or understanding based on the superficial rather than substantive aspects. Thus, formalism refers to the process of forming cultural products and so it is deterministic in nature.

Formalism is also known as the 'New Criticism'. Under this approach, literary texts or art works are examined through its aesthetic composition such as form, language, technique and style. It is believed under the formalism school that the art-object can examined and analysed as an autonomous whole after isolating it from social, cultural and historical influences. The scholars believe that under formalism observation can be made through an analysis of its internal structures and language. The formalist approach considers the form, structure or shape of the text, as well as technical features, more important than the content and context.

The idea of formalist film theory argues that film indeed is an art rather than a mere reproduction of reality. The formalist films became popular as it was different from the actualities of initial experimentations of Lumeire Brothers which recorded the event as it is. The formalist films had narrative and it focused on illusions, myths and fantasies.

It is argued that formalist film makers emphasize on their ability to create story and emotion through manipulation.

Formalist theory examines issues related to the nature of the film and how its aesthetics promote meaning. Common formalist approaches include analysis of style and narrative, as well as literary and artistic criticism. Although at present 'formalist' approach does not exist as a singular, 'pure' critical method. There are different views under formalism like Neo-Realism, Anti-Realist, Realist and Anti-Realist, and Avant Garde. Examples of formalist filmmakers are George Melies. In the Indian context, Kumar Shahani is referred to as the Formalist film maker.

1.4: Realist Film Theory

This theory was given by the French film critic, Andre Bazin. Realism is an attempt to recreate life/ capture life as it is in the context of an artistic (film) medium. The function of the artist is to present what he observes as accurately and objectively as possible. Realism as an artistic movement started in the 18th century Europe and America. The realist view is seen as are volt against the conventions of the classic view and the romantic traditions of art; while one believed in life as a more rational and orderly that it really is and the other view sees life as more emotionally satisfying than it really is. In realism, the artists are required to keep their own preconceived notions out of the art.

Realism developed historically along with the rise of modern science. Modern science emphasized on observation, accurate recording and theorizing about natural phenomena. It is during this time only writers started to have a social scrutiny, critiquing the evils of society and asking for reforms.

When towards the end of 19th century moving picture camera was invented it captured the real life from around. The early films like 'Arrival of the Train' and 'Workers Leaving the Lumiere Factory' reflected this spirit of capturing the reality. These films were the first realistic films ever made as its title and subject matter were the same. This was in contrast with the film 'A Trip to the Moon' which was a science fantasy. Since its inception, the world of cinema is influenced by these two film approaches, Realistic films and Fiction/fantasy films. These actualities only later on developed as a whole documentary tradition and another aspect of adding fiction yet adhering to the spirit of capturing reality led to neo-realistic tradition.

Film critics and theorists have supported the practice of realist filmmaking. In the 1930s, Rudolph Arnheim remarked that the film offered the possibility of 'the mechanical imitation of nature'. He argued that in this imitation the original and the copy becomes

indistinguishable in the eyes of the public. Later on it was Andre Bazin who put this idea vehemently to make it a prophecy and defended this cinematic realism. Bazin puts that the common thread between Robert Bresson, De Sica, Renoir, Rossellini, and Orson Welles was a desire to put cinema at the service of fundamental faith in reality. The credibility of a film comes from the identity between the photographic image and its object. In his famous article "The Ontological Realism of the Photographic Image" (1945), Bazinsees cinema as the fulfillment of the human craving for realistic representation. He identified this style by certain elements like long take, deep focus, limited editing and, when possible, the use of non-professional, or at least relatively unknown actors.

1.5: Contemporary French film theory

The initial films were made by the French inventors and innovators. Later on the same distinction remained with the French critics and film makers to define cinema in the new era with the new developments. The French critics like Andre Bazin, Francois Truffaut and later on Godard redefined French cinema. The first film of French New Wave that came in the public was made by an influential group of critics from Cahiers du Cinema's. Those were Claude Chabral, Jean-Luc Godard, Jacques Rivette, Eric Rohmer and Francois Truffaut. This cinema came from the film makers who did not go through any normal procedure of being assistant to any directors.

It is the French New Wave which ushered under their leadership. During this era the movement saw many experiments in terms of style, effects, and cinema language. The French Nouvelle Vague influenced many film movements around the world, like Taiwan New Wave, Swedish New Wave, Japanese New Wave to name a few. Further many more experiments were done in the cinema post French New Wave in the French cinema which are referred to as contemporary French film theories. The experiments like surrealism, corporeal cinema (cinema as the medium of the senses), French Ecocinema, Godards experiments till recent times and the films of Agnes Varda took French New Wave to a higher plane of understanding.

French New Wave (Nouvelle Vague) is a film movement in France which began in the late 1950s. This wave as put above was started by the film critics turned filmmakers in association with Cahiers de Cinema. They challenged the quality of French Cinema setting a post-second world war trend within the French film culture and film making.

Films of French New Wave appealed to the spectators. This also meant that the producers in the late 1950s wanted to work with the younger directors and artists. This demand of the new wave films largely owed to the generation gap between directors of 1930-50.

French new wave was already making films that were believed as a counter to the dominant cinema of 1950s. These filmmakers believed and advocated auteur theory and mise-en-scenes in the films. The common practices and characteristics of nouvelle vague films are: low Budget, location shot films, free style editing, loosely constructed narrations, spontaneity, and non-politicized cinema. The nouvelle vague appeared twice in the history of cinema. The first new wave occurred in between 1958-62 while the latter happened during 1966-68.

1.6: Auteurist Film Theory

The word auteur comes from the French word which means author. As in the case of the book and other literary form there is one author who has conceptualized, organized and put in writing the whole idea, same is the case in cinema where one person's vision gets transformed into the film. This one person in most of the cases is referred to as the director. But cinema is considered to be a collaborative art, where the creative inputs of many professionals add to produce the final art. Yet all these happen keeping in view the vision of the one person, i.e., the director who is the auteur.

Francois Truffaut, the central figure in the French New Wave, first suggested the idea of auteur. Truffaut used this term to criticize the then dominant mode of filmmaking which largely adapted the great works of literature on the screen. Truffaut argued that the only those films deserved to be referred to as art were the director has complete control over its production; the director not only writes the screenplay but directs the actors too. He remarked that only films made in this way deserved to be given the status of works of art.

Andrew Sarris, American film scholar and reviewer, adopted Truffaut's theory and legitimized film studies as an academic discipline. He saw auteur theory as a theory of film evaluation. He emphasized on the study of the entire ouvre of a director.

There are certain criticisms too of auteur theory. Most general and significant criticism of the auteur theory is its emphasis on individuals. It is seen that most of the great directors studied by film theorists worked within well-defined institutional settings. So there was a need to understand films by placing them within their broader context of production. But this was not happening under the individualized emphasis of creation of art.

So, the auteur theory treats the director of the film as the person responsible for its style and meaning, thus making the director, the author of the film. There are many filmmakers who are analyzed multiple times from an auteur approach. These include Jean-Luc Godard, Robert Bresson, Federico Fellini, Pier Paolo Pasolini, Bernardo Bertolucci, Jane Campion, Akira Kurosawa, Andrei Tarkovsky, etc.

1.7: Psychoanalytic Film Theory

This theory takes its reference from the famous theory of Psychoanalysis given by Sigmund Freud. As it is evident from the term itself, it is made of two terms psyche and analysis. This was put as understanding the psyche (mind) of a person by analyzing his thought process, behavior and actions. This same theory was brought into the domain of cinema for understanding the creation of cinema from the perspective of story being told, the characters involved, those involved in the creation of the final art form and spectators engaging with the content.

Psychoanalysis is a method to investigate the mystery behind the thoughts and unconscious activity in the human mind. Researches on the impacts of watching sci-fi, horrors and thriller films created a new domain in the psychological field where the cognitive ability was used to analyze the scenes in the brain. This kind of psychological activity and study of the spectator-screen relationship paved way for 'psychological film theory.'

It is evident that psychoanalysis on the film started in 1930-40 but it took its full shape in 1970s. It is now that the psychoanalytical theory started taking shape in regard to the effects of cinema on mind. Sigmund Frued and Jacques Lacan worked effortlessly in the area of psychoanalysis.

Sigmund Freud's approach of psychoanalytic theory starts by understanding the human psyche that strives to fulfill the needs and desires or drown to self pity and self disgust due to the guilt. These types of feelings that are buried deep in the subconscious mind of a human resurfaces unconsciously as projections called as dreams.

According to Freud there are three types of psyches in the human mind: Id (Uncontrolled), Ego (repressed) and Super Ego(authorities over id and ego). Freud defined that these two types of ego as the realist and narcissist. One can define narcissist commonly as the person who is excessively self-centered or in other words in love with themselves. But, in terms of psychology, a narcissist means that person is affiliated with the erotic attributes, selfishness, impulsive and in love of mirrors.

Psychoanalytic film theory occurred in two distinct waves. The first wave begun in the late 1960s and early 1970s,and the second one started from the late 1980s and early 1990s.

In the first one there was a formal critique of cinema's dissemination of ideology. It especially focused on the role of the cinematic apparatus in this process. The film scholars associated with this wave were Christian Metz, Jean-Louis Baudry, and Laura Mulvey. Their works were largely influenced by the French psychoanalyst Jacques Lacan.

The second wave of psychoanalytic film theory was also based on the Lacan's thought. During this time there was a shiftof focus from cinema's ideological work to the relationship between cinema and a trauma that disrupts the functioning of ideology. The central figures of this wave are Joan Copjec and SlavojŽižek.

Some of the psychoanalytic based films are: Spellbound by Alfred Hitchcock (1945); The Third Secret by Charles Crichton (1964); Shrink by Jonas Pate (2009); and Willy Wonka & the Chocolate Factory by Mel Stuart (1971). In India films like Mahal, Raman Raghav and some of the creations of Anurag Kashyap are put under this category.

1.8: Feminist Film Theory

Feminist film theory looks into the representation of women on the silver screen and status of women in the several arts particularly films; what roles they are offered and how they are put compared to other characters, social function, male gaze, reverse gaze, including wages of the artist and recognition in the film industry, and the female spectatorship.

This theory came into being in the early 1970s. It focused on understanding cinema as a cultural practice that represents and reproduces myths/ ideas about women and femininity. This theory criticized the classical cinema for its stereotyped representation of women. Also it discussed the possibilities for the representation of female subjectivity and female desires in the films. Feminist film studies took the sociological approach in studying female audiences and the position of women in the film industry. Using insights from a Marxist critique of ideology, semiotics, psychoanalysis, and deconstruction, feminist film theory claims that cinema is more than just a reflection of social relations. Film actively constructs meanings of sexual di erence and sexuality. Thus feminist film theory moved beyond reading the meaning of a film to analyzing the deep structures of how meaning is constructed.

Feminist film theory started to gain significance from the 1970s and 1980s which impacted every form of art, culture and life. It strongly argued for the positive images of

women in the art. It criticized the male gaze and stereotypical images of women (mother, lover, wife, and whore) presented in films. The feminist scholars argued to include positive images of women in cinema and to reverse the sexist schemes being presented till now in the various art forms. It also denounced the violence inflicted on women in these films or propagated through cinema. It was argued that these objectionable repeated stereotypical images of women would cause negative impact on the female spectators. Further it questioned the deep rooted structure within which this kind of violence exists and inflicted.

From 1980s to 2000 the feminist movement acknowledged many thoughts. It moved from the psychoanalysis of the Hollywood genres like melodrama, film-noir, horror, science-fiction, and the action movie to the binary understanding of sexual di erences to multiple perspectives, hybrid identities, and possible spectatorships. This gave rise to questions of ethnicity, masculinity, and queer sexualities. Later on performance studies and phenomenology and Deleuzian studies were also included in the feminist movement. Laura Mulvey is the important figure among the feminist film scholars.

Some of the famous films from the feminist point of view are The Piano by Jane Campion; Meghe Dhaka Tara by Ritwik Ghatak; Charulata and Devi by Satyajit Ray; Revolver Rani by SaiKabir; Zubeida, Mammo and Bhumika by Shayam Benegal; and Mad Max: Fury Road by George Miller.

1.9: Apparatus Theory

The apparatus theory is derived in part from the Marxist film theory, semiotics, and psychoanalysis. It maintains that cinema is by nature ideological because the films are created to represent reality. Its mechanics include camera and editing. The central position of the sector within the perspective of the composition is also ideological.

Film scholar Baudry (1970) was one of the first film theorists to have mentioned the ideological effect of the cinematic apparatus or technology on the spectator. The apparatus theory of film is the idea that is used to analyse a film like the sets, camera position, and Computer Generated Imagery which make up what the ideological perspective and reality of the film is. It will alter what the viewers see as normal. Normal in this context refers to being where they are positioned or what physical laws apply to them.

Apparatus theory is claimed to study the 'machineries' of the seventh art, i.e., cinema. It is doesn't deal much with cameras, projectors, film stock, editing programs and applications than the relations that viewers sustain with the medium. It focuses on the psychic and social mechanisms that shape the experience of cinema. Broadly it accounts for the power that film holds in respect to the world in which it operates or is deployed.

Different views on apparatus theory consider how cinema is viewed, what it does to the imagination, and in what ways it gets consumed, remembered, classified and even forgotten. As per psychoanalysis, apparatus is understood as a complex process of libidinal exchange between the perceiving spectator and the various screens on which moving images are perceived and registered.

Briefly speaking the cinematic apparatus set before the eye and ear realistic images and sounds. But the technology decides how that reality is put together frame by frame. The central position of the viewer is ideological because it is a reproduced reality.

Christopher Nolan's Inception is one of the examples of apparatus theory. The characters in the film, Dominic Cobb and Arthur, are extractors. They performed corporate espionage using experimental military technology to infiltrate the subconscious of their targets and dig out information while sharing the dream. There is also one architectin their team whose task is to design the landscapes in which the dreams would take place. Some other examples are Avataar by James Cameron and Mad Max: Fury Road by George Miller.

1.10: Unit Summary

Learners as you are aware we have discussed different theories pertinent to cinema. We not only discussed the initial film theories but later developed theories with the subsequent development of cinema. We started with the notion that ever since the beginning of cinema a tryst to define it in terms of art and social medium also begun. Thus the approaches borrowed from different art and social sciences were brought into the domain of cinema to relate it for its significance. We started with the understanding of the formalist and the realist film theories, followed by contemporary French film theories, Auteurist Theory and psychoanalytic theory. We also discussed the Feminist theory in cinema followed by Apparatus theory. In doing so we referred to the examples from the Indian as well as world context. The formalist theory refers to the cinema as an apparatus of fiction contrary to the realist films. It looks into the form of the cinema and how this combination creates meaning.

The realist film theory discusses the film as an instrument to capture the reality of life and make people question the issues surrounding their existence. We also discussed the contemporary French film theories which are the offshoot of the French new wave movement and the attempt by many film critics of 1950s who defined cinema as it developed. In this unit there were references of auteur theory which also came out during the French new wave movement. It refers to the creation of the films as the literature writing where the director is the author of the film according to whose vision the film is shaped. Further psychoanalysis dealt with the analysis of the films from the Freudian perspective of mind, thought and behavior. The auteur theory sees the director as the author of the film as in the case of literature. In feminist theory we discussed about the representation of women in films. Also how the film acts as an apparatus to put forth an idea for audience to respond. So one can see we have referred to different film theories from different times which set the course of development of cinema.

1.11: Check Your Progress

1. What are the characteristics of Realist film theory?
_____
_____
_____
_____

2. What do you mean by auteur?
_____
_____
_____
_____

3. Name some prominent film directors of Psychoanalytic school?
_____
_____
_____
_____

1.12: References

- Realism, http://www.filmreference.com/encyclopedia/Independent-Film-Road-Movies/Realism-THEORIES-OF-REALISM.html#ixzz650bJ0j6F

- Feminist Film Theory, The Wiley Blackwell Encyclopedia of Gender and Sexuality Studies, 2016

- Stanford Encyclopedia of Philosophy, Philosophy of Film, *First published Wed Aug 18, 2004; substantive revision Thu Jul 30, 2015*; **https://plato.stanford.edu/entries/film/#FilAut**

- Feminist Theory and Pop Culture Adrienne Trier-Bieniek (Ed.), Sense Publishers. Vol.5, 2015.

- Conley, T. (2018). Apparatus Theory, Plain and Simple. In H. Vaughan & T. Conley (Eds.), The Anthem Handbook of Screen Theory (pp. 145-156). Anthem Press. 2018 https://www.cambridge.org/core/books/anthem-handbook-of-screen-theory/apparatus-theory-plain-and-simple/5DFAFD2E825C3D96D1FA05C559EFCC5A

- Realism by Robert McConnell, 1997;http://faculty.salisbury.edu/~axsharma/MyWebs/EFP/realism.htm

- Todd McGowan, Psychoanalytic Film Theory, LAST REVIEWED: 06 MAY 2016, DOI: 10.1093/OBO/9780199791286-0052,https://www.oxfordbibliographies.com/view/document/obo-9780199791286/obo-9780199791286-0052.xml; https://www.researchgate.net/publication/227584959_Psychoanalytic_Film_Theory

- Cinematic Apparatus, Available from: http://faculty.washington.edu/cbehler/glossary/cinematicapparatus.html

- Film Theory and Language, http://media.edusites.co.uk/category/c/apparatus-theory/

- Lacan, Jacques, 1989. Ecrits: a Selection. Translated by Alan Sheridan. London: Routledge.

- Metz, Christian, 2000. 'The Imaginary Signifier' in Film and Theory: An Anthology, ed. by Robert Stam and Toby Miller. Oxford: Blackwell. [pp. 403-435]

- Revisiting Christian Metz' "Apparatus Theory." A Dialogue http://www.academia.edu/4399707/Revisiting_Christian_Metz_Apparatus_Theory._A_Dialogue

- https://www.qualityresearchinternational.com/socialresearch/formalism.htm

- Patricia Leavy (series Editor) Feminist Theory and Pop Culture Adrienne Trier-Bieniek (Ed.), Vol. 5, 2015 Sense Publishers, Rotterdam, The Netherlands

- AnnekeSmelik, Feminist Film Theory, The Wiley Blackwell Encyclopedia of Gender and Sexuality Studies, 2016, Doi: 10.1002/9781118663219.wbegss148; https://www.academia.edu/37389785/Feminist_Film_Theory.

- World Filmmakers: A Critical List of Books (February 2013): Aesthetic or Formalist Theory By Mark Emmons and Audra Bellmore;https://ala-choice.libguides.com/c.php?g=457077&p=3123842Read more: http://www.filmreference.com/encyclopedia/Independent-Film-Road-Movies/Realism-THEORIES-OF-REALISM.html#ixzz650bJ0j6F

- World Filmmakers: A Critical List of Books (February 2013): Auteur Film Theory By Mark Emmons and Audra Bellmore; https://ala-choice.libguides.com/c.php?g=457077&p=3123836

- Blazer, Alex E. Psychoanalytic Film Theory. English 4110/5110 Literary Criticism. Georgia College & State University, Milledgeville, GA. 21 Aug. 2013. Class Lecture.http://alexeblazer.com/4110/13-FA-Lectures.pdf

- http://filmtheory.org/psychological-film-theory/

- https://juat.weebly.com/apparatus-theory.html

- Julia Salazar, Elian Ortiz, Mariah Piniecki,https://prezi.com/usnlcqz5shss/apparatus-theory/

- http://faculty.salisbury.edu/~axsharma/MyWebs/EFP/film_theory.htm

- https://www.filmtheory.org/french-new-wave/

UNIT-2   POST-COLONIAL INDIAN CINEMA

2.1: Learning Objectives

After going through this unit, the learners would be able to:

(a) Understand the concept of Narrative and Narrative structure;

(b) Develop the ability to read and write a narrative;

(c) Describe the process to work theoretically in reading of plot, and practically in construction of plot structure of a story; and

(d) Understand the structure of different plot types, and uses of non linear storytelling.

2.2: Narrative definition

"A poet is someone who can use a single image to send a universal message.**" Said Andrei Tarkovsky.**

Narrative is the representation of an event or series of events of a story. It can be in a form of film, drama, opera, music, visual arts. It is communicated by one or two or several narrators. In narrative, events are connected in a temporal and causal way. We can also state narrative as 'a way of organizing experiences and events'.The study of narrative is called Narratology, and it is a creation of the 20th century.

Narrative is an approach, which helps human to illustrate a story in a systematic way. It sequences the events to form an order which are inter-related to each other. The narrative is a pervasive phenomenon of storytelling. Like, the success of a story or film depends on the way it is depicted or narrated to audience.

Film narrative is considered as the interaction features of events of a story. Here are some features of Narrative:

- The story can switch the order of events, providing a flash back or forward.
- Manipulate duration of a story.
- Present different stories simultaneously.
- More or less informative.
- Story with different point of view.
- More or less objective.
- Creates curiosity, suspense, surprise, etc.

The sequential presentation of visuals is very influential to express any story. Visual Narrative represents a series of visuals in a sequence to convey a story. It is also known as visual-story-telling. The range from cave paintings to modern-day digital films is part of visual narrative. It refers to visuals that convey stories in motion or static such as, History Painting, Films, Pictorial stories, Animation, Illustrated stories, Comics, etc. It is a sub-genre of Visual Studies.The visual narrative can be categorized into two parts:

- **Static Visual Narrative (SVN)** - It produces static or fixed visuals that are two dimensional or three dimensional like photographs, painting, sculpture, etc. Static Visual Narrative does not have any time-bound.
- **Dynamic Visual Narrative (DVN)** - The motion visuals which are in sequence or some order to convey a meaning story. It has a time limit.

2.3: History of Narrative

Let us now proceed to discuss the history of narratives, how it developed and its structure. Stories are communicated by many means and medium in human history. They are present in many forms and in any time, period, place, society or class. Storytelling is part of

human development. A human history was or is portrayed in different style in different era. Human exchange their experiences and events with each other, sometime the way it happened or sometimes the way they wanted others to believe. Human can turn any event or incident into a story in such a way that outcome can't be predicted. This gave the birth to narrative approach of storytelling.

Aristotle was certainly the first to apply narratives in his poetics and also first in order to identify different narrative structures and components. Aristotle focused mainly on tragedy, and its six main components: Action, Character, Thought, Language, Pattern and Enactment. Aristotle gave enactment two main concepts: Muthos (plot) and Mimesis (mimetic activity). Aristotle defined Mimesis as the representation or portrayal of action and Muthos as the arrangement of the events that form the overall plot structure of the narrative.

Any book, novel, picture or visual representation from history is an example of narrative. Like, every culture and society of the world has got their own narrative of history, myths, folktales, incidents, idols and conquerors. It ensured the transmission of various information or data from one generation to other. Even at present, narrative is omnipresent and effects everyday life too.

2.4: Fictional & Non-fictional

Narrative has many genres and style, but narrative response of imagining or believing matters to our understanding and evaluation of fiction as well as non-fiction.

2.4.1: FICTIONAL

Fictional narrative is based on the author's imagination like fairy tales, science fiction, animated films, novels and myths. It is also known as Fiction. In other words, a narrative that is not true or a made-up story. It narrates about the events that could happen or imagined. The base of characters may be real or imaginary.

The literature of fictional narrative is imagined and fabricated. The settings of a story in fiction can be taken from real life events as; it totally depends on author's eventual desire. Fictional narrative is subjective in nature, and it may have different points of view. The setting of fiction story is deeply interior based. Fiction narrative uses many techniques to make story more appealing like, adding drama, comedy, action, thrill and suspense.

2.4.2: NON-FICTIONAL

Non-Fictional narrative is factual and based on true events like history, news, documentary, and biography. The literature of non-fictional narratives is reference based, and loses credibility if fabricated. It is also known as Non-fiction.

Non-Fictional is objective in nature, and it has authorial point of view only. The setting of Non-Fictional narrative is mostly focused on exterior.

These days, the various techniques of fiction are used in non-fictional narrative to make it more interesting and appealing like, adding humour, surprise, suspense, dramatization, re-enactment.

2.5: Significance and structural elements of narrative

A narrative is re-presentation of real or virtual events to express a meaning. It can be creative or imaginative events/series from past that add meaning to current circumstances. Narrative is the primary means of expression for experience or event of various times. Selection and sequencing of events are two crucial functions of narrative construction. Narrative implicate in organization and encoding of memory. It is used to structure and express a collective memory of narrator or author. The interpretation of any narrative varies from culture to culture or language to language.

The function of narrative is to communicate effectively and reveal different aspects of human experience. Narrative can be thought of as a verb, 'to tell', 'to show', and 'to make present'. It unfolds the space and time from history.

2.5.1: THE ELEMENTS OF NARRATIVE

Let us discuss the different elements of narrative. The elements in a narrative are irreplaceable, and needed to give a dramatic effect in each story. These elements also consist of some dimensions, such as:

2.5.2: SETTING

The setting of a narrative start from few W's like where, when, why and what (Circumstances or Cultural Content). These all give details of region, century, decade, physical environment, locale accent, dress, century, year, hours, days, weeks, months, customs, speech, mood, action and situation of events.

2.5.3: CHARACTERS

The actors, supporting actors, and villain are known as characters in the story. It is has been broadly put into two categories:

Protagonist: The main actor in the story or narrative. Usually the whole story revolves around him or her.

Antagonist: The villain in the story or narrative. He or she or it is the main reason in creation of conflict.

2.5.4: DIALOGUE

The verbal statement used by different characters of the story is known as Dialogue. This helps the viewer to understand the characters and the situation. It decides the momentum of the story, and arranges the events in sequence. Mostly real language is used as dialogue by the characters of the story to make it believable.

2.5.5: POINT OF VIEW

Point of view refers to the perspective of narrator in relation to the events of the story. The three primary points of view are:

- **First Person:** The narrator tells a story from his/her own perspective;
- **Second Person:** The narrator tells a story from the reader or viewer's perspective; and
- **Third Person:** The narrator tells a story from people's point of view.

Each point of view creates a different experience for the reader or viewer. It has a huge impact on how the reader understands the events of the story. In this, narrator or author also decides about the particular character to use his or her point of view to narrate the story.

2.5.6: PLOT

The events that take place in a story are called the plot. Plot is the structure of events that maintain the pace of a story through time; characters and settings in an organized way. It can be simple or complex in structure. A good plot engages viewers to know what will happen next.

2.6: Story & Plot

It is time to deal with the concept of story and plot in detail. There are different notions attached with the concept of Story and Plot**.** When authors or writer create stories, they start with some idea or a message. Each idea or a message needs a sequence of events of a real or imaginary character or object to get accomplished as a story. These stories are structured around one or more characters or incidents.

A **story** is basically a collection of events based on some real or imaginary incidents. There are different mediums to express a story like films, books, theater, plays and music videos.

Stories have been an important part of various cultures and societies. A story can be short or lengthy. A story always tells the events in chronological order. Story is happening everywhere all the time. A story starts in one place and ends up somewhere else.

Basic elements of a story are: setting, characters, plot and conflict.

- Setting is background information regarding the time and place of a story.

- Characters are actors in the story.

- Plot is the series of events arranged in order.

- Conflict is a problem or conflict under which whole story revolves.

Plot is the organized events to represent a story. These events transcend from one to another. The plot of a story includes the events of the story and conveys the key messages, and meaning of the narrative. It is the series of events and actions that occur in a story. The base of any plot in a narrative is a conflict or conflicts, means friction or disagreement between characters of the story. Plot is also sometimes referred to as a storyline.

Plot determines the sequence of events that lead the conflict of the story towards the resolution. The basic plot structure of any story is the same. It will be having same structure in all genres like science-fiction, comedy, romance, action, history, biography, drama, animation, etc. Most of the narratives in film are character-driven, because any attempt to create a plot of the story without characters is very not possible.

The phrase **plot structure** refers to a plot and arrangement of story incidents in flashbacks, flash-forward, time loop, and other patterns. Plot structure submits the way in which the plot is patterned, regardless the way narration presents the story. An example of plot-structure would be Jane Smiley's four parts: exposition, rising action, climax, and denouement.

2.7: Principles of plot construction: selection and omission

The collection of events in a story is the basic material for plot construction. The selection, omission and arrangement of events of a story form the foundation of a plot.

Plot in a film narrative is committed towards the viewer's understanding. In a plot, there is an introduction, rising action, a climax, the falling action, and a resolution. In some cases, it is put in three parts like beginning, middle and ending. Graphically, it is represented as an arc form.

One of the first and most influential people to create a current framework for plots was 19th-century German writer Gustav Freytag, who suggested that all plot construction can be broken down into five stages: exposition, rising action, climax, falling action, and resolution (dénouement).

Freytag originally developed this theory as a way of describing the plots of plays at a time when most plays were divided into five acts, but his five-layered "pyramid" used to analyze the plots of other kinds of stories, including novels, short stories, films, and television shows.
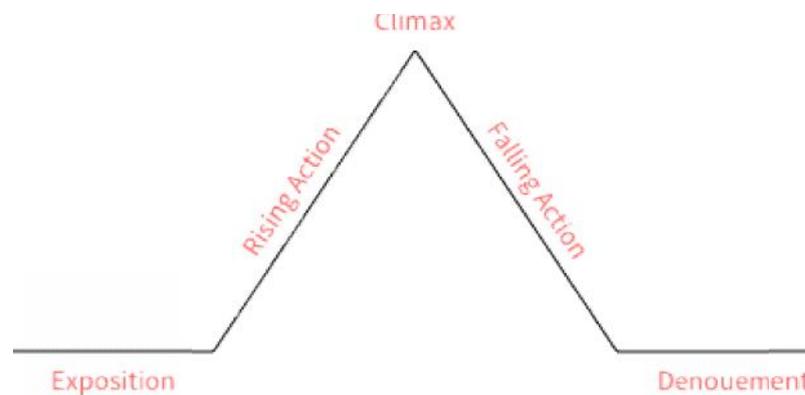
The five acts that make a plot of the story are:

- **Exposition:** The exposition is the beginning of the story. The part of the plot that tells how the story begins. Here, the introduction of characters, setting, and conflict is established through initial events. The rest of the story is based on this information. During the exposition phase conflict of the story rises slowly, and its supporting characters are also introduced. The exposition about characters' pasts helps viewers to relate with situation of the story and also anticipate with characters' actions.

  The exposition can be put at any plot point that is in the beginning or at the end. In the beginning, preliminary exposition supplies a strong dominance effect, supportive grounds for confident statements. In the end, a delayed exposition encourages interest about previous events and leads to delay of strong proposition. There are three general expositional possibilities:

  - **The classic fairy tale** employs preliminary exposition: All the exposition into the first scene or two;
  - **Detective tale** employs delayed concentrated exposition: a long scene near the end or events leading up to the crime; and
  - **Continuous exposition** constitutes both delayed and preliminary principles: run throughout the entire story.

- **Rising Action:** The rising action begins with an event that creates a problem or conflict for the characters, or for significant events of the story. The rising action is the most important part of the plot because the climax and outcome of the story would not take place without rising action. It is the series of events in the story that allows viewers to know more about the characters and the conflict.

Each event in rising action leads the story to climax. The main characters are established. At the same time, events begin to get complicated, and the conflict is revealed. Mostly rising action events are between the introduction and climax.

- **Conflict:** The main problem around which the whole story will revolve. Conflict is essential to the plot and moves along with the story. The conflict can be struggle of the main character or protagonist. There are two types of conflict:
    - **Internal:** Struggle within own soul, physical limitations, choices, etc.
    - **External:** Struggle with other Character, nature or society, etc.

- **Climax:** The point where the conflict reaches to extreme, also known as turning point of the story. Here, the outcome of the conflict is decided. The event of highest interest of the story takes place. Viewers wonder about next event or action of the story. Let's consider the climax as a three-fold phenomenon:
    - Protagonist receives new information.
    - Protagonist accepts this information.
    - Protagonist acts on this information.

- **Falling Action:** The events which includes the conclusion of conflict between the characters. Here, the events mostly consist of action and reaction by the main character. The falling action is the series of events that follow the climax, ending with the resolution. In the falling action of a story the tension branching from the story's central conflict decreases and the story moves toward its conclusion.

  Some additional key details about falling action:
    - Falling action is just one part of the structure of a story's overall plot, and the peak moment of tension in the story.
    - It is opposite of rising action, which occurs before the climax.
    - Sometimes introduces a new conflict.

- **Resolution:** Here, the conflicts are solved and answered. It reveals the final message or outcome of the story. It is the final part of the story, in which all conflicts are resolved. The final outcome of the events of the story is hinted or shown. It gives the audience a sense about the future of characters. This part of the story is usually quite brief.

2.8: Sub plots

A subplot is a set of events that is of less importance than the main plot of a narrative or story. It is a parallel plot that runs with the main story or plot. These plots can be seen as supportive stories. It is also known as a minor story or second story. The plot follows the story of a protagonist, but within the plot, there are several sub-plots that give details of protagonist and other related characters. It is usually found in films, plays, novels, short stories and television.

It offers depth to the main plot and adds interest like surprise or suspense. It attracts the viewers towards the narrative or story. The sub-plot gives detailed description of characters of the story, so that it connects with real or virtual world. A character or a group of characters in a sub-plot may be regarded as a part of team in the main plot of the story. It serves to enhance the noble attributes of the characters, and increase the seriousness. It helps audience to anticipate with the story and also helps to discover about character's life and surroundings.

It adds complexity to the story, and increases tension about events in a story, which helps to grab the attention of viewers throughout the narrative. It shows various aspects of the characters, and connects the viewers with story. A sub-plot helps the main story in order to make it more meaningful. It is a story within a story.

Let's take an example:

In a romance narrative or film, the plot deals with protagonists' love affairs, conflicts and other issues. The sub-plot in this plot can be former love affairs or ex-husband or ex-wife or step-son or step-daughter, etc.

2.9: Deviant plot structure

In addition to analyzing the general structure of plots, there are different types of plot that serve as the basis of some narratives. Let us discuss those deviant plot structures.

2.9.1: BOOKER'S SEVEN BASIC PLOTS

It is also known as meta-plot. Booker argues that plot can be subdivided into the following seven categories. Booker borrows most of these plot types from much earlier writers, and rearranged their plot structure format. These seven types are:

- **Comedy:** Hera Pheri, BolBachchan, Munna Bhai MBBS, Golmaal.
- **Tragedy:** Rang De Basanti, Guru, Taare Zameen Par.
- **Rebirth:** Karan Arjun, Madhumati, Om Shanti Om, Karz.

- **Overcoming the Monster:** Creature 3D, Junoon, Shaapit, Godzilla.
- **Rags-to-Riches:** Slumdog Millionaire, Lion.
- **The Quest:** PK, Koi Mil Gaya, Ra-One, 127 hours.
- **Voyage and Return:** Jurassic Park, Journey to the Centre of the Earth.

2.9.2: THE HERO'S JOURNEY

The Hero's Journey is a common plot type that has specific details and structure of protagonist. It follows a protagonist's journey from the known to the unknown, and back to the known world again. The Hero's Journey structure has different stages. They are:

- **The Ordinary World:** When the story begins, the hero is a seemingly ordinary person living an ordinary life.
- **The Call to Adventure:** The hero's ordinary life is interrupted and hero is asked to find something or someone, or to defeat a powerful enemy or adventure.
- **The Refusal of the Call:** Heroes initially reluctant to embark on their journey but another event that prompts the hero to accept the call.
- **Meeting the Mentor:** The hero meets a mentor, who trains and protects the hero until the journey starts.
- **Crossing the Threshold:** The hero crosses ordinary world behind or enters unfamiliar world.
- **Tests, Allies, and Enemies:** The hero faces difficulty but find friends to overcome from temporary challenges.
- **Approach to the Innermost Cave:** The hero prepares to face the final challenge of the journey.
- **The Ordeal:** The hero faces the final challenge.
- **Reward:** The hero receives a reward of some kind.
- **The Road Back:** The hero begins to make way home back.
- **The Resurrection:** The hero faces one more challenge to use all of the powers and knowledge.
- **Return with the Elixir:** The hero re-enters the ordinary world.

2.9.3: OTHER GENRE-SPECIFIC PLOTS

Apart from the 'Hero's Journey' and Booker's seven basic plots, there are a couple of common plot types worth mentioning.

- **Mystery:** A story that centers on a crime or a murder. The plot structure of a mystery can often use Freytag's pyramid, but the plots of mysteries tend to follow more genre-

specific conventions. In a mystery plot, key characters and their motives are not revealed before the central conflict arises.

- **Bindungsroman:** A story that shows a young protagonist's journey from childhood to adulthood. The climax typically coincides with the protagonist reaching maturity.

2.10: Non linear Storytelling

A non linear storytelling is a narration technique of events in a story, in which the events are not in chronological order, and the relationship among the events does not follow the real order. Widely used types of non linear storytelling genres are thriller, horror, crime, action. A non linear storytelling technique is very complex. Any disorientation in sequencing of events of a story makes it difficult to understand.

A non linear storytelling technique holds the information of main plot of the story to keep the audience involved and restless. There are many non linear storytelling patterns describing the same story into different ways, such as leaving some events out to emphasize particular perspective or re-arranging events to create a new sense. Ordering of events is a key element for non linear storytelling. Some of the event patterns are:

- **Achrony:** Events are randomly ordered in time or time loop.
- **Analepsis:** Events are narrated that took place earlier or flash-backs or back-story.
- **Prolepsis:** Events are narrated that take place later or flash-forwards.
- **Retrograde:** Events are narrated in reverse chronological order.
- **Syllepsis:** Events are grouped based on some criteria or put in multiple plotline.
- **Zigzag:** Events from a period are taken from another period as they are narrated in order.

2.11: Unit Summary

The study of narrative has a long history. Narrative or storytelling is an important part of the human culture and experience. From Aristotle to Gustav Freytag, the storytelling has transformed itself a lot. Every culture and society of the world owns a narrative, and having similar format of elements of Narrative. All events and human experiences form a real or imaginary story. A narrative matters a lot on the author's fiction and non-fiction stories. This is the start of the story, where we meet the main character, understand the setting, and deduce the conflict. The impact of these stories can be evaluated by the narrative style it follows.

The arrangement of events in a form of plot and sub-plots decides the success of any narrative. The sub-plot ensures that the description of each character, situations and action are briefed properly, so that the viewers can anticipate the story.

In films, plot determines the sequence of events that lead the conflict of the story towards the resolution. The basic plot structure of any story varies as per author's choice. It will be having same Aristotle structure in all genres like science-fiction, comedy, romance, action, history, biography, drama, etc. but, narrative includes additional levels of events in the story after 20th century.

2.12: Check Your Progress

Q:1. What is a Plot?

_____

_____

_____

_____

Q: 2. Discuss the structural elements of a narrative?

_____

_____

_____

_____

Q: 3. Describe the non linear story telling.

_____

_____

_____

_____

2.13: References

- David Bordwell, **Poetics of Cinema** (**Three Dimensions of Film Narrative**), Routledge, 2008.

- Matt Grant, **The Difference between Fiction and Nonfiction**, 2017.
  https://bookriot.com/2017/11/02/difference-between-fiction-and-nonfiction

- Suzanne Keen, **Narrative Form**, Palgrave Macmillan, 2015.

- Paul Hazel, **Narrative: An Introduction,** 2007.

- Anthony Morris, **It's all a Plot,** 2008

- Yvonne Steinmetz-Ardaseer, **The Importance of The Subplot as a Convention in English Renaissance Drama,** University of Birmingham**,** 1994

- Nam Wook Kim, Benjamin Bach, HyejinIm, Sasha Schriber, Markus Gross, HanspeterPfister, **Visualizing Nonlinear Narratives with Story Curves,** 2017

- Edward Segel and Jeffrey Heer**, Narrative Visualization: Telling Stories with Data**, 2010

- David Bordwell, **Principles of Narration,** 2005

- Sandy Louchart and Ruth Aylett, **Narrative Theory and Emergent Interactive Narrative,** 2004

- N J Lowe, **The Classical Plot and the Invention of Western Narrative,** Cambridge University Press**,** 2000.

UNIT-3   FILM GENRES

3.0: Unit Structure

3.1: Learning Objectives

After going through this unit, the learners would be able to:

    a. Understand the definition and types of film genres;

    b. Understand film and cultural identity and film audience; and

    c. Learn about Censorship and CBFC and substantiate it through different cases.

3.2: Introduction

Learners, film genre tells the audience and film critic in which category the film falls. The categorization helps not only the audience to decide whether to watch the film or not as per their interest but it directs the producers to make films targeting a particular niche audience based on their taste. This unit is divided into different sections.

First it deals with the definition of genre and its different types, viz., Film Noir, Social Melodrama, Romantic, Horror, Comedy, Animation, and Epic. The films can be broadly put into two categories: Fiction and documentary films, one catering to made-up stories with inspiration from the world but the other one caters to the facts and documenting real world. Further we would discuss the film culture from around the world. The film reflects the cultural identity of a place, people and country. It also tells about the film audience and the kind of movies they watch. One of the most engrossing movies the audiences like is the masala movies. The films in order to get to the public, needs to adhere to certain norms laid down by the film fraternity and country in which it is put for public screening. This whole process is known as film censorship. In India, film censorship is seen by the Central Board of Film Certification (CBFC). This will be discussed in detail along with the controversies and cases where the film certification was an issue and censorships were made. Let us discuss each of these things one by one.

3.3: Film genre: Definition

Let us first start with definition of the term genre. The term 'genre' means a kind or type that is loosely applied to a distinctive category or cultural product. A genre can refer to any category or content that has the following characteristics:

- ✓ Its collective identity is recognized almost equally by its producers and the audience.
- ✓ The identity relates to the purpose to inform or entertain; its form (length, pace, structure etc) and meaning.
- ✓ The identity has been established over a period of time and observes familiar conventions.
- ✓ A particular genre follows an expected structure of narrative or sequence of action.

We have discussed the term genre.

3.3.1: Types of Film Genre

Let us now discuss the different types of genre which are put below:

3.3.2: Film Noir

Film Noir is a term that is thought to have been first used by French Critic, Nino Frank in a 1946 review of crime thrillers of Hollywood like The Maltese Falcon, Murder, My Sweet aka Farewell, My Lovely, Double Indemnity and Laura. These films had a complex narration and a moral ambivalence. Film Noir is characterized by their settings which are mostly seedier districts of modern cities, their visual style which is a world of dark, nighttime urban streets and shadowy low-key lit interiors, their themes and characters which revolved around crimes and investigations. It involves psychologically disturbed men and deceitful women, convoluted investigative plots, first-person voice-over narration, flashbacks temporal ellipses and often ambiguous endings as narrative strategies and a general mood of cynicism. The use of the term became widespread after a retrospective at New York's Museum of Modern Art in 1972 and the powerful essay by director and critic Paul Schrader that accompanied it. Film Noir was identified most easily by its dark and pessimistic undercurrents. One of the earliest examples of Film Noir was Hawk's 'The Big Sleep' which was released in 1946. Nicholas Ray's 'They Live by Night' has been one of the most remembered films of this genre. 'The Asphalt Jungle' released in 1950 eloquently used the urban settings, one of the important elements of the genre. The definition of Film Noir can also include most of the films of the 'tough guy' directors who came in prominence in the 1950s. The urban, downbeat, detective genre had been popular in American television from Jack Webb's 'Dragnet' produced in the early 50s to Kojak and Columbo in the 1970s.Michael Mann in the stylistically influential series 'Miami Vice' colourized film noir. In the 1990s Dick Wolf intellectualized and formalized it in 'Law & Order' and 'Crime and Punishment' and Bochco took it to a new level on television with 'NYPD Blue'.

Lalitha Gopalan while trying to trace the roots of film noir in India cited the reading of the Hindi film C.I.D by Corey Creekmur. The films affiliation to Hollywood noir is evident from the visual style. Two other films, which Gopalan identified as close to film noir, are Vidhu Vinod Chopra's Parinda and Aditya Bhattacharya's Raakh. Both films have a display of light and shade considered to be an important element of noir. There are a number of other films in Indian cinema which fall under this genre. The movie 'Satya' by Ram Gopal Varma ushered in the Mumbai noir.

3.3.3: Social Melodrama

A melodrama is a form which has musical accompaniment and is aimed at eliciting emotional response from the viewer. In the period between 1910 and 1950 the term was applied to all films which had sensation excitement and action. This included crime films, westerns and war films. From the 1960s, it started having a narrower meaning: films that had intensely emotional-rollercoaster plots revolving around highly dramatized moral dilemmas and conflicts, usually within family situations and distinguished by aesthetic of overstatement. They were looked down upon as 'tearjerkers'. Sentimental social stories with emotional excesses were the hallmark of this genre. Notable directors from Hollywood studio era whose work is associated with melodrama include Vincente Minnelli and DoglasSirk. Melodrama with social settings has been popular across different national cinemas. In Asia, it is especially popular in India, Japan and South Korea. The countries like Egypt and Iran in the Middle East and Brazil Mexico and Venezuela in Latin America also has good liking for this genre. The common trait across all the national cinemas is that melodrama draws on local literary folk and popular forms and traditions in dramatization of themes which include family social settings, gender, modernization and national identity. Since the 1990s, melodrama has been the subject of revisionist histories of early cinema and modernity and the study of films' promotion and reception. In present times, the studies of melodrama in national, transnational and world cinemas include historical and critical explorations of non-Hollywood melodrama often from the viewpoint of anthropology and other areas of study. Melodrama has played an important role in Indian cinema. The Bollywood has experimented with melodrama over the years. Music and dance in the films help in heightening the melodramatic appeal. Examples can be Pyaasa, Hum Sath Sath Hain, Avtaar (Rajesh Khanna) and others.

3.3.4: Romantic

Romance films are a cross-media genre of popular fiction where a male-female love relationship dominates the plot. The moods of such movies are mostly sentimental or emotional and love is projected as the saving grace. Early and silent cinema around the world revolved around romance. According to an estimate in classical Hollywood cinema, heterosexual romance dominated the plotline in nine out of ten films. After World War II, pure romance fell in decline in English speaking cinema. However, this form is present in India and is a key component of the masala or mixture of genres that define Bollywood.

Pure romance is less studied than romantic comedy in film studies though it features more in studies of silent cinema. Romantic comedy, a subgenre of comedy film, is based on romance as an integral element. In the romantic comedy the formal characteristics of the comedy film like the lightness of tone and a narrative resolution which is governed by harmony, reconciliation and happiness. In these 'boy-meets-girls' stories more often than not white, heterosexual, the middle-class couple successfully fights against a number of odds to their final romantic union. In the period between 1934 and 1942 romantic comedy in a number of variants became the important genre of US cinema. Romantic Comedy in most of the cases puts the two protagonists in humorous situations and is based on the romantic "ideal" like true love. Some examples of romantic comedy include When Harry Met Sally, Knocked Up and Failure to Launch. In the context of Bollywood, some of the examples are Mughal-e-Azam, Silsila, Dilwale Dulhaniya Le Jayenge, Dil To Pagal Hai, and Mohabattein.

3.3.5: Horror

A large and heterogeneous group of films which represent disturbing and dark subject matter try to elicit responses of fear, terror, disgust, shock, suspense and horror from the viewers. Horror is considered to be a protean genre which leads to a number of sub-genres and hybrid variants like gothic horror, supernatural horror, monster movies, psychological horror, splatter films, slasher films, body horror, comedy horror and postmodern horror. In the US, in the mid-1920s horror spectaculars like Phantom of the Opera(1925) were popular. This led to a series of popular Hollywood monster movies in the early 1930s. Dracula, Frankenstein, The Mummy and Freaks to name a few belong to this genre. The horror genre has a fascination with the supernatural, monsters, bodily transformations, transgression, the fear of the other and death and the use of chiaroscuro (the use of strong contrasts between light and dark, usually bold contrasts affecting a whole composition). Horror is considered to be an international genre. Psycho by Alfred Hitchcock is a seminal work. In Japan, Italy and other parts of the globe Horror has been a major genre over the years. Since the 1970s, there has been considerable academic discourse regarding horror films. According to cultural historians, an idea about the collective fear of a particular period can be ascertained from the genre. Horror films offer unpleasant experiences but normally do so in a manner that makes them pleasurable and safe. The growth of distinct horror film cycles in Japan (J-horror), South Korea (K-horror) and Thailand, points to the continued success of East Asian horror. In India, horror films have been integral to the ambit of cinema right from the Hindi film,Mahal. Horror films over the years have generated a valuable archive of social, political,

economic, gender and cultural formations of India that merits in-depth critical analysis. While horror films in India have become synonymous with Hindi horror films there are horror films in other languages as well like Tamil, Malayalam, Telugu, Marathi, Kannada and Bangla. Examples are 1920, Virana, Raaz, Annabelle.

3.3.6: Comedy

Comedy is a film genre which is characterized by considerable variety, range and commercial success that is prevalent in most of the national cinema and is defined by the type of response it elicits from the audience. It has a lightness of tone and a spirit of resolution which is governed by harmony, reconciliation and happiness. Early cinema was drawn to a broad, physical comedy which revolved around the joke, the gag and the pitfall. One of the earliest comedy films was Lumiere brothers' L'arroseur arose/The Waterer Watered (1895). Trick films also became popular in the early period as was slapstick influenced by music hall and vaudeville tradition. The confluence of comedy, romance and melodrama found in the 19th-century European literature and theatre led to a number of situational comedies in a number of countries. During the silent era and in the 1930s the films of Cecil B. DeMille and Ernst Lubitsch in the US, the Lisbon comedies in Portugal and the rise of romantic comedy genre made the approach to comedy internationally popular. The situational comedy film generates its comedic interest from the confusion, difficulty and errors that arise out of the complex narrative and then finally leading to an orderly resolution. Comedy films are available in a number of hybrid forms and sub-genres. Comedy films often relate specifically to distinct national contexts. Anarchic comedy subgenre uses stream-of-consciousness humor that tends to be nonsensical. The characters and situations in this genre are exaggerated. Slapstick comedy is often a part of them. Anarchic comedy films most of the times don't rely on narrative to explain the context of its humor. Monty Python, The Holy Grail and Blazing Saddles are examples of this genre. The action comedy sub-genre combines humor with action and relies on its characters for the humor. The action is less intense compared to traditional action films. In India, comedy movies have been popular over the years. Padosan (1968), GolMaal (1975), Chupke Chupke (1975), Angoor (1982), Jaane Bhi Do Yaaro (1983), Hera Pheri (2000)to name a few.

3.3.7: Fiction & Science Fiction

According to the American Film Institute, a fictional motion picture is a film needs to be forty minutes or longer to be considered a movie. However, according to the Screen Actors Guild, it needs to be eighty minutes or longer. A fictional film tells a fictionalized story and uses

believable narratives and characters to convince the audience that it is real. Camera movements and lighting play an important role in these films. To maintain a sense of realism great details are employed into the screenplay of narratives. Information based on real events or people leads to drama and impact which makes the illusion appear real. Fiction films revolve around stories that represent the fictional world. Fictional worlds are very much true to the actual worlds with intentional creation and addition of alien properties like characters, events or state of affairs. Fictional films refer to the fictional world while non-fictional films refer to the actual world. It's about a state of affairs that have not happened in reality. The film 'Mohenjodaro' is a fictional account of the Mohenjodaro civilization and the characters and incidents have been imaginary. At times there is a thin line of difference with a non-fiction film. 'All the President's Men' (1976) have a close connection to reality and while being a fiction film is in many ways factual. Fictional films begin from the actual world and are ontologically complete within an actualist theory. 'All the President's Men' while based on the factual account had fictional elements which were used in specific situations and dialogues and were asserted to be true in the story.

Science Fiction is another sub-genre which deals with the science in the form of a story to create interest among the audience. This is one of the most popular genres. It started with the A Trip to Moon by George Méliès. Presently we can put examples like Jurassic Park, Avataar, Avengers and many more.

3.3.8: Animation

Animation films deal with the use of a range of non—photographic methods like hand drawing, silhouette animation, cel-animation, stop motion animation and computer animation to create film images. The effect of movement is created through slight progressive changes from one frame to the next. The films produced using animation techniques are often targeted towards the young audience. Comic strips in the US newspapers like The Yellow Kid in the 1890s, early experiments with the moving image like those of Emile Reynaud using hand-drawn slides, the trick films of Georges Melies, the experimentation with Matte shot by J.StuartBlackton, the work of Windsor McCay in the US and Emile Cohl in France and the work of WladyslawStarewicz in Russia are considered to be precursors to animation films. In the early 1920s, quite a number of animators working in the US developed distinct brands like Max Fleischer's Koko the Clown, Pat Sullivan's and Otto Messmer's Felix the Cat and Paul Terry's Aesop's Fables. During the same period in the production of the avant-garde films German artists, Viking Eggeling and Oskar Fischinger experimented with animation techniques. Sergei Eisenstein and DzigaVertov were drawn towards these developments in

early animation. Film theorist Theodor Adorno saw animation as a distinct adjunct to modernist art. 1920 onwards animation became popular in China and Japan where 'anime' developed as a robust form. While in the 1930s, Fleischer studios who created Popeye and Betty Boop became successful producers of animation they soon faced tough competition from Walt Disney company who introduced Mickey Mouse to the world through the synchronized sound cartoon, Steamboat Willie (1928). Disney soon adopted and innovated new film technologies like Technicolour which was used to make Snow White and the Seven Dwarfs (1937), Pinocchio (1940), Dumbo (1941) and Fantasia (1940). In the USSR a distinct national style of animation influenced by the avant-garde and drawing on folk tales emerged. Ivanov-Vano's Konek-Gorbunok/The Little Humpbacked Horse (1947) and Norshstein'sSkazkaskazok/Tale of Tales (1979) are considered classics. In Eastern Europe also a distinct national tradition emerged which included work by Jiri Trnka in Hungary and Jan Svankmajer in Czechoslovakia, Dusan Vukotic and the Zagreb School in Yugoslavia, Ion Popescu-Gopu and the Anima Film studios in Romania and TodorDinov and Bulgarian Animation School in Bulgaria. In the 1950s mainstream animation shifted from cinema screens to television. Warner Bros, MGM, Tex Avery, Hanna-Barbera produced a large number of cartoons for the small screen. Disney produced a number of internationally successful animated feature films in the 1990s which include The Little Mermaid (1989), Aladdin (1992) and The Lion King (1994). The success of Pixar's Toy Story has led to the dominance of digital animation in the present times.

Dadasaheb Phalke, the Father of Indian Cinema is also the first animator of the country. He made an animation film in 1914 about the growth of a peapod into a plant using stop motion animation. In 1956 Films Division of India invited Clair Weeks, a Disney studio animator to train animators for the first animation studios of the country. The Banyan Deer produced in 1957 was the first Indian animated film. A Japanese filmmaker Sako and veteran Indian animator Ram Mohan made an epic animated movie 'Ramayana- The Legend of Prince Rama' which was critically acclaimed. Indian animation film has evolved over the years and presently apart from coming up with productions which are globally appreciated there are tie-ups with big Hollywood production houses and studios.

3.3.9: Epic

Epic films are characterized by a cinematic portrayal of large scale events like war, a quest, voyage or a social struggle. The films have spectacular and extravagant staging and use cinematic technologies like widescreen, 3D and Computer Generator Imagery (CGI). Themes having historical events in ancient world settings are common for such films though fantasy,

science fiction, war and western are often treated in the epic mode. The characteristics of epic films include episodic narratives, ambitious temporal shifts and extended running time. The scale of events is also of epic proportion like a cast of thousands and a number of big name stars. The early cinema in Italy had an epic tradition. Gliultimigiorni di Pompeii/The Last Days of Pompeii, Quo Vadis and Cabiria has been notable productions. In the US, films such as The Birth of a Nation and The Ten Commandments are the precursors to a strong epic film tradition. In France, the film Napoleon started the tradition and in USSR Sergei Eisenstein's Ivan Grozniy/Ivan the Terrible turned the epic films to revolutionary proportions. The epic film's call on history and myth gives it a central role in the formation of national identity. Since the late 1990s films like Schindler's List, Braveheart, Titanic, Gladiator, The Lord of the Rings trilogy, Troy and 300 have further strengthened this genre. Epic films have been an important part of Asian cinema as well. Notable Chinese production has been Yi jiangchunshuixiang dong liu/ A Spring River Flows East. In the modern epic film genre, the protagonist is pitted against the state or some other powerful institution. Examples of this format include Mr. Smith goes to Washington and The People Vs Larry Flynt. Contemporary war film genres usually oppose war or point out that war is senseless. In India, epic dramas of the countries nationhood like NayaDaur/The New Age and Mother India showcased the trauma of the country's post-Independence partition. Other examples are Lagaan, Jodha Akbar and Padmaavat.

3.4: Film Culture

Film Culture as a part of the wider subject of film studies deals with the subjective personal experience of the audience with the moving image as well as the study of cinema as a reflection of social and cultural values and influences through time. The language of film making has been different in different countries however, popular cinema as we know it today started with the Lumiere brothers in Paris at the end of the nineteenth century. Film culture has evolved over the years and has incorporated new developments that have happened in the realm of films. The same story can be treated differently based on the cultural values of different societies. Film culture is rooted in the history of films. To understand film culture it is important to start from the act of watching. The act of watching is subjective, detached, serendipitous, calculated, informed and uninformed. Film as a cultural product has an important role to play in meaning-making. A complex and interesting relationship exists between film, culture, ideology and the audience.

Most of the films are a result of the dominant ideology and politics. A Hollywood film like Rambo can be critiqued for its imperialist ideology and how capitalist interests have been served by legitimizing invasion into South East Asia, Central America and other areas. The rightist ideologies of the period are evident in the film. The film can also be analyzed as a form of the portrayal of the victimization of the working class. The film is a powerful medium it has the potential to impact the culture in which it operates. Film culture in India has been influenced by Bollywood. The strong presence of regional language films and the art films cutting across language and regions have also been integral to the film culture of the nation.

3.4.1: Crossover Films

Crossover Films is used to define a form of cinema that crosses cultural borders during the time of conceptualization and production as well as crossing over in terms of its distribution and reception. While cross-cultural films tend to be multicultural in production the elements of the content also need deep understanding. The films can have universal allegories and ideas which relate to contemporary socio-political situations. Crossover films are not conventionally rooted to a single national/cultural or generic source. The first usage of the term can be traced back to the early twentieth century with films that became popular cutting across borders made by Indian diasporic directors like Gurinder Chadha's Bend It Like Beckham and Mira Nair's Monsoon Wedding and Namesake. Bollywood also started using the term to describe its global, neoliberal outreach. However, this approach on the part of Bollywood has been contested. Crossover films tend to be cross-cultural in terms of the text, the intertext and the extratext. Such a film is not particularly aimed at a Western audience but is forged from multiple cultural affiliations and aim at a range of viewers among whom the Western audience is only one possibility. Danny Boyle's Slumdog Millionaire is a classic example of the crossover genre. The film had a strong cross-cultural affiliation. It's important for crossover films to appeal both globally and locally and not directed only towards the elite western audience. Crossover films also encompass cross-cultural audience reception, digital distribution platforms and marketing strategies. Crossover films are finding more acceptances in mainstream film culture. In Malaysia crossover ventures with Indian film industry empowers the Malaysian film industry to explore film release and exhibition in foreign countries, a healthy inflow of funds and access to facilities. Malaysia has emerged as one of the bright instances of Indian film crossover in all aspects resulting in enhanced levels of production, distribution, and exhibition emerging out of mutual understanding.

3.4.2: Documentary Film Making

It is a kind of film making that deals with actual and factual issues, institutions and people with an aim to educate, inform, communicate, persuade, raise consciousness over an issue or to satisfy public curiosity. The method applied is to film 'real people' as themselves in actual locations using natural light and ambient sound. This type of film making dates back to the earliest years of cinema, however, the term documentary was coined in the 1920s by John Grierson who defined it as "the creative treatment of actuality". Robert Flaherty's Nanook of the North was one of the pioneering documentary films. Also notable were city symphonies and poetic documentaries made in Europe and beyond in the 1920s and 1930s by filmmakers like Walther Ruttman, Alberto Cavalcanti,DzigaVertov, JorisIvens, Henri Stork and Basil Wright. During the same period, a public service ethic for documentary film making was established as government and public corporation-sponsored documentaries and film units and campaign film making by trade unions and political parties came into being. The early 1960s saw a leap in documentary film making with the widening availability of lightweight cameras and sound recording equipment along with fast film which helped in an unobtrusive shooting in available light. Different forms of the documentary have developed internationally like television reportage and observational documentaries on life and poverty, especially in non-Western countries. The availability of video and digital video since the 1970s facilitated militant documentary-making movement. Filmmakers in Central America and Latin America like Marta Rodriguez and Jorge Silva in Colombia, Jorge Sanjines's Ukamau group in Bolivia and Patricio Guzman who made La batalla de Chile/The Battle of Chile have been leading contributors to documentary. Militant cinema documentaries included labour movement documentaries about miners' strike in Kentucky and anti-Vietnam war documentaries. Since 1980 there has been a resurgence of documentary films made with public and television funding.

In India documentary was pioneered by three Europe-trained filmmakers P.V. Pathy, D.G. Tendulkar and K.S. Hirlekar. They introduced editing, a vivid commentary style, effective music and sound effects. In 1947, Paul Zils along with FaliBillimoria set up the Documentary Unit of India. The first Indian documentary to win an international award was Rajasthan Series I-Jaipur.

3.4.3: Film and Cultural Identity

Let us proceed to discuss the films and the kind of cultural identity projected by the films. Identity is a complex and multifaceted issue that can be approached through

psychology, biology, nationality, sociology, geography, class and other parameters with all tending to synergistically interface with ideology. Cinema emerges as a cultural product that reproduces the reality of its embedding ideological framework and apparatus. Cinematic identities are the result of a complex ideological synergy. Cinema and art are branches of ideology and are part of a larger framework. According to Jean-Luc Comolli and Jean Narboni, cinema deals with the 'real' and reproduces 'reality'. The film tries to reproduce an image of the world around. It filters the reality in tune with the dominant ideology. Films, filmmakers, producers, studios and government/funding agencies unconsciously shape and reproduce the conditions in which identity and subjectivity find expression within the culture. Films like The Birth of a Nation and The Battleship Potemkin relied on ideologically sound images which portrayed how someone of a certain age, class, gender, politics, race, sexuality is expected to behave and be perceived at home and abroad. Cinema over the years has portrayed political and ideological allegiance to the dominant state apparatus. Soviet films like Oktyabr/October: Ten Days that Shook the World, European fascist films of the 1930s and 1940s like Triumph des Willens/Triumph of the Will, Maoist-dominated Chinese films like Bai Mao Nu/The White-haired Girl and the anti-communist films of the USA of the 1950s and 1960s like I Was a Communist for the FBI had strong political and ideological moorings. The idealized images gain greater impact when they are contrasted with another ideology which can be threatening to the dominant one, has a distinct identity or desire. Since the 1970s there has been a better understanding of film. Language, linguistic, structural, semiotic, psychoanalytic, and anthropological paradigms have been used to interpret the film and cultural identity. In the twentieth and the twenty-first-century film production became more democratic throwing open the opportunity to the previously marginalized groups and individuals to make films and explore alternative models or identity and ideology on screen. A range of new cinemas which portrayed new identities emerged through new waves of film movements. The Third Cinema of the post-colonial period, interstitial and transnational cinemas of the peripheries, queer cinema and dissident films of marginal subcultures introduced new characters and new identities on screen. The new changes in the modes and models of cinema led to new theoretical paradigms to approach issues of cinema and identity. Post-structuralist approaches to film inspired by the works of Jean Baudrillard, Jacques Derrida and Gilles Deleuze led to new avenues for approaching issues of identity and ideology on screen. Feminist film theory has tried to analyze films from a perspective of the male gaze and the female spectator and realistic representation of women on screen.

3.4.4: Film Audiences

Another aspect of film culture is the kind of audience who respond to the cultural product. Film history is not the history of the medium but the story of how the medium has been transformed by a mass audience who have their own desire and demands. The travelling showmen and cinema managers in Britain between 1895 and 1920 pioneered film exhibition in Britain and dealt with an audience who might have been rustic but whose patronage supported the entire industry. According to American film historiography movie audiences primarily consisted of working people who were either immigrants or first generation Americans. The characterization of film viewing as a working class and immigrant past time was based on the period's writings about the nickelodeon boom in the nation in 1907. However, most of this narrative revolved around New York City. In the mind of the general public nickelodeon was a small, dark and ghetto storefront picture show overcrowded with poor Jewish and Italian newcomers who were naïve and impressionable audience eager to learn the American way of life. Starting from the cinematograph film has been hailed as a universal language that could reach audiences cutting across national, cultural and social boundaries. The left minded historians found a pre-Hollywood cinema to be fundamentally progressive. Movies found support from the audiences who belonged to the lowest and invisible classes of American society. The revisionist interpretation of pre-Hollywood cinema refined the understanding of the hegemonic strategies that were employed by the film industry to create a modern mass entertainment culture. This approach has broken down the notion of unilateral top-down and bottom-up models of cultural transmission and has presented a more complex cultural change where hegemonic intentions are reshaped and negotiated in various ways. During the colonial rule in the city of Calcutta, there emerged two separate entertainment districts. The European centre of entertainment revolving around European audience developed in Chowringhee Road, south of Dalhousie Square. Travelling theatres and vaudeville groups from Europe and America were encouraged. Cinema was introduced to the local Bengali population in the theatres around Beadon Street. Moving picture film shows were organized in theatres belonging to both the European and native towns. J.F.Madan's tent cinema show at Maidan drew audiences from all classes in Calcutta. While there were attempts at segregating cinemas based on class differentiation in real practice viewers constituted a mix of classes in the majority of cinemas across the city. Divisions between cinemas and their audiences were not watertight.

Presently in the digital age films are being watched over mobile phones. There is now the emergence of an audience who are comfortable watching anything over mini-screen. Such form of viewing has been criticized as mobile is considered to be a multi-purpose device which trivializes viewing. However, with films exclusively made to be watched on mobile phones the nature of the audience is also changing.

3.4.4: Formula Film (*MASALA MOVIE*)

Formula Films or Masala movies have stemmed out of Bollywood and filmmakers have relied on set formulas to make films commercial successful. One of the prime components of this formula is rustic and local setting. The hero is comparatively poor coming from the village and the heroine also hails from the village. The leading men of films like Agneepath, Ishaqzaade, Rowdy Rathore and Dabangg are not metropolitan hunks but small-town heroes who have been admired by the audience. The Police-thief setting is also a safe formula that has been relied on. Chulbul Pandey in Dabangg is a cop and so is Bajirao in Singham. Fights, drama and action are also important components. The hero fights it out with a number of bad men and singlehandedly kicks and punches them. Presently another hit formula is a south remake. After Prabhu Deva found success with Wanted which is a Hindi remake of a South Indian movie, he went on to make Rowdy Rathore which is a remake of the movie Vikramarkudu. There have to be item numbers. The song and the sizzling item girl tend to add to the much-needed pre-release hype and these item numbers have become indispensable in masala movies. A part of the formula is the whiskers and aviator sunglasses for the hero and lehenga for the heroine. Hair parted to his side, collars pulled up and multicoloured pants are the hallmark of a rustic hero. The heroine is the girl of the village wearing lehenga and appears to be coy. After Bollywood started aiming at Indians residing in western countries increasing number of songs started to be shot at foreign locations. These movies are reminiscent of the 1980s and made a comeback in 2009. The success of the masala movies is attributed to an escapist sentiment of the Indian audience who are fighting with all kind of odds at everyday life and look up to these movies as a source of momentary escape from their troubles.

3.5: Censorship & Censor boards

Learners let us discuss the censorship of films. Since film is a cultural product, there are certain socio-politico-cultural restrictions are also put on these films regarding the presentation/representation of ideas, thoughts, events and persons.

These restrictions are sometimes put by the State governed censor boards or by pressure groups and many times by the public itself. Now we shall proceed to discuss it in detail.

According to the Oxford Dictionary, censorship is defined as the suppression or prohibition of any part of books, films, news, etc. which are considered to be politically unacceptable, obscene and a threat to security. Encyclopaedia Britannica defines censorship as the suppression or prohibition of writing that is considered to be detrimental to the common good. Censorship is considered to be curtailing access to information and ideas which are transmitted visually, verbally or in print, in accordance with the law and for common good. In its most conventional and limited usage, it refers to the act of censoring film through a complete ban or enforced changes to scripts or finished films under the instruction of the official board of censors endorsed by the state of the film Industry.

The office of the censor came up in Ancient Rome in 443 B.C.E. Initially, the duty of the censors was to take the census, however, with time they gained the authority to regulate the morals of the citizens whom they have counted. In ancient times freedom of the individual was considered secondary to the wellbeing of the community. During the renaissance period, censorship began to be questioned as greater awareness dawned about individual thought and action.

In 1922, Hollywood founded the Motion Picture Producers and Distributors of America organization (the MPPA) in the wake of moral outrage regarding sex scandals involving film actors. It came up with a production code; from 1930 and 1934 onwards the code was strictly enforced and a set of guidelines was laid down. In Britain, self-censorship by the British Board of Film Censors started in 1912. Until 1951, British films were rated U (Universal), A (Adult), or H (Horrific). The certificate H was issued to movies which were prohibited to children under sixteen to protect them from exposure to extreme violence. In 1951, as sex was more projected in films, H was replaced with X. Cinema in India has been from its inception seen from a political prism and the colonial rulers feared nationalist aspirations, revolutionary thoughts and democratic aspirations. Censorship was used as a tool to exercise control over the exhibition of Indian and foreign productions. The Cinematograph Act of 1918 was enacted to formally establish film censorship in India. After Independence, the system of independent regional censors of the British rule was done away with. All regional censors were unified under the Bombay Board of Film Censors.

The implementation of the Cinematograph Act 1952 resulted in the Board to be renamed as Central Board of Film Censors.

3.5.1: CBFC

The Cinematograph (Certification) Rules were revised in 1983 and from then on it has been renamed as Central Board of Film Certification (CBFC). The main function of the CBFC is to certify films which are considered fit for public viewing. The Censor Board after viewing the film can certify with a "UA" if it considered being suitable for unrestricted public exhibition. "A" if it is considered fit only for adults and "S" if it is suitable for public exhibition restricted to any member of any profession or a class of persons. The Censor Board can also direct the filmmakers to omit certain sections from the film or modify the content if they think that such content can lead to a breach of the peace or hurt religious sentiments. The Censor Board also reserves the right to deny the release of a movie if they consider the film to cause potential harm to public peace and harmony. The vision of the CBFC is to ensure good and healthy entertainment in accordance with the provisions of the Cinematograph Act (1952) and the Cinematograph (Certification) Rules 1983. The mission of the Board is to make the certification process transparent and responsible, to create awareness among advisory panel members, media and filmmakers about the guidelines for certification and the current trends, to adopt modern technology for certification process, to maintain transparency about the Board's activities and to develop CBFC as a centre of excellence. The Board comprises of non-official members and a Chairperson all of whom are appointed by the Union Government. The Board has its headquarters in Mumbai and nine regional offices at Mumbai, Kolkata, Chennai, Bangalore, Thiruvananthapuram, Hyderabad, New Delhi, Cuttack and Guwahati. The Union Government nominates the members of the panels by selecting people from different walks of life for a period of two years.

3.5.2: Controversies

Certification and censorship led to many controversies regarding addition and omission of certain elements from the film which might according to the State, corrupt/ disturbs the society. And the Central Board of Film Certification (CBFC) has been embroiled in a number of controversies. Clearance of films like Messenger of God featuring Gurmeet Ram Rahim Singh has led to the then Censor Board Chief, Leela Samson to resign citing interference, coercion and corruption of the panel members and officers of the organization appointed by the ministry. There have been a lot of controversies regarding CBFC when PahlajNihalani

was the Chairperson. He has drawn flak for ordering numerous cuts of film scenes and dialogues and even banning the release of few films. He asked the filmmakers of Udta Punjab to omit Punjab from the title and demanded eighty-nine cuts in the film. Finally, after a lot of criticism, he reduced it to 13 cuts but gave an 'A' certificate. He again landed in controversy on his controversial position over the film Lipstick Under My Burkha. He denied certification to the movie and the filmmakers had to win the case against the Board in an appeals tribunal for its release. He ordered nine cuts to Anushka Sharma's NH10 and gave it an 'A' certificate. She was ordered to reduce violence in the film by thirty per cent which led to a controversy. As controversies piled up Pahlaj Nihalani was sacked and Prasoon Joshi became the Chairperson. Controversy marked the release of the film Padmavat (originally Padmavati) after CBFC directed the filmmakers to change the name in the wake of a raging protest by the KarniSena. They demanded a ban on the film as they felt it caused disgrace to the Rajput community. Finally, the Supreme Court had to step in to ensure the film's release. The name had to be changed to Padmavat.

3.5.3: Case study

Learners it would be beneficial if we could discuss few cases related to censorship for our better understanding. Below mentioned are the cases for your reference.

Bandit Queen- This movie was based on the life of Phoolan Devi, a dreaded dacoit turned politician who had to face sexual abuse from men at a younger age and finally formed her own criminal gang to garner respect. The movie was too bold for the censor board to handle at that time because of its sexual content, abusive language and nudity. The main theme of the movie got overshadowed in this 'vulgarity' controversy and it faced censorship.

Fire- Deepa Mehta's film though getting a lot of critical acclaims abroad faced censorship in India. There was a portrayal of a lesbian relationship between two sisters-in-law in a Hindu family in India. Their escape from loveless marriages had a serious representation on screen. It was objectionable for a section of the audience in India who strongly voiced their opinion in favour of a ban.

Water- Water, another Deepa Mehta film, explored the plight of widows in an ashram in India during 1938 when philosophies of Mahatma Gandhi were making waves in the nation. The condition of widows was sensitively depicted. Their yearning for love and life beyond social restrictions after being dumped as outcasts raised questions about the prevailing social customs. The censorship stemmed from certain groups complaining of religious sentiments being hurt.

The situation was volatile and the movie sets were burnt. It can be argued that the impending threat to life and property and the sense of distrust towards the motive behind the film might have led to the censorship.

3.8: Unit Summary

There are different film genres that have evolved from the inception of the medium. Film noir has been characterized by a complex narration and a moral ambivalence where the settings are mostly seedier districts of modern cities, their visual style which is a world of dark, nighttime urban streets, shadowy low-key lit interiors and deceitful characters who add up to make this genre distinct. While social melodrama has been a debatable genre romantic, horror, comedy and fiction have all attracted audience across the globe. Epic films have been characterized by a cinematic portrayal of large scale events like war, a quest, voyage or a social struggle. Documentary film making has been a very important genre and crossover cinema is a comparatively newer form that is generating considerable interest. Film culture and the medium's relation with cultural identity are important areas that influence the study of films. India has generated a special interest because of its masala movies which Bollywood has been churning out every year. The different genres and their acceptance among the audience necessitate a close study of the audience themselves. Film has to deal with censorship and the censor board. The controversies that arise in the process lead to debate over what should be the ambit of the board and how much freedom a film maker must have.

3.9: Check Your Progress

1. Discuss in brief the major film genres and their characteristics.

_____
_____
_____
_____

Q: 2. Discuss how film and culture and interrelated.

_____
_____
_____
_____

Q: 3. Describe how film audiences have transformed the medium.

_____
_____
_____
_____

Q: 4. Discuss censorship and the role played by CBFC in relation to censorship.

_____
_____
_____
_____

3.10: References

- Admin. (2014, July 04). Evolution of Indian animation – MAAC India Academy Animation & VFX Industry Blog – MAAC India Institute. Retrieved from https://www.maacindia.com/blog/evolution-of-indian-animation

- Alexander, A. (2015). *An Introduction to Film Culture*[Pdf]. UK: OCA.

- Bollywood: The Overpowering Flavor of Masala. (n.d.). Retrieved June 22, 2019, from https://the-artifice.com/bollywood-masala/

- Cheung, R., & Fleming, D. H. (2010). *Cinemas, identities and beyond*. Newcastle upon Tyne: Cambridge Scholars.

- Christie, I. (2014). *Audiences Defining and Researching Screen Entertainment Reception*. Amsterdam: Amsterdam University Press.

- Dhupdale, V. (2015, February). (PDF) The role of Central Board of Film Certification ... Retrieved June 22, 2019, from https://www.researchgate.net/publication/271701097_The_role_of_Central_Board_of_Film_Certification_CBFC_with_reference_to_Right_to_Freedom_of_Speech_and_Expression_in_the_Indian_Film_Industry

- Dhusiya, M. (2014). Let The Ghost Speak: A Study Of Contemporary Indian Horror Cinema. *Wide Screen,5*(1). Retrieved June 24, 2019, from http://widescreenjournal.org/index.php/journal/article/download/77/121

- Gopalan, L. (2015). Bombay Noir. *Journal of the Moving Image,*64-90. Retrieved from http://jmionline.org/article/bombay_noir

- Khorana, S., (2013), 'Crossover Cinema: a Conceptual and Genealogical Overview' in S. Khorana (ed.), *Crossover Cinema: Cross-Cultural Film from Production to Reception*, New York: Routledge, pp. 3-13.

- Indian Popular Cinema. (2007, March 18). Retrieved June 22, 2019, from http://shodhganga.inflibnet.ac.in/jspui/bitstream/10603/163962/11/11_chapter 7.pdf

- Kuhn, A., &Westwell, G. (2012). *A dictionary of film studies*. Oxford: Oxford University Press.

- Kumar, K. J. (2017). *Mass Communication in India*. Mumba : Jaico Publishing House.

- McQuail, D. (2012). *McQuails mass communication theory*. Los Angeles: SAGE.

- Monaco, J. (2009). *How to Read a Film*. New York: Oxford University Press.

- Online, F. (2017, August 11). Why was CBFC chiefPahlajNihalani sacked? 5 controversies that led to his downfall. Retrieved June 22, 2019, from https://www.financialexpress.com/entertainment/why-was-cbfc-chief-pahlaj-nihalani-sacked-5-controversies-that-led-to-his-downfall/804716/

- Sellors, C. P. (n.d.). What in the World Distinguishes Fiction from Nonfiction Film? Retrieved June22,2019,from https://www.academia.edu/5905592/What_in_the_World_Distinguishes_Fiction_from_Nonfiction_Film

4.0: Unit Structure

4.1: Learning Objectives

After going through this unit the learners would be able to:

a. Locate the historical, sociological and cultural factors that led to the beginning of films in Eastern Indian States, the problems that followed suit, and the difficulties in sustaining regional language cinema in an increasingly monopolised market share of two to three film industries in India.

b. Describe the film industry of Odisha, the economic and cultural forces that drove it in the past and their standing today.

c. Discuss the State's initiatives in order to support Odia cinema.

4.2: Introduction

Learners since the nature of our subject at hand is historical and not technical in nature, it is not possible to encapsulate its essence in strictly definitive terms. However, we shall discern each of the topics in detail and would elaborate further under several sub-heads. For this we

will have to trace a developing narrative of modernity in pre-independent India, cinema's advent as a new medium and apparatus in the commercially viable environment of erstwhile Bombay, and its eventual and rapid reach into the lucrative market of Eastern India. From there on, we can subsequently trace all our other areas of concerns, and discuss them under several sections.

4.3: Origin & Development of Cinema

Before we directly take a plunge into a very complex and multifarious area of trying to locate the origins of the several subjects at our disposal here, we shall use this section to provide a brief synopsis of the origin of cinema at large. The discovery of cinema as a modern apparatus, its rapid propagation all around the globe and its eventual arrival in India would be briefly accounted. Although we have discussed this in the earlier units but a brief account would help to put things into perspective.

Cinema started from the exhibition grounds, or vaudeville. It was a part of several entertainments available in a fair ground, a <u>Cinema of Attractions</u> as Tom Gunning, a renowned film scholar called it. An opportunity for investors, inventors to carry forward their explorations in image making, something that came into place to amuse people. Like the Camera Obscura, which all of us would remember from our memories, when our so called 'Cinemawala' (bioscopewala) would come with a fascinating machine to our localities many years ago, and we would get to see exciting inverted stills of famous places moving past our eyes through a pinhole. An early type image projector, Magic Lantern was another device, which employed pictures painted, printed or photographed on a transparent glass surface. The experiments like these eventually led to the discovery of an advanced version of the 'Cinematograph' that the Lumiere Brothers used to make their first films. Their films, *The Arrival of a Train at the La Ciotat Station (1895)*, *Workers Leaving the Lumiere Factory (1895)* are a few examples of the earliest films shown to a paying public.

The advent of cinema in the scheme of world history comes in at a crucial point of time, at a time when Industrial Revolution in Western Europe and later America had paved the way for such a technically sophisticated medium to be made possible. This equipment could be carried around and exhibited to a large public in an auditorium. 'Cinema', by the nature of its apparatus became a modern medium to tell stories visually, until sound also comes into the scene by 1927. India, being the colony of the British Empire, it didn't take long for Cinema to reach here. One of our earliest proponents, Dhundiraj Govind Phalke (popularly known as,

Dada SahebPhalke), was trained in both Indian and Western traditions of painting, first at the J.J. School of Arts and then at the Baroda Fine Arts School (Kala Bhavan). Phalke trained himself with rigour and discipline in photography, dark room print making techniques and magic tricks. He opened a printing press, ran it successfully for a while, and then travelled to Germany to obtain necessary colour printing machinery. He eventually gave up the printing press business, mortgaged his insurance policies and travelled to London for two weeks to get first-hand technical knowledge of filmmaking. There he met the famous filmmaker, Cecil Hepworth from Walton Studios, who allowed him to visit all departments of the studio and their workings, along with a demonstration of filming. He bought a Williamson camera for fifty pounds, placed an order for Kodak raw film and a perforator. He returned to India on April 1, 1912, and founded 'Phalke Films' on the very same day. Then came, *Raja Harishchandra* in 1913, the rest is history. Had it not been for Phalke's sincerity and commitment to the cause, India would have never seen a prolific film business fructifying in Bombay in the subsequent decades.

4.4: Beginning of Films in Eastern India

Learners let us discuss about the beginning of the films in the eastern part of India. If one were to locate an epicentre in the east for film business in erstwhile British India, it is not a difficult job. Calcutta, British India's capital until 1911 easily qualifies. Given to the frontal mode of address distinctive of Indian cinema, it can be argued that the chief forerunners of movie images in India are perhaps the ancient ritual art of shadow puppetry, the folk tradition of *Pat* painting. In the latter, pictures were painted in a series on a long scroll and the painter-cum-narrator recited alongside. Calcutta as a young, financially expansive, large city served as a huge market place for all of these traditions to converge and exist in its cultural milieu. Along with this, it had its own traditions of painting, rich literature, folk tales and other traditional modes of theatre and storytelling. Most importantly, it had a wealthy, trading class of rich people ready to invest in and propagate this new medium. Hence, by all means, along with Bombay and Madras, Calcutta was one of the three burgeoning film industries in India at the time. By this logic, it would be very lucrative to confine the 'Beginning of films in Eastern India' with the early films being made in Calcutta. However, we shall not make that mistake and look at very briefly on the beginning of films in three states of the east, where one can see feature-length silent films starting by the 1930s, namely Assam (at present Asom), West Bengal (United Bengal at the time), and Odisha.

4.4.1: West Bengal

The history of cinema in Bengal can be traced back to the early 1900s. One of the pioneers of this time was Jamshedji Framji Madan in Calcutta. Already a major theatre owner and a wealthy businessman, around 1902, he started his 'Bioscope' shows (as the cinema was popularly called in India before the arrival of the 'talkies'). Within a few years he presided over Madan Theatres Ltd., eventually a film production-distribution-exhibition empire spread all over British India. With access to a growing exhibition and distribution network, Madans opened their first full-fledged permanent theatre in Calcutta, the Elphinstone Picture Palace in 1907. Madan Theatres dominated the exhibition of short actualities and newsreels in the city that marked the documentation of significant political and social events. Madans also went on to produce feature length films in Calcutta later, such as *Satyawadi Raja Harishchandra (1917)* and *Bilwamangal (1919)* which was the first Bengali silent feature. They even went onto work with European directors to gather enough steam to capitalise in foreign markets. Eventually, the Madans were accused of merely making films in Bengal, and not Bengali films. Important to mention here, is a significant filmmaker who worked parallel to the hegemony of Madan Theatres in Calcutta. Hiralal Sen, one of India's earliest pioneers of film like Phalke, had co-founded the Royal Bioscope Company, which easily lost out on market share to the Madans due to their sheer scale and money. He made well over 40 short films and a few feature lengths, his films are unavailable to us as all of them got burnt in a house fire. Hiralal died thereafter in the same year.

In further discussing the beginning of the Bengali film industry we must mention, DhirendranathGanguly (DhirenGanguly), the actor, photographer, who went onto form the British Dominion Films in 1929, along with Pramathesh Chandra Barua. PrathameshBaruamade the first ever *Devdas*in 1935 and went onto become a sensation both in the state and beyond. Their company along with B.N. Sircar's New Theatres dominated the upcoming years of early Bengali cinema.

4.4.2 Assam (ASOM)

In Assam, the beginning of films came through an interesting intervention. Rupkonwar Jyoti Prasad Agarwala, as he was affectionately called by his admirers, was a poet, playwright, writer, who went on to make the first Assamese films. Coming from a distinguished family of

Agarwals from Marwar, Rajasthan, his family interestingly had an artistic and freedom fighters' lineage. He went to Edinburgh University in 1926 to study Economics.

While returning from there he spent seven months at the Universum Film-Aktien Gesellschaft (UFA Studio) in Germany and learnt filmmaking. After he returns to Assam, he resumed his activities in the Indian Independence. At the same time, he established the Chitraban Studio at the Bholaguri tea estate and began filming the first Assamese film, *Joymati* around the end of 1933. The film was released in the year 1935. Agarwala only made one more film after this, *Indramalati (1939),* music for which was composed by famous Assamese musician, Bhupen Hazarika.

With the passing away of Agarawala, the Assamese film scene witnessed a temporary halt for about a couple of years. Things changed towards the closing years of the Second World War. People like Rohini Baruah, Parvati Prasad Baruva, Kamal Narayan Choudhury, Phani Sarma and AsitSen stepped in to make quite a few Assamese films in late 40s. By the 1950s, the Assamese film industry was growing at a very steady pace, with a comparatively different aesthetic style. It had found a new resurgence of prominent regional language filmmakers in the contemporary Indian scene. Later on Bhabendra Nath Saikia, Munin Barua, Bhupen Hazarika, Jahnu Barua and Rima Das became the prominent names of Assamese cinema throughout the world.

4.4.3: ODISHA

The Odia film industry has its own history as well. However, since we are going to have a dedicated section in this unit related to the film industry of Odisha, therefore the development of cinema in this part of India shall be deliberated upon later in detail. Let ud for now discuss the problems of filmmaking in the Eastern States.

4.5: Problems of Film Making in Eastern States

Whilst talking about the problems of filmmaking in Eastern states, we must adhere to a distinctly 'pointed out' approach of the state of affairs for a better understanding of the issues.

- Since we started our discussions from the beginning of films in the Eastern States, it is our imperative that we trace the problems in these states after this early period. Film as a medium was an expensive tool to possess, create and sustain. This was only doable in the east by a class of mostly wealthy, trading businessmen, or the traditional, local upper class who took active interest in cinema. This led to a proliferation of

studios in Calcutta at the time, but this phenomenon remained confined to Calcutta alone. The idea of having a booming film industry anywhere in the hilly terrains of the north-east in pre-Independent India was unimaginable. The dependence of cinema on a certain structure of production and exhibition turned out to be its primary problem in the Eastern states.

- Since the means and modalities of filmmaking was not home produced here in India, it was always dependent upon a foreign supply of equipments. The two world wars had a sizeable impact on the film industry. This led to major studios closing down in Calcutta, Bombay and Madras, for they couldn't anymore afford to create the spectacle in their constructed sets that appealed to Indian audiences.

However, all of the problems cited above can be applied to the overall health of Indian films, and we have to locate what is so specific about them to the east. To arrive there, we only have to understand their connections to Eastern India. Due to the specificity of film production ability and scarcity of filmmaking equipment, the investment in film got narrowed down to Bombay. Here in Bombay, the biggest studios operated with a large number of Parsi financiers who continued to take keen interest in cinema overplaying a considerable amount of traditional influence of Parsi theatre on the Hindi films being produced in Bombay.

What is being indicated here is that circumstances and vested interests were successfully able to capitalise on a pan-Indian distribution and exhibition network, through the cinema of Bombay which could be shown all over India. And this pan-India cinema was capitalising on Hindi language covering major portions of India. Thus the market oriented interest also was governing the new medium. Also the eastern Indian states had languages which were mostly confined within their boundaries. And these regions were stuck with poverty with smaller audience paying for the product. This left very little scope for the regional players in the East to sustain and compete against such a formidable rival. Although the Bengali film industry saw good growth after the Second World War, but this couldn't sustain for long and the industry shrank in size.

4.6: Problems of Regional Language Cinema

As we have discussed above, the problems of filmmaking in Eastern States is also innately related to problems of Regional language Cinema. We have discussed the socio-economic aspects of it in the earlier section. In this section, we shall also try to look at it from a cultural point of view using a similar approach.

- The economic monopolisation of the market and distribution network left India in the latter half of the 20th century confined to only three-four financially viable film industries. We are mentioning the latter half of the 20th century because that is when regional industries started diminishing rapidly in size, especially after the economic liberalisation in the 1990s. Regional films despite having seen a resurgence after the statist initiatives taken in the 1960s, via institutions like FTII (Film and Television Institute of India), and financing corporations like FFC (Film Financing Corporation) and NFDC (National Film Development Corporation), they completely failed to produce the same quality of films later on.

- As a result, regional players increasingly abandoned films that came from the essence of their land, culture and storytelling traditions. They rather adopted a model of imitating Hindi and South Indian language films. The local viewer obviously would opt for the more qualitative Hindi version available in his/her vicinity than going for the regional film.

- This kind of a situation obviously leads to many more issues, like fewer number of cinema halls to show regional films, disinterest of distributors and hall owners to exhibit such films. The only respite an Indian regional film has outside the 3-4 viable film industries are film festivals, where slowly in this decade Indian regional language films are being given their long due importance and distinctive recognition.

4.7: Film Industry of Odisha

Orissa (as it was known till 2011), became an independent province only on 1st April, 1936. Before that as we all know, it was part of the Bengal Presidency. Now what did this dynamics mean for an Odia language cinema to emerge is an interesting question. The linguistic struggle of the Odia society to carve out a separate, geographical land for itself has its own history. However, that struggle is not our concern here, but the reason behind mentioning it is unlike the modern day states of West Bengal and Assam, where filmmaking started early by the virtue of a local, wealthy class taking interest in cinema, in erstwhile Orissa (still under the colonial purview of Bengal Presidency) had the seeds of its cinema sown by a learned, priestly class of Bengali descent, a family that had lived on this side of the geographical land for many years now. Mohan Sundar Deb Goswami, the pioneer of Odia cinema made the first Odia film, *Sita Bibaha (The Marriage of Sita, in 1936)* with the help from Priyanath Ganguly, a Calcutta based film distributor. This was the only existing film

until the late 1940s, when the second and third film came out. *Sita Bibaha,* a mythological film made by a Vaishnavite actor and director at the arrival of Odia provincial recognition in 1936. It got famously released on April 28th, 1936, the eve of Utkal Gouraba Madhusudan Das Jayanti in Puri's Laxmi Talkies. Although largely produced, financed and distributed by a Calcutta based distributor, it was an Odia film made by somebody with considerable knowledge about the land and its culture. Therefore, Odia cinema's beginning was propelled in a mythological direction, with all first three films centred on *Lord Jagannath.*

The film industry of Odisha due to several industrial, technical and logistical issues, limited theatre screens and regressive entertainment taxation policy has remained very small in size. Due to the lack of strong state policies and shortage of funds there has been no alternative, parallel movement of cinema as well. We shall look at this crest and trough history of Odia ci cinema put in five phases below:

4.7.1: Phase –I (1949-58)

After 13 years since its inception, in 1948, two Odia films were produced as mentioned above. These were called *Lalita* and *Sri Jagannath.* Two years later, *Rolls Two Eight* and *SaptaSajya* were produced. Till 1959, four more films were produced, like *Amari Gaan Jhia* and *Bhai Bhai,* all by different producers. These projects were adventurous undertakings, as there was a conscious effort to show what kind of culture or societal representation should Odia films entail.

4.7.2: Phase-II (1959-1969)

This era was comparatively a much stronger period of filmmaking in Odisha. Kaviraj Krusna Chandra Tripathy Sharma took amateur artists from all around the state and made his first film *Sri Sri Mahalaxmi Puja* under the banner of Utkal Chalachitra Pratisthan, Odisha's first co-operative society venture to produce a film. From 1960-69, a lot of people like Sarat Pujari took inspiration from Tripathy Sharma and started working in films. Out of the 15 films made during this era, many went onto win the National Film Awards. The notable ones were, *Mala Janha, Kaa, Arundhati, Matira Manisa* and *Adina Megha.*

4.7.3: Phase – III (1970-79)

There was a need to establish a home grown sound infrastructure in Odisha by 1970 to accommodate the number of films being made here. This would have decreased the

dependence on Calcutta as a film industry. At this time, the successful film producers and distributors of neighbouring states realised that Odisha is an untapped terrain financially. Calcutta based distributors who only exhibited Hindi and Bengali films to Odisha, now wanted to finance and control the production and exhibition of Odia films. These producers started the infamous trend of producing the successful remakes of Telugu, Tamil and Hindi films. On demand of Odia producers, a branch of EIMPA (Eastern India Motion Pictures Association) was opened at Cuttack to properly control the distribution of films in Odisha in the 1970s. There were also several other offices functional in Cuttack under the direct patronage of Calcutta based distributors. The EIMPA was also eventually wounded up by the end of this decade. Due to this kind of a non-coherent and jeopardised distribution network, the germ of plagiarism essentially penetrated the framework of the Odia film industry. This obviously led to a dearth in creativity and originality that the industry is yet to recover from till this day.

The notable films from this era were, *Ghara Sansara, Naga Phasa, Suna Sansara, Jajabara* and *Krusna Sudama.* The first Odia colour film was also produced during this time, *Gapa Hele bi Sata.*

4.7.4: Phase – IV (1980-89)

This was a time when there was considerable intervention of the state into the workings of the Odia film industry. With the setting up of the Odisha Film Development Corporation (OFDC) and Kalinga Studios in Bhubaneswar, there were opportunities for filmmakers to work at subsidised rates and produce more films annually. However, the earlier incoherence and mismanagement within the film fraternity never allowed for these state sponsored amenities to be used for the greater good. The successful producers and directors of this time wanted to enjoy these facilities wholly for themselves; their in fighting led them to call out the insufficiency of Kalinga Studios, thereafter they spent more money and got the same work done from Bombay or Madras. Although the number of films produced annually increased, out of the 156 films released during this decade, only 30 were considerably qualitative. This also led to huge financial losses with most producers and hall owners not recovering their money, loan amounts not being returned to the OFDC on many occasions. It was an era marred with chaos and to an extent, impoverishment of an industry.

A few notable films from this period are, *Tapasya, Danda Balunga, Bhookha, Suna Chadhei, Ei Ama Sansara, Cha Mana Atha Guntha, Maya Miriga and Shasti.*

4.7.5. Phase –V (1990-Present)

The past three decades of Odia cinema have been worrying as well. In the 1990s industry went through a period of economic liberalisation in the country, an industry already burdened with huge mismanagement of resources, exhaustion of loans, halls losing money. A lot of producers and distributors already practicing regular plagiarism, where a director is reduced to an executive putting pieces of a product together. Although there were a few directors active from late 1980s-1990s who put Odia cinema on the world map, with their films travelling to film festivals all over the world. However, their films were never released in Odisha. These filmmakers are, Nirad Mohapatra, Manmohan Mohapatra, A.K. Bir and Sushant Misra. Most of their credits remained confined to the selected elite, intellectual circles of Bhubaneswar.

Looking back through 80 years of Odia film industry, only 15 stage plays, 15 novels/short stories have been adopted into screenplays. The relevant question remains, despite changed and favourable, digital conditions have facilitated regional filmmaking all over the country, why has Odia cinema not taken a step forward in the right direction? There might have been new production houses switching from music and television to film production and distribution, like Sarthak and Tarang, who have invested heavily in stars and big budget Odia films, often copied from the south. Seldom has any such big money effort done anything to take Odia cinema, the ethos, culture and socio-political reality of our land to its people.

Some of the notable films during this era are, *Indradhanura Chhai, Adi Mimansa, Aranya Rodana, Suna Punjuri, Subhadra, Dhauli Express, Chocolate, Aakase Ki Ranga Lagila, Abhimanyu and Hello Aarsi.*

4.8: State's initiative to promote Odia cinema

The state's involvement in what we are calling here the 'promotion' of Odia cinema has been confined to three events, namely, the setting up of: (i) Odisha Film Development Corporation (OFDC), (ii) Kalinga Studios in Bhubaneswar and (iii) Biju Pattanaik Film and Television Institute of Odisha (BPFTIO) in Cuttack. We shall look at each of these institutional efforts separately.

4.8.1: ODISHA FILM DEVELOPMENT CORPORATION (OFDC)

The OFDC Ltd. is a Public Sector Undertaking (PSU) of Government of Odisha, set up in 1976 as a nodal agency in the premises of Chalachitra Bhavan, Buxi Bazar, Cuttack. It implements the State Government's schemes to promote the growth of the Odia film industry. It is considered as a decent effort on the government's part that structurally formulated a policy to support Odia cinema, and also worked towards its implementation to a considerable extent.

Its principal objectives being to provide financial assistance to producers; give out loans at minimum, affordable interest rates; set up more number of cinema halls; subsidise entertainment tax to cinema halls; loans for renovation of existing cinema houses; mandating cinema halls to show Odia films compulsorily for a stipulated time period; and setting up an office for Film Archiving at Chalachitra Bhavan to preserve the history and heritage of Odia films in their celluloid form.

However, OFDC's principal intervention in 1980 was to establish Kalinga Studios in Bhubaneswar, a self sustained studio that catered to the holistic needs of a film production, with all technical and logistical resources being available at the disposal of the filmmakers. It also accommodated a colour processing laboratory in 1989, called Prasad Kalinga Film Laboratories, in collaboration with the famous Prasad Productions in Chennai.

4.8.2: KALINGA STUDIO

The studio was incorporated in 1980, and started its commercial operations in 1982. Providing filmmakers with a full-fledged infrastructure for production and shooting of films in 16mm and 35mm format, along with in-house editing, dubbing and music recording facilities. In 1994, the studio added a new dimension to its activity by putting an 'U-matic' video set-up for video format shooting and editing.

At its peak, Kalinga Studio attracted producers and filmmakers from West Bengal and Bangladesh to come here and shoot. The studio could have been a wonderful example of Public-Private partnership in terms of regional film production and strengthening of the Odia film industry. Instead the studio got wounded up in the already existing in-fighting within the industry. The successful producers and directors of the time wanted to restrict the studio resources at their disposal. This was made possible by the lacklustre, non-systematic work attitude from the Film Development Corporation. A lot of the producers did not show any

regard for the repayment of their loans to the OFDC in time, the cheques issued had bounced, the corporation and the studio started running on debt, and on top of this, producers continue to delay payments of artists and technicians.

Kalinga Studio did not solely fail because it could not cope with the latest developments but it primarily failed because of the lack of professionalism within the film fraternity here. Recently when the government on the recommendation of a bureaucrat has decided to dissolve the now dilapidated 25 acre land of the studio into a new sports complex, the who's who of the Odisha cine fraternity protested in Bhubaneswar.

4.8.3. BIJU PATTANAIK FILM AND TELEVISION INSTITUTE OF ODISHA (BPFTIO)

The institute was started in 1998 by the World Bank assisted scheme to meet the increasing need of technically trained professionals for Film and TV production in Odisha. The institute offers a three-year diploma course in Cinematography, Sound and TV Engineering, and Film and Video Editing. One can join the college right after his/her intermediate education. The institute is still functional in Cuttack, and continues to provide trained professionals for the small industry. However, due to the unorganised structure of the film industry, students from here never go on to do something original, creative or sustainable for the film industry. Most of the graduates, who are good at their job, often migrate to Mumbai for better opportunities. One can only expect the state to expand and back the institute if the film industry shows some promise in terms of the quality of the films it produces, and that it is reliant on the talent pool of the institute.

4.9: Unit Summary

In this conclusive section we shall look at the entire unit very briefly through demarcating key points from each chapter. It shall give us a holistic overview of the unit. This would be only useful to students in demarcating certain key points from each section, which would only be useful after the whole reading of the unit. Reading this alone would be defeating to the very purpose of creating this unit.

- The beginning of films came as a modern phenomenon in the late 19th century, eventuating from an exhibition ground phenomenon of collecting too many experiences together. The 'Cinematograph' or the film camera had its own

predecessors in the traditional forms of storytelling through an apparatus, like the 'camera obscura'.

- Dada saheb Phalke is considered as father of Indian cinema. His initiative came from the desire of seeing Indian images on screen, being inspired from Christian films shown in India during the British era. He achieved this by making mythological films. The first Indian film was '*Raja Harishchandra'*.

- In Eastern India films arrived primarily because of the market strength, vibrancy and financial viability of Calcutta, and then grew as a regional, cultural impetus. We have looked at the examples of two states primarily, erstwhile United Bengal and Assam.

- Madan Theatres, New Theatres, Royal Bioscope Company and British Dominion Films, run by Jamshedji Madan, B.N. Sircar, Hiralal Sen, Dhirendranath Ganguly and Pramathesh Barua respectively. These are the studios, companies and people subsequently responsible for the beginning of films in Bengal.

- Jyoti Prasad Agarwala, hailing from a family of merchants from Marwar, Rajasthan and brought up in Assam, marked the beginning of films in Assam. After his death in 1940, Assamese films came to a halt until people like Parvati Prasad Baruva took the baton forward towards the end of that decade.

- The problems of filmmaking in Eastern India can be briefly summed up this way. Film being a modern, expensive apparatus to possess, create and sustain, remained confined in ownership to a certain section of the society, its manifestation in that form was only possible in big cities. There was only one city as such in Eastern India. Moreover, its technical and epistemological dependence on the West got severely affected after the two world wars.

- The monopolisation of the market by handing over the economic ability to distribute films all over the country to make unregulated profits left the control of all regional areas in the hands of two to three financially viable industries. This has remained a structural problem for Regional Language Cinema all over India.

- The film industry in Odisha was pioneered by a priestly class thoroughly accustomed in the Vaishnavite tradition of Jagannath culture in Puri. Mohan Deb Sundar Goswami made the first Odia film, *Sita Bibaha* (The Marriage of Sita) in 1936 with help from a Calcutta based distributor, Priyanath Ganguly. There were no Odia films made until the late 1940s, which also had dominant mythological themes centred on Lord Jagannath.

- In the 50s, the film industry saw a variety of producers producing different kind of films, all of them summing up to be four. These people tried to locate various aspects of Odia culture that can be shown through films. The 60s were an eventful era with Krusna Chandra Tripathy Sharma making *Sri Mahalaxmi Puja* by setting up the first producers' co-operative society in Odisha, Utkal Chalachitra Pratisthan. The 70s was an era of exploitation of the Odia film industry by the producers and distributors of Bengal and the South, who saw it as an unexplored market and started remaking Hindi and South Indian hits in Odia. The 1980s saw a new era of state partnership to promote Odia cinema by setting up of OFDC in Cuttack and Kalinga Studio in Bhubaneswar. These resources didn't come handy to the industry for long due to in-fighting within the industry and large number of loan defaulters to the state. The 1990s and up until the present saw the setting up of a film school in Cuttack (BPFTIO), coming up of new studios and companies in Bhubaneswar and Cuttack, increased film production, new media outlets investing in Odia films, but despite all that the qualitative output of the industry has remained negligible compared to other expanding regional film industries. Beyond the economic and market monopoly aspect, this situation largely exists due to the many structural issues of the Odia film industry remaining unaddressed, whilst there is rampant commercialisation and plagiarism till date.

- The state's initiative to promote Odia cinema as described can be summed up into three parts.

The setting up of: Odisha Film Development Corporation (OFDC) in 1976; Kalinga Studio in 1982; and the Biju Pattanaik Film and Television Institute of Odisha (BPFTIO) in 1998. Although significant in its own terms, these initiatives could only contribute to the film industry up to a limited extent. The industry almost on all counts failed in its responsibility to rely, outsource and collaborate with such public, institutional enterprises. Only the fulfilment or sincere pursuance of this possibility brings a glimmer of hope to the fading light of Odia Cinema, and its representation in India and beyond.

4.10: Check Your Progress

Q.1). Name the first film of Odisha.

_____

_____

_____

_____

Q.2). Discuss the problems faced by the regional language cinema.

_____

_____

_____

_____

Q.3). Write short notes on OFDC.

_____

_____

_____

_____

4.11: References

- The Cinema of Attractions: Early Film, Its Spectator and the Avant-Garde; Tom Gunning; Book- Early Cinema, Space, Frame, Narration (1990, British Film Institute), edited by Thomas Elsaesser.

- Essay- Studio; From- Erik Barnow and S. Krishnaswamy, 'Indian Film' (2nd Edition, Oxford University Press, 1982).

- Before Our Eyes, A Short History of India's Silent Cinema by Suresh Chabria. From- Light of Asia, Indian Silent Cinema; 1912-1934 (Revised and Expanded Edition). Edited by Suresh Chabria, New Delhi; Niyogi Books, 2013.

- Kartick Kumar Ghosh (1984); Odia Chalachitrara Itihas; Odisha Bookstore, Cuttack.

- Bhima Singh (2008); Odia Chalachitrara Angyanta Adhyaya; Seetaleswari Prakashani, Cuttack.

- Sambit Mishra (2016); Prasanga Chalachitra: Odisha state Bureau of Textbook preparation & Production, Pustak Bhavan, Bhubaneswar

- Encyclopedia of Indian Cinema; Ashish Rajadhyaksha, Paul Willemen; British Film Institute, 1994.

- Relevant official Government websites; FTII, OFDC, Kalinga Studio, Biju Pattanaik Film and Television Institute of Odisha (BPFTIO), NFDC.

Odisha State Open University, Sambalpur
www.osou.ac.in
e-mail: info@osou.ac.in