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ସମ୍ବଲପୁର, ଓଡ଼ିଶା

Odisha State Open University
Sambalpur, Odisha

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ODISHA STATE OPEN UNIVERSITY, SAMBALPUR

JOURNALISM AND MASS COMMUNICATION (JMC)

FILM STUDIES
Indian Cinema

Journalism and Mass Communication (JMC)

JMC-14

Block-02

Indian Cinema

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UNIT-1   INCEPTION OF INDIAN CINEMA

1.0: Unit Structure

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1.1: Learning Objectives

The objective of this unit is to

      a. Understand the contribution of pioneers like Hiralal Sen and Dadasaheb Phalke to Indian cinema.

      b. Understand Parsi films and their contribution to Indian cinema.

      c. Learn about impact of commercial theatre on Indian cinema.

1.2: Introduction

Learners as you have understood after going through the learning objectives, we will be discussing the two pioneers of Indian cinema, viz., Hiralal Sen and Dadasaheb Phalke. Also, we will be going through the early phase of Indian cinema and in doing so, we will be referring to the contribution of Parsi theatre and films on Indian cinema. Further we will also understand how commercial theatre shaped the Indian Cinema. Let us discuss one by one all these aspects of Indian Cinema.

1.3: Hiralal Sen: the pioneer

Hiralal Sen was the first Indian to make movies. Sen worked out of Calcutta and was the first to make documentaries and product commercials. His legacy has been lesser known but his contribution played a pivotal role in the inception of Indian cinema. He experimented with this new form and made fundamental contributions to it. It was considered spectacular in those days, in 1904, Sen placed the camera on top of the treasury building to film a public rally opposing Lord Curzon's plan to divide Bengal. According to many, this was the first political documentary in the country. Staying way ahead of his time, Sen filmed two product commercials where he chose lavish villas beside the river Hoogly as the film set. The high point of his career was the movie he made when George V came to India. He worked at a time when there were grave infrastructural challenges. In 1898, Star Theatre started screening movies and Hiralal Sen was deeply moved by the medium and decided it to be the medium of the future. As early as in 1904, Hiralal Sen came up with a full length black and white feature film, Alibaba and Forty Thieves. He also directed and produced a number of documentary short films. Notable among them, *A Panorama of Indian Scenes and Processions (B&W)* which was released in 1898, *A Marriage Ceremony at the Residence of Rajendra Mallick (B&W)* produced between 1902-1905, *A Marriage Ceremony at the Residence of Duli Chand Mullick(B&W)* produced between 1902-1905, *Coronation Durbar, Delhi (B&W)*produced in 1903, *Coronation Durbar, Calcutta (B&W)*produced in 1903, *Grand Patriotic Film (B&W)*, *Anti Partition Demonstration & Swadeshi Movement* released in 1905, *Tilak's Bathing in River Ganges (B&W)* produced in 1906, *Durbar (B&W)* in seven parts released in 1912, *Holy Bathing in Kumbba (B&W)*released in 1913 among others. He also had a few advertisement films to his credit. *Edward's Anti Malarial Specific (B&W)*, *Jabakusum Oil (B&W)* and *Sarsaperila (B&W),* all directed by Sen in 1905.

1.3.1. Early life

Hiralal Sen was born at the village Bogjury under Manikganj subdivision of Dacca District presently in Bangladesh. There is some confusion among researchers about his death of birth but many believe it to be 27th July 1869. His father, Chandra Mohan Sen, was an accomplished Lawyer. Hiralal was the eldest son of his father. Hiralal hailed from a very prosperous family. His early life was spent in the palatial house of his maternal uncle. At an early age, he showcased his creativity in painting and clay modelling. In his childhood,

Hiralal was calm and composed and appeared to many as a coward. However, he was good at studies and excellent at swimming. An early childhood experiment which Hiralal and Dinesh Chandra performed gave a glimpse of what is in store for the future years; it was playing with shadows. Hiralal and Dinesh Chandra made some paper models of Ram, Sita, Dasarath from the Ramayana. Those paper crafts were tied with a string and hung between two walls. In the evening after there was darkness a wet cloth was placed on the opposite wall. Lighting was arranged through a lantern from behind the models. This resulted in large shadows of the models. Two and fro motion of the lantern and moving the strings connected to the models resulted in some magic of shadows. Apart from his elementary learning, he also learnt Persian. During his stint in the Jagannath Collegiate School, he got interested in photography. He made a darkroom in his house and experimented with the form. Hiralal was awarded a gold medal in a photography competition organized by Borne and Shephard. Hiralal got admitted to Duff College but could not continue with his degree and started practicing photography seriously. He started his business of photography under the firm name 'H.L. Sen and Brothers'. In between 1887 and 1898, he took part in the All India Photography Competition and stood first, seven times. In 1898, he also got the first prize in the photography competition organised by Industrial and Art Exhibition. He also took a keen interest in drawing portraits from photographs. As it is known from Dr. Dinesh Chandra Sen's account of Hiralal, he was the first person who imported films for the exhibition of bioscope under his company name, Royal Bioscope Company. Thus his journey of bioscope started.

1.3.2. Hiralal's tryst with films

Readers let us find out the encounter of Hiralal Sen with films and how it got shaped in the future. Hiralal was a master of photography and this translated into his excellence while shooting some indigenous items of bioscope. He learnt with diligence the literature about photography and bioscope of England and America. He spent a huge sum in this pursuit. Apart from his photography studio in Calcutta he also had a studio at his native place, Bogjury. Apart from his passion for photography, Sen was a regular visitor to different stages of North Kolkata. He had a deep liking for dramas, stages and actors, actresses. With the arrival of the 'bioscope' or cinematograph in Kolkata, Sen got attracted to this new medium. After much perseverance, he placed an order for Movie Equipment from London. He also ordered for Gerier's Lime Light because of unavailability of electricity in many places of Kolkata.

All these procurements culminated into the first exhibition of bioscope at Classic Theatre in 1898. The success of this exhibition resulted in the establishment of Hiralal Sen's own company, Royal Bioscope Company. Father Laffont, a Professor of Physics at St. Xavier's College imparted crucial support to Sen in his endeavour and provided necessary guidance in correcting the defect of the movie equipment. The initial success at the Classic Theatre resulted in seven more shows between November-December. Hiralal was not complacent with bioscope only and wanted to make his foray into films. However, he didn't have a movie camera at that time and didn't know its operation also. He took a camera from Pathe Frere Company on loan and shot from experimental shorts. Finally, in 1900, he bought a camera and other accessories. Hiralal learnt the rudiments of film making while being one of the assistants of the crew members of the Pathe Company to shoot some topical and other shorts in Kolkata. Sen filmed two trick films with the imported camera that he bought. His Royal Bioscope Company started regular commercial exhibition at the Classic Theatre from 1st December 1900. He got the required confidence by the end of 1900 to shoot scenes from Drama or happenings around him independently. He went on to shoot actual scenes from plays staged at the Classic Theatre. Always searching for excellence, Hiralal concentrated on improving the technical aspects of the motion picture. According to a report published in the 'Hindu Patriot' he was successful in obviating the vibration of the picture on the screen. By the end of 1902, Royal Bioscope imported new camera, projector and other accessories. With the help of the newly imported camera, he filmed the second edition of *Alibaba, Maner Matan and Sonar Swapan*. In both the films *'Alibaba'* and *'Maner Matan'* there were a number of innovations like close-ups, pannings, tilts, etc. Hiralal could successfully use electricity in place of the limelight in the operation of the projector and used a big screen for viewing. In 1904, Sen came up with the full-length movie, *'Alibaba and Forty Thieves'*. This was India's first full-length movie. However, with dwindling fortunes soon after, Hiralal started facing tough competition from other emerging companies. In 1910, a series of setbacks hit the Royal Bioscope Company. The company got divided between him and his brother.

Readers as we have learnt how prolific and enthusiastic Hiralal Sen was when he was experimenting with a new medium called cinema. His achievements are not open to scrutiny as none of his films survived. His bankruptcy in 1913, followed by a devastating fire that destroyed everything in 1917 drew a curtain to all his exploits. Whatever evidence remains suggests that Sen was making several genres from the very beginning.

1.4: Dada Saheb Phalke: the father of Indian Cinema

Let us now discuss the contributions of Dada Saheb Phalke to Indian Cinema. Indian Cinema is so indebted to his contributions that he is considered as the Father of Indian Cinema. Dada Saheb Phalke screened India's first silent feature film, Raja Harishchandra on May 3, 1913. Phalke in his childhood displayed skills in painting, acting in plays and performing magic. This was the time (1896) when Lumiere Brothers arrived in Bombay, to exhibit their first ever motion picture at Hotel Watson in Esplanade, Bombay.

Phalke joined the Governmental Archeological Department as a draughtsman and a photographer. This helped in sharpening the skills. He set up a partnership based engraving and printing business. He got an opportunity to sail to Germany in 1909 to procure machinery for three-colour printing. In 1910, Phalke saw the film, Life of Christ and was deeply moved. This film acted as a catalyst towards his interest in film making. His sole aim was to produce a mythological Indian film of repute. Fighting with economic uncertainty, Phalke pledged his insurance policy and raised a loan of Rs. 10,000 to sail to London. There he procured one of the best cameras of that time, Williamson. After returning to the country, he shot a few hundred feet of film where his wife and children acted. He showed his film to his financers who agreed to finance him against proper security. His wife offered her ornaments as security. The first silent film came up in 1913 under the banner Phalke Films. He produced three more mythological films, *Mohini Bhasmasur* (1913), *Satyavan Savitri*(1914), and *Lanka Dahan* (1917). According to Binford (1989), Phalke explored the cultural roots of the nation while using western techniques. There was a strong focus on Indian themes and traditional values.

1.4.1: DADA SAHEB PHALKE'S FILMIC JOURNEY

Raja Harishchandra was released at the Coronation Cinema on May 3, 1913. Having 90 minute run time, it was 3700 feet long film. After the sustained effort, Phalke was able to publicize the film and it started making business. In no time it turned out to be very successful. Indians liked their own age-old tradition and beliefs being portrayed on screen. Not only Phalke emerged as a successful filmmaker but also came up as a skilful marketing strategist. *Mohini Bhasmasur*, his next venture, etched a special place in history. In this film for the first time, two actresses were introduced. Earlier it was impossible to feature women in films. He made another trip to England and screened three of his plays. His work got wide appreciation. His path-breaking next venture, *Lanka Dahan* was a huge commercial success. It achieved a new milestone and paved the way for a group of millionaires to forge a

partnership with Phalke and come up with a new company under the banner 'Hindustan Film Co. & Works'. Under this banner, he produced *Krishna Janma*. This was followed by *Kaliya Mardan*. In this film, his daughter, Mandakini, acted as young Krishna and became the first female child star of the Indian screen. Unfortunately, there was a rift between Phalke and other partners of the Hindustan Film Company and Phalke went into a self-imposed exile in Benaras. However, both sides buried their differences and Phalke rejoined the company. After this, Phalke came up with a huge number of films. Some of the notable films include *Rajarshi Ambarish (1922), Guru Dronacharya, Ashwathama, Babruwahan, Buddha Dev, Jarasandh Vadha, Mahananda (all 1923), Municipal Nivadnuk, Shivajichi Agrahun Sutaka, Vinchavacha Dansh (all 1924), Hedimbe Bakasur Vadh, Satyabhama, Symantaka Mani (all 1925), Balaji Nimbalkar, Bhakta Prahalad, Keechak Vadh, Sant Eknath (all 1926), Bhakta Sudama, Draupadi Vastraharan, Hanuman Janam, Nal Damyanti, Rukmangad Mohini, Rukmini Haran (all 1927), Bhakta Damaji, Parashuram, Shri Krishna Shishtai (all 1928), Bolti Tapeli, Chandrahasa, Kacha Devayani, Malvikagnimitra, Sant Meerabai, Vasantsena (all 1929) and Setu-Bandhan (1932)*.

The only talkie directed by Dadasaheb Phalke was *Gangavataran*. After that, he didn't involve himself with film production. He came up with some principles of film production in the meeting at the 'Chamber of Films' in Madras. He was of the opinion that a western style razzmatazz should not be created in Indian social movies which are inconsistent with the countries culture. He was against the comparison of Indian artistes with their American counterparts while considering payment. The comparison should be on merit and not on financial matters.

Phalke was of the opinion that the Indian film industry lacked technique and artistic merit. Good acting and photography were also lacking. His first love was mythical movies though he was keen to produce more educational, moral, instructive, magical and travel-related films. He had the vision of taking films to rural India. He had the vision of using films for education and upliftment of the rural masses.

1.5: Parsi Films

Let us proceed to discuss about the Parsi Films. Parsi films played a significant role in the early stages of Indian cinema. The acting style was greatly influenced by Parsi theatre.

The first Indian talkie, '*Alam Ara*' in 1931 was made by a Parsi, Ardeshir Irani. Irani was imbued by Universal Picture's *Show Boat* and wanted to make India's own talking-singing film. The commercial success of Phalke's *Krishna Janam* and *Kaliya Mardan* inspired Irani to try his hand in film production. He came up with the Star Films Limited production company in 1920 with Bhogilal Dave. Star Films churned out some of the blockbusters. In 1925, Irani set up the Majestic Films. This was followed by the Imperial Film Company in 1926. Alam Ara was produced under the banner of the Imperial Film Company. *Alam Ara* was a big commercial success. Ardeshir Irani also made the first ever Indian colour film, '*Kisan Kanya*' and the first-ever Parsi talkie, *Dukhtar-i-Lor*. The Madan Theatres narrowly missed the opportunity of making history and just after Irani's talkie followed it up with six talkies produced in the same year. J.J. Madan's film,*Shirin Farad*, based on a Persian love story was a big commercial success. Madan Theatre had been producing films from the beginning of the century. Jamshedji Framji Madan made a series of short films for his Elphinstone Bioscope Company, Calcutta, and came up with a new avatar, Madan Theatres in 1918. He was the first to build a cinema house in Calcutta. Elphinstone Bioscope came up with a number of films around 1905 which included the Opening and Closing of the Howrah Bridge, 55 Bathing Ghat of Howrah, Goat Sacrifice at Kalighat (a famousCalcutta temple), Grand Pareshnath Procession, Grand Masonic Procession and Dancing of Indian Nautch Girls. Madan's first feature film *Satyawadi Raja Harishchandra* released in Calcutta in 1917. There was the influence of Phalke's *Harischandra* behind this production. *Bilwamangal*, released in 1919 was the first Bengali film. In 1925 and 1926, all Bengali films made were Madan's productions. Across the country, they owned about one hundred and seventy-two theatres.

1.5.1. Arrival of talkies and paradigm shift in parsi films

In the 1930s, with the coming of talking, singing, dancing films, the Madan's company started losing control. The coming of the sound in films led to a drastic change in the structure of the studios in Calcutta and Bombay. Trained technicians, writers, musicians and actors with theatre background got prominence in the changed scenario. Music started gaining central importance. The coming of sound in films led to theatrical idioms being used in talkies and under the influence of Parsi theatre, filmized plays were produced and there were elements of oriental and mythological subjects and costumes. Parsi plays influenced the initial format of the progression of the narrative through songs and dances.

Notable playwrights of the Parsi theatre like Aga Hashar Kashmiri, Betab, Abbasali, Radhe Shyam Kathavachak, Munshi Dil, Munshi Nazan, Munshi Nazar, Munshi Farog, Hakim

Ahmed Suja, Gaurishankar Akhtar and Joseph David were active in the early talkie period. The films had the theatre tradition of the music composer setting the tune of the song based on which lyricist wrote the words. There was also a dance master in the films, a tradition which had Parsi theatre influence. The influence of Parsi theatre was also palpable in the dialogues of the films. The language had theatrical poetic couplets. Sohrab Modi was one of the earliest Parsi actors who came from the stage to the screen and went on to produce and direct films. He built his own studio, Minerva Movietone and some of his notable films were *Pukar* (1939), *Sikandar* (1941), *Prithvi Vallab* (1943), *Sheesh Mahal* (1950), *Jhansi Ki Rani* (1953), *Mirza Ghalib* (1954), *Kundan* (1955), and *Raj Hathh* (1956). In the 1930s, another Parsi named J. B. H. Wadia entered the film industry. He had a flair for scripting film stories and soon he joined hands with his brother Homi Wadia to set up their film production unit in 1933 called Wadia Movietone. Wadia brothers started making action movies which were called 'stunt movies'. They introduced an Australian girl, Mary Evans, known for her breathtaking stunts to the Indian screen. They renamed her Nadia. Some of the well-known films where she acted were *Hunterwali, Diamond Queen* and *Miss Frontier Mail* among many others. In the 1950s and 1960s, Aspi Irani, a filmmaker of Parsi origin produced and directed many films. Some of his well-known films include *Oomar Qaid, Shirin Farhad, Smuggler*, and *Garam Masala*. In the 1940s and 1950s, Faredoon A. Irani was a well-known cinematographer of the film industry.

1.6: Impact of commercial theatre on Cinema

Let us now discuss the impact of commercial theatre on cinema. Different theatre genres have influenced films over a period of time worldwide. Nineteenth-century theatrical genres like melodrama and vaudeville had an impact on many popular American film genres. There have been a number of directors, actors, writers who have gone from stage to films. D.W.Griffith started as a stage actor and playwright and went on to become a movie director. Before making films, Sergei Eisenstein directed plays and designed scenery. Well known movie actors like Buster Keaton and Jackie Chan got training in popular theatre forms and incorporated those in their acting on the screen (Szeto, 2014). Cinema was highly influenced by the pictorial, spectacular tradition of the theatre in the 1910s to establish a model for feature filmmaking. Pudovkin and Ritcher opined that as soon as the film turned to fiction it took theatre as its model. Theatre historians have strongly argued for continuity between theatre and early cinema.

1.6.1: Early theatre

Before proceeding on to see the influence of commercial theatre on Indian films in the early phase, let us underline the influence on the western films. Commercial Theatre is guided by the box office returns. That is, however, not the case with not-for-profit theatre. In the western world, theatre emerged in Athens in ancient Greece. The earliest recorded theatrical performance took place in three of the public festivals devoted to god Dionysus. A great deal of understanding about early Greek theatre can be availed from The Poetics by Artistotle. According to him, tragedy emerged from dithyramb, a ritual of rural origin, where fifty priests dressed in goatskins danced around a large phallus erected in the middle of the circle and chanted odes to the god Dionysus. Comedy also emerged from a form of phallic songs which were prevalent in some of the cities. Starting from the 5th century BC Greek drama had two dissimilar forms: the popular comedy form and the tetralogy or the four-play sequence. The plays, about which information can be accessed from the middle of the 5th century, had a technical arrangement of three tragedies which were independent of each other in plot or theme or loosely associated. While Greek theatre achieved in the hands of Thespis, Aeschylus, Sophocles and Euripides, the Romans took into the next level of sophistication. The early Roman tragedies and comedies were of Livius Andronicus. The works of Lucius Annaeus Seneca survived and gave an insight into 'fabula crepidata' (tragedies based on Greek write-ups). The Roman comedies which survived over time are mostly 'fabula palliata'(comedies with Greek matter). This form travelled to Italy and underwent important changes. Two major writers of Roman comedy Titus Maccius Plautus and Publius Terentius were deeply influenced by this form.

It is for the benefit of the readers to take the account of the influence of commercial theatre on Indian films. Early western theatre became relevant in India because the modern Indian theatre was influenced by western forms. According to Singh (2013) theatre in Bengal in the middle of the 19th century was influenced by modern European drama as well as Sanskrit drama. The urban drama that emerged was influenced by Anglo –European traditions. In the latter half of the nineteenth century, the style of drama became western adopting the conventions of the proscenium, footlights, drop curtain and prompting from behind. Dharwadker (2018) opines that in the 1870s, theatre in both Calcutta and Bombay incorporated many of the institutional features of European theatre. Enclosed theatre buildings, darkened auditoriums, proscenium stages, painted scenery, props and mechanical stage apparatus.

1.6.2. Parsi theatre in India and its influence on cinema

Parsi theatre had a very important role in the birth of modern Indian theatre. Influenced by western theatre, they introduced various European themes on to the Indian stage. While early Parsi theatre was driven by the spirit of cultural philanthropy, 1870 onwards, it became thoroughly professional and commercial. Most of the plays had some shared characteristics like melodramatic and sensational plots, song and dance sequences, spectacle and display of technology. Most followed the repertory system and painted curtain.

Parsi theatres were the first commercial theatre to be introduced in India and they introduced a new way of presenting a play on stage. Proscenium theatre and Bollywood movies gradually developed from Parsi theatre. According to Tata (2015) Shakespearean plays were adapted to suit Indian standards by the Parsi community in India. These plays were full of songs and dances. These plays were the precursors to the masala movies of Bollywood. The larger than life depiction of the world in Bollywood movies have come from Parsi theatre. The silent movies of the 1900s adapted costumes, sets and gestures from the stage. Parsi theatre had a deep influence on Indian cinema on a number of areas like music, style, personnel and language. Notable Parsis like Madan brothers of Calcutta, Ardeshir Irani of Imperial Film, Sohrab Modi of Minerva Movietone and the Wadia brothers of Wadia Movietone were important personalities of early cinema. Notable Parsi playwrights like Aga Hashr Kashmiri, Narayan Prasad Betaab and Radheshyam Kathavachak started writing for cinema. In the mythological films, special effects of Parsi theatre like flying gods were introduced in cinema as well through techniques like double exposure and trick photography.

1.7: Unit Summary

Learners let us recollect what we have discussed so far. Indian cinema owes a lot to masters like Hiralal Sen and Dadasaheb Phalke. Their experimentations with the earlier form of film making paved the way for the country's cinema to take a robust shape as it is presently. Hiralal Sen made his foray into feature films, documentary films and advertisement films. He brought the skills of photography to film making. Dada Saheb Phalke used western techniques to showcase the cultural roots of the nation. His exploration of mythological themes led to the awakening among countrymen about their rich cultural tradition. We also discussed about the contribution of Parsi cinema. Parsi cinema had a lot to contribute to Indian film making. It was not only Parsi cinema but also a Parsi commercial theatre that influenced Indian cinema. Starting from the style of acting to music, personnel and language;

Parsi cinema and theatre had a lasting impact. Further Indian theatre has a rich history which dates back to ancient times; however, it was not commercial. The colonial rule in this country led to the western formats of theatre to be introduced to the Indian stage. Introduction of commercial theatre led to some changes in the form and content and this later influenced film making. In the post-Independence era, independent and indigenous trends emerged in Indian film and theatre. Nevertheless, there were some deep-rooted changes in the structure which continued and shaped the cinema of future years.

1.8: Check Your Progress

1. Discuss the contribution of Hiralal Sen to early Indian cinema.

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2. Discuss how Dadasaheb Phalke portrayed Indian culture and tradition through films.

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3. Explain how Parsi films influenced Indian film making.

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4. Discuss the various elements of commercial theatre that have shaped Indian films.

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UNIT-2   POST-COLONIAL INDIAN CINEMA

2.0: Unit Structure

2.1: Learning Objectives

After completion of this unit, the students will be able to:

- Describe prominent personalities of Post-colonial Indian Cinema.

- Understand the development of commercial Indian Cinema and star system in the Bollywood industry.

- Describe the Indian New Wave and different Indian New Wave Directors.

- Gain knowledge about Film Movements in India.

2.2: Introduction

This unit is an introduction to the prominent personalities of Post-colonial Indian Cinema. While studying the content of the course material the students will get to know about the great filmmakers of India like Satyajit Ray, V. Shantaram and Bimal Roy. These directors gained international recognition and even today they are remembered as one of the world's finest directors of all time. Every cinema lover knows these directors for their creative work in Indian film industry. The style and content of their film will also be discussed in this course study.

We will also discuss on the films that gave them worldwide fame. The students will also get to know about the myriad of awards these filmmakers got not only in India but around the world. The focus of this reading material will also be on understanding the commercial Indian Cinema and star system in brief. When we discuss about Bollywood star system the first few names that comes to our mind are Rajesh Khanna, Rajendra Kumar, Amitabh Bachchan, Rishi Kapoor, Dev Anand, Shah Rukh Khan, Salman Khan and Aamir Khan. We will be discussing about these actors of different eras and their famous movies that made them superstars of Bollywood. The course offers students a thorough knowledge about the Indian New Wave of cinema. We will also discuss about the contributions of prominent Indian New Wave Directors like Adoor Gopalakrishnan, G.Aravindan, Ritwik Ghatak and Shyam Benegal in brief. Various Film Movements in India will also be discussed towards the end of the course study.

2.3: Post-colonial Indian cinema

Post-colonial cinema is largely attributed to the cinema which was made in the respective countries in the post World War II scenario when those countries got independence from the colonial powers. The third world countries mostly got independence from British rule and started to address the issues and conditions of their country in the post-independence scenario. The literature developed in this era is known as post-colonial literature. And the cinema also attempted to redefine the medium going by this development and hence referred to as post-colonial cinema. During this time many film directors came forth to redefine cinema but three prominent persons contributed a lot who were Satyajit Ray, V. Shantaram and Bimal Roy. Let us discuss these cinematic personalities one by one.

2.3.1: Satyajit Ray

Satyajit Ray was India's first filmmaker to gain international recognition as a master of the medium, and today he continues to be regarded as one of the world's finest directors of all time. Ray was born on May 2, 1921 in Calcutta, India. Satyajit Ray, an unparalleled genius has faced a lot of difficulties in his life. Ray lost his father when he was only 2 years old. He was looked after by his mother. He got a job in an advertising agency and became its art director within few years. He has also worked for a publishing house as a commercial illustrator. Andrew Robinson, in his book, *Satyajit Ray: The Inner Eye,* have portrayed the complete life history and his contribution to cinema. First compared with Robert Flaherty for his lyrical use of nature and locations, Ray initially experimented with neo-realist film

movement and hence the outcome was Pather Panchali.Starting with Pather Panchali, which won an award at the Cannes Film Festival and established Ray as a director of international stature, Ray made such all-time classics as Aparijito, Apur Sansar, Charulata, Devi, Ashani Sanket, Kanchanjungha, Aranyer Din Ratri, Ghare Baire and Agantuk.

He is the first Indian to receive an Honorary Academy Award in 1992 and got the highest civilian award of France. In the following table his accolades and recognition are put for your reference.

S. No.	YEAR	NAME OF FILM	MAJOR AWARDS
1.	1955	Pather Panchali	President's Gold and Silver Medals, India 1955
			Best Human Document Award at the Cannes Film Festival, 1956
2.	1957	Aparajito	Golden Lion of St Mark, Cinema Nuovo and Critics'Award, Venice, 1957
3.	1959	Apur Sansar	President's Gold Medal, India, 1959
4.	1960	Devi	President's Gold Medal, India, 1960
5.	1961	Teen Kanya	Golden Boomerang, Melbourne, 1962 (Samapti and The Postmaster)
			Selznick Golden Laurel Award, Berlin, 1963
6.	1961	Rabindranath Tagore	President's Gold Medal, India, 1961
			Golden Seal, Locarno, 1961
7.	1963	Mahanagar	The Silver Bear for Best Direction at the Berlin Film Festival, 1964
8.	1964	Charulata	President's Gold Medal, India, 1964
			The Silver Bear for Best Direction at the Berlin Film Festival, 1965
9.	1966	Nayak	Critics' Prize and Special Jury Award, Berlin, 1966
10.	1969	Goupi Gyne and Bagha Byne	President's Gold and Silver Medals, India

11.	1971	Seemabaddha	President's Gold Medal, India, 1972
12.	1972	The Inner Eye	Prime Minister's Gold Medal, India, 1974
13.	1973	Ashani Sanket	Prime Minister's Gold Medal, India, 1973
			The Golden Bear at the Berlin Film Festival, 1973
			Golden Hugo, Chicago, 1974
14.	1977	Shatranj Ke Khilari	Best Feature Film in Hindi, India
15.	1978	Joi Baba Felunath	Best Children's Film, India
16.	1982	Sadgati	Special Jury Award, India
17.	1991	Agantuk	Prime Minister's Gold Medal, India
			Best Direction, India

Other Awards for Contribution to Cinema

Special Award, Berlin Film Festival, 1978

Special Award, Moscow Film Festival, 1979

'Hommage A Satyajit Ray', Cannes Film Festival, 1982

Special Golden Lion of St. Mark, Venice Film Festival, 1982

Oscar for Lifetime Achievement,1992

Table 1: List of Awards of Satyajit Ray

2.3.2: V. Shantaram

V. Shantaram was born on November 18, 1901 in a Marathi Jain family in Kolhapur in Maharashtra. According to The News Minute, he started acting at the age of 20 in a silent film. Shantaram not only continued acting but also went into film-making.He made his mark in acting, producing-directing, scripting Marathi and later Hindi films. Over the years, he acted in films like 'Surekha Haran' (1921), 'Sinhagad' (1923), 'Savkari Pash'(1925), 'Parchhain' (1952), 'Stree' (1961), besides the globally-acclaimed 'Do Aankhe Bara Haath' (1957) and 'Dr. Kotnis Ki Amar Kahani' (1946) -- the latter is considered as a tribute to Indo-Chinese friendship. Other major films included 'Duniya Na Mane' (1937), 'Padosi' (Marathi-

Hindi, 1941), 'Dahej' (1950), 'Amar Bhopali' (1951), 'Jhanak Jhanak Payal Baaje' (1955), 'Pinjra' (Marathi-Hindi, 1972/1973) among others.Shantaram made films woven around such powerful themes, interspersed with good acting and music, through the Prabhat Films which he founded in 1929 in Kolhapur, and later through the Rajkamal Kalamandir.He was among the earliest to realise the power of the film medium to convey social messages effectively which he utilised to the hilt. Shantaram's films tackled wide-ranging subjects like the rigid caste system, dowry menace, communal harmony, socio-economic divides, gaps between the rich-poor, all of which are still relevant today.

In his sterling career spanning nearly six decades, Shantaram was involved with more than 55 films, several of them top blockbusters of that era and bagging some of the topmost honours and accolades. He was conferred the coveted Dadasaheb Phalke Award in 1985 and in 1992, the country's second highest civilian honour, Padma Vibhushan, posthumously.He passed away in Mumbai on October 30, 1990, aged 88.

Later, the central and state government instituted the 'V. Shantaram Award', besides other awards in his name by various organisations to honour people excelling in different branches of filmmaking.

2.3.3: Bimal Roy

Bimal Roy was born into an old landholding family in former East Bengal, (Bangladesh). According to the Bimal Roy Memorial, Roy's directorial debut, *Udayer Pathey* (1944), took a strong position against class discrimination. The film is a celluloid masterpiece for Bengali viewers, having broken new ground in sophisticated camerawork/ treatment, non-theatrical acting and box office records. *Do Bigha Zamin* has the additional distinction of being one of the first Indian films to win awards and accolades: in China, UK, Karlovi Vary, Cannes, USSR, Venice and Melbourne. Apart from that he has got national film award for *Do Bigha Zameen* and numerous Filmfare awards for his films, *Bandini, Sujata, Madhumati Parakh* and others.

With each film he made – Sarat Chandra's charming '*Parineeta*', the poignant '*Devdas*', the lyrical '*Sujata'*, or the stunning '*Madhumati*' – Bimal Roy became a name synonymous with great cinema craft, accepted not only in the cities, but in the rural districts around the country. He was a legend in his lifetime.Bimal Roy, the 'Silent Master of Indian Cinema', ushered in the golden age of Indian Cinema in the 1940's.

A socially committed director, his films had the power to inspire and move audiences. '*Do Bigha Zameen'* is an eloquent portrait of displaced peasants, while '*Sujata'* took up the ever-burning issue of caste struggle. Bimal Roy passed away at the age of 55, leaving behind an unmatched and unequalled cinematic legacy that is India's proud, national heritage.

2.4: Bollywood

Let us now discuss the development of Hindi Film Industry of India popularly known as Bollywood. Although the leading artistes of Indian Film Industry refrain from using the term Bollywood imitating Hollywood but this term is mostly used to refer to the Hindi films of Mumbai (Bombay). After the initial experimentation as a medium of storytelling and further art cinema, the films took the shape of a industry where two important aspects arises one is Commercial Indian cinema and the other thing is related to it only, the Star System which sustained this industries commercial impact on the masses. Let us discuss both the phenomenon.

2.4.1: Commercial Indian Cinema

Commercial cinema normally focuses on the entertainment of audience. It is the most popular form of cinema that is being watched by the Indian audience. Not only this, the Indian audience love to follow the upcoming commercial movies, characters role, movie teasers and trailers. The fundamental components that grab the audience's attention in commercial cinema are the action sequences, music, romance, comedy, thrill etc. Commercial cinemas are not only loved in Hindi language but it has gained its popularity in different other regional languages. If we talk about different eras, earlier the producers were given more importance but today the actors are having thousands of followers and have achieved a superior position in film industry. The main aim of commercial cinema is profit making and making the movie more entertaining.

As per the module, Actresses and Stardom, on ePG Pathshala if we compare today's scenario with the earlier times we will observe many differences between the two. Earlier female actors were not getting much of the central roles except in few movies like *Acchut Kanya, Duniya Na Mane, Bandini, Mother India,* etc. Although there were some female actors making their space in the male dominated industry, it was ruled by male stars of the ilk of K. L. Saigal, Dilip Kumar, Rajendra Kumar, Rajesh Khanna (first Superstar), Guru Dutt, Ashok

Kumar, Amitabh Bachchan, etc. But the real zenith of male actor's dominion in the industry came with the arrival of the **Khan-trio** in the late 1980s and early 1990s. Khan trio refers to Aamir Khan, Salman Khan, and Shahrukh Khan, who dictated the film industry on their own terms.

Comparing the two scenarios of film industry we will find that either it is male actor or female actor, the popularity of film actors is reaching heights irrespective of their gender. Now actresses like Deepika Padukone, Vidya Balan, Priyanka Chopra, Kangana Ranaut, Alia Bhatt play lead character in the movie. Today, female actresses have been considered as superstars and Deepika Padukone is the best example of it. Deepika Padukone has gained popularity at a very higher level and today she is considered as one of the superstars of Bollywood.

This adds to the commercial aspect of cinema and now the success of a film is measured in terms of profit it makes at Box Office in 100 crores. It is referred to as 100 Crore Club which is the benchmark of success of a film at present. Many films like 3 Idiots, Baahubali and Dabbang are the most successful films of Bollywood.

2.4.2: Star System

The increasing competition from Hollywood and the internet including social media platforms has provided a prominent space for Bollywood star system. Whenever we talk about Bollywood, the first thing that comes to our mind is the image of famous Bollywood superstars that are not only popular in India but around the world.

Let's now discuss about star system. But before that it is important to understand what a star is? According to Richard Dyer, a Star is an image, not a real person that is constructed (as any other aspect of fiction is) out of a range of materials (e.g. advertising magazines, films and music, etc.). With stars, the terms involved are essentially images. 'Image' here means a complex configuration of visual, verbal and aural signs. This configuration may constitute the general image of stardom or of a particular star. It is manifest not only in films but all kinds of media texts. An image (idea) by which an artiste is known with particular reference to films and is sold to the audience is known as Star and the kind of celebrity status those Stars enjoy is known as Stardom. This whole process of development of a star image in the film industry through different media texts comes under the purview of Star System where images are constructed and sold.

If we discuss about the present scenario of Star system, we will come across the blind belief on stars. It is affecting the market for selling of products and services. The Bollywood stars are considered as the most reliable one for consumer behaviour. Ads done by actors like Aamir Khan, Salman Khan, Shahrukh Khan, Amitabh Bachchan, Akshay Kumar, Deepika Padukone, Priyanka Chopra, Kangana Ranaut, Alia Bhatt totally effect the sale of the product. Audiences are so crazy about stars that they jump to buy the same brands. The image of the stars plays a very important role in their movie business too. Audience love to watch movies of film stars whom they follow. Fans even follow their lifestyle, looks, brands, hairstyle, dressing sense, etc. We can say that this emerging trend of star system have an immense effect in the daily lives.

2.5: Indian New wave Cinema

Let us now proceed to discuss the Indian New Wave Cinema or parallel cinema. In contrast to the Bollywood's commercial cinema, it is more focussed on the realism. In recent times films like Water, Fire, Miss Lovely, Village Rockstar, Anarkali of Ara and many other movies have won many accolades in different parts of the world. But majority of Indian audience love to go for commercial cinema only because they stress more on entertainment, action sequences, thrill, romance and music and to live a life of escapism.

Mrinal Sen is considered as the pioneer of 'New Wave' Cinema. He believed that cinema is not merely a medium of entertainment but could be used to enlighten and educate the masses. 'Indian Art Cinema' or 'New Indian Cinema' or 'the Indian New Wave' is based on the art films and are different from the commercial movies. The best known directors of New Wave cinema are Bimal Roy, Ritwik Ghatak, Satyajit Ray, Shyam Benegal, Adoor Gopalakrishnan, G. Aravindan, etc. In this discussion we will be pointing out some of the prominent Indian New Wave directors and their contribution to the Indian Cinema in brief.

2.6: Indian New wave Directors

Let us discuss about the three prominent directors of Indian New Wave, Adoor Gopalakrishnan, G. Aravindan and Ritwik Ghatak.

2.6.1: Adoor Gopalakrishnan

Adoor Gopalakrishnan was born in Kerala, India in 1941 into a family that was into Kathakali and other classical performing arts. Gopalakrishnan made his debut film, *'Swayamavaram'* in 1972 which marked the beginning of a new era in Malayalam

cinema. He has won the British Film Institute Award (BFI) for *'Elippathayam'* (Rat-trap) for the most original and imaginative film of 1982. He was awarded the International Film Critics Prize six times successively. In recognition of his contribution to cinema, the French government has honoured him with the title, *Commander of the Order of Arts & Letters* (2004). In the year 2005, he received India's highest honour *Dada Sahab Phalke Award*. He was chosen for the top civilian recognition, *Padma Vibhushan* in 2006.

S.No.	Name of the Film	Year
1	Swayamvaram (One's Own Choice)	1972
2	Kodiyettam	1977
3	Elippathayam	1981
4	Mukhamukham	1984
5	Anantaram	1987
6	Mathilukal	1990
7	Vidheyan (The Servile)	1993
8	Kathapurushan (The Man of the Story)	1995
9	Nizhalkuthu	2002
10	Naalu Pennungal (Four Women)	2007
11	Oru Pennum Randaanum (A Climate for Crime)	2008
12	Pinneyum	2016

Table 2: Filmography of Adoor Gopalakrishnan

2.6.2: Govindan Aravindan

Govindan Aravindan left behind a legacy of 11 feature films and several documentaries. He has produced one of the longest-running commentaries on contemporary society in Kerala through his weekly cartoon page, which ran from 1961 to the early 1970s. His theatre productions revived the 'original (*thanathu*) Malayalam' theatre and left a deep impression on Malayali cultural consciousness. Aravindan is remembered for his contributions to good films, art house films and also celebrated as a multi-faceted creative genius in Kerala. (Sahapedia)

Aravindan's first film, *Uttarayanam* (The Throne of Capricorn, 1974), like many of his later films, was an extension of his long-running cartoon series *Cheriya Manushyarum Valiya Lokavum* (Small Men and the Big World, 1963-71). The series was a commentary on the contemporary realities of Kerala at the time. The cartoonist in him entertained a generation in Kerala which, when considered along with his films, evoked a philosopher and a mystic humanist.

S.No.	Name of the Film	Year
1	Uttarayanam	1974
2	Esthappan	1980
3	Pokkuveyil	1981
4	Chidambaram	1985
5	Oridathu	1986
6	Marattam	1988
7	Vasthuhara	1991

Table 3: Filmography of Govindan Aravindan

2.6.3: Ritwik Ghatak

Ritwik Ghatak, a Bengali filmmaker, was born in Dhaka in 1925, and lived in East Bengal (present-day Bangladesh) throughout his adolescence. As per 'Jump Cut', A Review of Contemporary Media and according to Senses of Cinema, Ghatak wrote, performed in, directed and produced numerous plays on the stage and in the streets for the Indian People's Theatre Association (IPTA). His significant influence with IPTA is evidenced by his play *Dalil* (*Document*). It was voted, best production of the IPTA-All India conference in Bombay in 1953. He formed his own theatre group, Group Theatre, following differences with IPTA, staging a play called *Sei Meye (That Woman)* in 1969 with the patients in the mental asylum where he resided for some time. His film *Komal Gandhar* (*The Gandhar Sublime* or *E-Flat*, 1961) is about this split within the IPTA in Bengal, during the early years after Partition, and opens with a theatre performance of Ghatak's *Dalil,* featuring many celebrated veteran IPTA actors.

As per 'Jump Cut', Ghatak was an important actor and commentator upon Bengali culture. His films represent an influential and decidedly unique viewpoint of post-Independence Bengal. Unique, because in his films he pointedly explored the fallout of the 1947 Partition of

India on Bengali society, and influential, because his films set a standard for newly-emerging "alternative" or "parallel" cinema directors — in contrast to those directors who opted for the hegemonic "Bollywood" or Bombay style(s) of Indian cinema

S.No.	Name of the Film	Year
1	Nagarik	1952
2	Ajantrik	1958
3	Bari Theke Paliye	1958
4	Meghe Dhaka Tara	1960
5	Komal Gandhar	1961
6	Subarnarekha	1962
7	Titash Ekti Nadir Naam	1973
8	Jukti Takko Aar Gappo	1974

Table 4: Filmography of Ritwik Ghatak

2.6.4: Shyam Benegal

Shyam Benegal was born on December 14, 1934. Benegal is a popular director and producer. Shyam Benegal gave many significant films in the history of Indian Cinema. He is considered a living legend and as one of stalwarts of art cinemas.

The filmography of Shyam Benegal is put below:

S.No.	Name of the Film	Year
1	Ankur	1974
2	Charandas Chor	1975
3	Nishant	1975
4	Manthan	1976
5	Bhumika	1977
6	Kondura	1978
7	Junoon	1978
8	Anugraham	1978
9	Kalyug	1981

10	Arohan	1982
11	Mandi	1983
12	Trikaal	1985
13	Susman	1987
14	Antarnaad	1991
15	Suraj Ka Satvan Ghoda	1993
16	Mammo	1994
17	Sardari Begum	1996
18	The Making of the Mahatma	1996
19	Samar	1999
20	Hari-Bhari	2000
21	Zubeidaa	2001
22	Netaji Subhas Chandra Bose: The Forgotten Hero	2005
23	Welcome to Sajjanpur	2008
24	Poet of Politics	2010
25	Well Done Abba	2010

Table 5: Filmography of Shyam Benegal

2.7: Film movements in India

Let us discuss about the film movements in India that has given birth to different categories of movies. If we discuss about the **Realistic film movement** of India we would find that it dates back to the 1920's and 1930's. V. Shantaram's film Duniya Na Maane (1937) also critiqued the treatment of women in Indian society. **Parallel cinema movement** came into picture in late 1940s to 1965. The major figures that are considered as the pioneers of Parallel Cinema movement are Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Tapan Sinha, Adoor Gopalakrishnan, G. Aravindan, Shyam Benegal, Girish Karnad, Girish Kasaravalli, Shaji N. Karun, Buddhadeb Dasgupta, Goutam Ghose, Rituporno Ghosh, K.N.T.Sastry.

The Parallel Cinema Movement was originated from West Bengal, inspired by Italian Neo-realism. Major influences of Parallel Cinema Movement include Indian theatre, Bengali literature, social realism, poetic realism, and Italian neo-realism. It originated as an alternative to the mainstream commercial Indian cinema.

Parallel Cinema led to the birth of various other movements like **Feministic film movement** that was basically focussed on women issues. Various renowned female directors who have worked in raising the issue related to women include **Deepa Mehta, Mira Nair, Kalpana Lajmi and Aparna Sen** (*Sonata*). Movies directed by Deepa Mahta like **Elements Triology**, *Fire, Earth* and *Water* resulted in various controversies. The movies of Kalpana Lajmi were often based on women centric issues. Famous movies like **Rudaali, Darmiyaan:In Between, Daman: A Victim of Marital Violence** and **Chingaari** were directed by her.Another social issue oriented movement that came into picture was **Queer film movement** which is based on the LGBTQ issues. Movies like **Fire, Margarita with a Straw, Darmiyaan, Tamanna, Bombay Talkies** talks about the LGBTQ community on a public platform. Other **Indian art film directors** include **Kumar Shahani, Mani Kaul, Ketan Mehta, Govind Nihalani,Manish Jha, Ashim Ahluwalia, Anurag Kashyap and Anand Gandhi**.

Regional film movement gave birth to blend of diverse culture, region, language, traditions, and costumes of India on one platform. It includes Marathi films, Bengali films, Tamil films, Telugu films, Assamese, Malyalam, Kashmiri, Odiya, Sindhi, Rajasthani, Konkani, Bhojpuri, Gujrati and Hariyanvi movies. Famous filmmakers of regional cinema are **Buddhadeb Dasgupta, Aparna Sen, Gautam Ghose, Sandip Ray, Kaushik Ganguly, Suman Mukhopadhyay and Kamleshwar Mukherjee in** Bengali cinema**; Adoor Gopalakrishnan, Shaji N. Karun, T.V. Chandran, Shyamaprasad, Sanal Kumar Sasidharan, Jayaraj and Dr Biju in** Malyalam cinema**; Mani Ratnam and Bala in** Tamil, **Rajnesh Domalpalli in** Telugu cinema**, Amol Palekar and Umesh Vinayak in** Marathi cinema.

2.8: Unit Summary

This unit on Post-colonial Indian cinema gives a brief idea on the most prominent directors of the film industry. It also focussed on the great works and accolades of the Indian filmmakers known worldwide. This unit also describes the trend of commercial cinema and the much talked 'star system'. Learners we also discussed the present scenario in the movie business, i.e., how the commercial Indian Cinema functions and how Star System influences the film industry.

We have also discussed about the Indian New Wave and the directors who are the stalwarts of Indian New Wave cinema like Shyam Benegal, Ritwik Ghatak, Adoor Gopalakrishnan and G. Aravindan. At the end of the unit we have discussed the film movements which took shape in India starting from the Indian New Wave to different regional cinema movements. Also we have discussed about the feminist, LGBTQ and other ideological film movements. This will definitely help the students in getting an in-depth understanding of history of film movements in India.

2.9: Check your Progress

1. What is meaning of 'Star' in Bollywood?
2. Match the column

A	B
a. Aparna Sen	1. Do Bigha Zamin
b. Satyajit Ray	2. Sonata
c. Deepa Mehta	3. Pather Panchali
d. Bimal Roy	4. Navrang
e. V. Shantaram	5. Water

3. State True or False

a. 'Manthan-The Churning' is directed by Shyam Benegal.

b. G. Aravindan's first film is '*Uttarayanam'*.

c. Aparna Sen directed 'Elements Trilogy'.

d. Bimal Roy was a BengaliIndian film director.

e. Satyajit Ray won the British Film Institute Award (BFI) for '*Elippathayam'*.

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UNIT-3   VISUAL LITERACY

3.0: Unit Structure

3.1: Learning Objectives

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

(a) understand the concept of visual literacy and fundamentals of film appreciation.

(b) make the learners understand the different ways of reading films, i.e., textual and contextual analysis. and

(c) describe the process of reviewing and analysis of films from different genre.

3.2: Introduction

This unit would act as a window to the broader area of visual literacy and film appreciation. In order to understand and comprehend a film or audio-visual well, one needs to know the meaning and significance of each element of visuals. This understanding of the language and grammar of the films would make one literate in the visuals. This would further make one person deal with the textual the exact meaning of the text as well as contextual analysis.

This whole process would lead the learner to appreciate the medium of cinema and would allow him/her to analyze films from different genre. Let us proceed to deal with each of these topic one after the other.

3.3: Visual Literacy

Learners, let us discuss the concept of visual literacy. This section has been divided into five sub-sections, viz., Definition, Origin, Principal of Visual Literacy, As a Meta-language and Visual Literacy in Digital World. Below is the discussion about each topic.

3.3.1: Definition

"Without image, thinking is impossible" said Aristotle. Visual Art is a form of communication. To know more about this art, we need to know about alphabet, vocabulary and grammar of seeing. Everything we see is a visual or an image. The ability to read, write and create meaning of visual images is known as **Visual Literacy**. The term was first coined in 1969 by John Debes, who was the founder of the International Visual Literacy Association. Visual literacy is the foundation of learning. Children read pictures before they master verbal skills. Digital technology has greatly impacted our understanding of visual literacy as we now see children growing up with tablets and computers and what appears to be highly developed visual literacy instincts.

The other definition of Visual literacy is the ability to interpret, negotiate, and make meaning from information presented in the form of an image, extending the meaning of literacy, which commonly signifies interpretation of a written or printed text. It takes on different meanings in different contexts like in education, science, graphic design, art, technology, philosophy and so on.

3.3.2: Origin

Humans have created images to convey meaning for thousands of years, and some masterpiece of visual literacy evidence can be found from the period of Aristotle, Socrates, and Plato. But the idea of educating people for visual literacy developed over the past century parallel with new communication technologies.

The term 'visual literacy' came into use in the late 1960s, the initial use of the term closely linked it with technology and media studies, both print and television. The term gained acceptance in the 1970s, in the United States, Australia and Britain, and was then later adopted by visual arts education (Healy, 2000 Raney, 1998).

In mid of twentieth century, the expansion of visual literacy happened in all fields. The art and culture forms were growing with the need of visual communication. Many researchers and scientists experimented to develop the effectiveness of visual literacy for more exchange of information. Visual theorists, Debord (1983), Barthes (1977) and Baudrillard (1988); visual literacy educators, Messaris (1994), Hodge and Kress (1988) Kress and van Leeuwen (1996), The New London Group (1996), and, in South Africa, van Zyl (1987), Bertelson (1991), Newfield (1993), Newfield and Peskin (1988) and other; and organizations such as the International Visual Literacy Association (USA) are amongst those who have worried the increasing of the visual in the modern communications scenery. They showed how visual images of all kinds were increasingly used to represent meaning, ideas and feelings, often in complex combinations and meaning with words, sounds and movement. They showed, for example, how photographs created a powerful sense of 'reality', 'truth' and 'evidence' because they resembled the objects they represented, unlike in the case of verbal language, which is why identity books and passports, and sometimes credit cards and speed traps, were based on photographs. They discussed the power of television and film images, which create an almost palpable world of objects and events, an illusion of 'reality' that draws us in and makes us laugh or cry.

Visual literacy thus promoted engagement with visual texts of all kinds and an understanding of how visual form constructs meaning. It advocated careful scrutiny of the elements that make up the image in order to enhance understanding and appreciation or to promote critical viewing skills.

3.3.3: Principles of Visual Literacy

Visual literacy encourages an appreciation and comprehension of visual communication. A lack of awareness of visual literacy affects your ability to communicate effectively. By understanding the basic principles of visual literacy, one can visually communicate in a more efficient ways. Being visually literate is a combination of syntax and semantics.

Syntax is the form or building blocks of an image. The syntax of an image can be regarded as the pictorial structure and organization. Visual literacy includes, but should not be limited to, graphic composition of images like shapes, lines, colors, etc. It can also include things such as camera placement, editing and juxtaposition and point of view like low angle will make someone appear more imposing. This can also have other impacts such as to change your

sympathy towards a character or raise tension. An image might also involve manipulation of proximity and placement like close-ups or zoom.

Some examples of visual syntax include:

I. **Scale:** Scale in an image, like a scale in a produce market, acts to show relations between objects. It can be established not only through relative size of clues but also through relationships to the field or the environment. Often used in plans and maps to represent real measurement. It is a learning to relate size to purpose and meaning is essential in structuring of visual messages.

II. **Color:** Color is described by three characteristics hue, value and saturation. Hue refers to the particular spectrum of light activated. Value is the tonal degrees of light and dark. Saturation refers to the levels of purity with the spectrum of light activated. It shapes our perceptions and shapes our emotions.

III. **Line:** Line is the most basic element of design. It is fundamental in the creation of an image. There are four basic lines that can be found in an image. Some are obvious and others are implied. They are two dimensional enclosed areas that create an outline. Examples are circles, triangles and squares. They can be found anywhere in the world.

IV. **Texture:** Texture is the character of a surface and is both tactile and visual. Tactile texture is the tactile quality of a surface, such as rough, smooth, sticky, fuzzy, soft or slick. A real texture is one you can actually feel with your hand, such as a piece of sandpaper, a wet glass, or animal fur. It also can be created by an artist by doing a collage. Visual texture is a visual quality of a surface. It is the result from painting or drawing as the real texture. Visual texture is an illusion of texture created by an artist. Paint can be manipulated to give the impression of texture, while the paper surface remains smooth and flat.

V. **Space:** Space is either 'positive' or 'negative' in an image. Positive space is the main subject in the visual, and negative space is the rest of the space in the same visual. Negative space is what is outside of the positive space, or main subject.

VI. **Form:** Form is described as the way an artist arranges elements in the entirety of a composition. Form is also defined by light and dark. It can be defined by the presence of shadows on surfaces or faces of an object. There are two types of form, geometric artificial and natural.

VII. **Rhythm**: Rhythm is created when an element is repeated over and over again like many lines, or shapes or colours. It could also be specific content like many shoes, or

faces, or cars. It creates a feeling of organized movement, and is like music in that it has a beat.

VIII. **Movement:** Movement in visual images comes from the kinds of shapes, forms, lines, and curves that are used. Diagonal lines tend to create the illusion of movement or motion. Changes in direction, darkness or lightness, or connecting or overlapping shapes can imply movement or restlessness. A series of images shown as individual frames (like a comic strip) can provide a sense of movement through time.

IX. **Perspective:** Viewing angles and distance are very similar to film shot. For example, 'low angles' make the subject look more powerful while the reverse is true when a 'high angle' is used. A high angle makes the viewer feel a sense of power and a lower angle makes the viewer feel powerless. A straight on eyelevel view creates no power difference. Like in film medium, illustrators use 'shots' for different purposes, for example close-ups, long shots, etc.

X. **Proportion:** Proportion refers to the size of objects in relation to other objects in the image. Proportion can be used to draw attention to an object, be playful (make something look bigger or smaller than it is), all to make a point or cause awareness. It creates unity when all parts work together.

XI. **Emphasis:** Emphasis draws attention to a focal point. This is done by contrasting shapes or colours in the image to feature one aspect. With emphasis on a certain part, you are able to highlight what is most important in a photograph. If everything is emphasized then nothing will stand out.

XII. **Pattern:** Pattern is a combination of elements or shapes repeated in a predictable, recurring and regular arrangement. Pattern is used symbolically to represent many things: people, beliefs, the natural world, history, tradition. The predictability of pattern is important in establishing a historical tradition and cultural practice.

XIII. **Balance:** Balance refers to the sense of distribution of perceived visual weights that offset one another. We feel more comfortable and therefore visually satisfied when the parts of an image seem to have balance and be in harmony with each other. Imbalance gives a sense of disharmony which is usually not the intention of the creator. Balance and harmony can be achieved through symmetry or asymmetry, or by combining similar related elements such as color and shape. Sometimes artists deliberately disturb our sense of balance.

XIV. **Unity:** Unity is the relationship among the elements of an image that helps the elements function together.

Unity helps to organize an image and gives the image a sense of oneness. In other words, the words and the images work together to create meaning. Unity can be achieved through the use of similar shapes and patterns, the use of space, or a common background.

XV. **Variety:** Variety is about varying elements and objects in your image, to avoid making them boring. Variety can also be varying your angles, exposure, composition, etc., to get a few different looks to the same image.

Semantics refers to the way images relate more broadly to issues in the world to gain meaning. The word 'semantic' has a similar origin to the word 'sign'. Semantics are often closely related to Semiotics. Semiotics is the study of signs. In practice, visual semantics refers to the ways images fit into the cultural process of communication. This includes the relationship between form and meaning.

Semantics might include looking at the way meaning is created through:

- form and structure
- culturally constructed ideas that shape the interpretation of icons, symbols and representations
- a social interaction with the images.

Some questions which can develop an understanding of visual semantics include:

- Who created the image?
- At what point of history and in what context was the image created?
- Who commissioned the image?
- For what purpose was the image created?
- In what context is the image being seen?
- Who is the intended audience of the image?
- In what form/s of media will the image be seen?
- What has been omitted, altered or included in an image?
- What does the image say about our history?
- What does the image communicate about our individual or national identity?
- What does the image say about society?
- What does the image say about an event?
- What aspects of culture is an image communicating?

While syntax and semantics can be studied individually, it is important that they are also looked at as they are combined within an image. Any form of literacy, but especially visual literacy, is not about simply learning a set of fixed skills or grammars. It is about the use of literacy and the beliefs, values and purposes for why you might want to read something or communicate.

3.3.4: As a Meta-Language

Phenomenon	
People, objects and events	Who is depicted?
	How?
	What are the characters?
	Where?
	What they represent?
	How they relate each other?
Response, Mood and Affect	How does the visual make you feel?
	First observation?
	Reflection
	Analysis
	Describe the mood and characters.
	How does the mood of the scene relate to other visuals?
Semiotics	
Theoretical	Main idea of the visual?
	How does each visual describe the story?
Symbolic and Cultural Meanings	Are there symbols or signs visible?
	Own meaning or message
	What meaning do visuals add?
Occupation	Recognizable objects
	Object meaning
	Recall memories
Text	How is text used?
	Role played by the text
	Add to or alter the meaning

Reacting and Relating	
Shot	Shot refers to the distance of camera from the scene.
	Long shots are used to set a scene and include surrounding details
	Mid Shots focus attention on one or two characters
	Close Shots focus attention on one aspect of the scene, used to force you to notice a specific detail.
Angle	Angle refers to the vertical placement of camera relative to the scene.
	High angles make the observed people or objects seem small or overpowered by the viewer. Often used to show a dominant characters perspective.
	Low Angles make the observed people or objects seem large and important or powerful.
	Eye level is used to establish a neutral or natural view.
Focus	use of in-focus and out of focus objects or element
Characters	What are they looking at?
	Are they demanding to follow their gaze?
Colours	What colour do you notice?
	What colour holds your attention?
	What colours are used?
	How colour is used to convey meaning?
Shapes and textures	What shapes and textures do you notice?
	Which shapes and textures hold your attention?
	What shapes and textures are used?
	How shape and texture are used to convey meaning?
Realism	How much it is real is the visual?
	Do you really believe in the visual?
Contrast	Where is the point of contrast?
	How has contrast been used?
Perspective	Distant
	Closer
	Large

	Small
	How perspectives are used to convey meaning?
Design & Layout	
Balance	Is the visual composed well?
	How balance is used to convey meaning?
	*Visuals without balance can build anxiety
Placement	Where?
	How much space given between objects or characters?
Reading	Where does your gaze first fall on the image?
	Where does your gaze go next?
	Describe the path your gaze takes as you explore the image?
	How has the author controlled the path of your gaze?
Framing	Shape
	Effect
	Used Borders
	Layout
	How framing is used to convey meaning?
Exposure	High
	Low
	Neutral
	How exposure impacted the scene?
Text Style	Font
	Size
	Colour
	Shape
	How does text interact with the visuals?
Critical	
All in One	How effective is the text?
	Message of the text?
	What audience?
	Does it communicate?
Comparative Analysis	Compare to similar texts?
	Compare with others' text?

Meta-Analysis	How important is the text?
	Literacy
	Text contribution to literature?
	Value of text

3.3.5: Visual Literacy in Digital World

Visual genres and digital mediums now dominate communication; photographs, television, film, video, the internet, cartoons, posters, t-shirts, comics, multimedia presentations and computer simulations." (Sankey, 2002). Like other literacy (textual literacy, numeracy), digital visual literacy is the ability both to create and to understand certain types of information, in this case visual materials created with a computer.

Digital visual literacy is now essential in many daily life and workplace tasks, from looking critically at newspaper images or TV evening news to using a digital camera, making a Web site, creating presentations, and modeling and visualizing data in virtually all of the sciences. It is, of course, also now essential in all visually oriented disciplines.

The emerging discipline of digital visual literacy differs from previous visual literacy efforts because of the omnipresent role of computer graphics in our personal and work lives. The time has come to add digital visual literacy to the traditional textual and mathematical literacy as a basic skill required for educated people and productive participants in the knowledge economy of the 21st century.

3.4: Fundamental of Film Appreciation

Let us begin with the fundamentals of film appreciation. It is considered to be the art of understanding nuances of cinema, criticizing or appreciating the elements of composition for the viewers/ audience. This we will be discussing in detail further. For this, the section has been put into four sub-sections, viz., definition of film appreciation, Elements of film Appreciation and what refers to Macro and Micro elements which are considered in the film appreciation. Let us first know what film appreciation is.

3.4.1: What is Film Appreciation?

A series of moving pictures, usually shown in a cinema or on television and often telling a story is called film. It is the fusion of several arts including painting, dance, music, poetry,

sculpture, architecture, photography, editing, etc. Although the actions in a film or cinema do not take place in real time or in real life, yet it is believable.

The reading of film as a communication language, both the technical aspects of film production and the creative and artistic applications is called film appreciation. It enable to develop analytical skills for the study of the basic vocabulary of film form; recognize different modes and styles within narrative film; understand the relationship between film form, film style, and interpretation and finally, make familiar with key aesthetic concepts for categorizing and understanding films.

3.4.2: Elements of Film Appreciation

To read a film, one should look for two major aspects: Content (what the films shows) and form (how the films shows it). Every element of a visual image in a film can carry a meaning. Visual images in static or motion can be read like other texts. The position of elements within the image, the colors used, the lighting, camera distance, camera angle, camera movement, the number and order of shots all affect the meaning and message of a film. A good film always relies on strong visuals and elements to tell the story.

There are two basic elements of any film appreciation: Macro and Micro. The **Macro** includes genre, narrative and representation whereas **Micro** consists of cinematography, sound, editing, lighting and arrangement of scenes. Learners for our understanding let us discuss these two concepts.

3.4.3: Macro

As put above the macro elements of a film are: genre, narrative and representation. Let us find out these terms one by one.

(i). Genre: Genre is the category of artistic composition. In films, it is characterized by similarities in form, style, or subject matter. There are two basic distinctions in films:

- Fiction: refers to literature created from the imagination.
- Non-fiction: refers to literature based on fact.
- Documentary: intended to document reality.

Aside from these differences, film genres can be categorized as follows:

- Setting: Where the actual story and action of the film takes place?
- Theme: Refers to the issues or concepts the film revolves around.

- Mood: The emotional tone of the film.
- Format: How the film was shot or presented?
- Audience: Who will be the target audiences?

Some of the prominent film genres include: **Love Story**, **Horror**, **Action**, **Biography**, **Historical**, **Adventure**, **Drama**, **Science-Fiction** and **Sports.** Film genres also extend to subgenres. For example, romantic comedies are actually a subgenre of the 'Love Story' film.

(ii). Narrative

Narrative films are those that tell a story. They are driven by a story that has a particular structure. Narrative structure is about two things: story (the content of a narrative) and plot (the form used to tell the story). In order to make sense of narrative, it is essential to clarify the distinction between story and plot.

Story refers to the raw materials of dramatic action as they might be described in chronological order. Plot refers to how the story is told-the form of storytelling, or the structure, that the story follows. Both story and plot are described in terms of how a character's life is disrupted by an event or change in his/her situation; this causes a series of conflicts that the character must face, including the major conflict that is eventually resolved at the end of the film.

To describe story in a film, following questions need to be answered:

- Where is the story set?
- What event starts the story?
- Who are the main characters?
- What conflict(s) do they face? What is at stake?
- What happens to the characters as they face this conflict?
- What is the outcome of this conflict?
- What is the ultimate impact on the characters?

To describe the plot structure of the film, following questions need to be answered:

- How and when is the major conflict in the story set up?
- How and when are the main characters introduced?
- How is the story moved along so that the characters must face the central conflict?
- How and when is the major conflict set up to propel the film to its conclusion?

- How and when does the film resolve most of the major conflict set up at the outset?
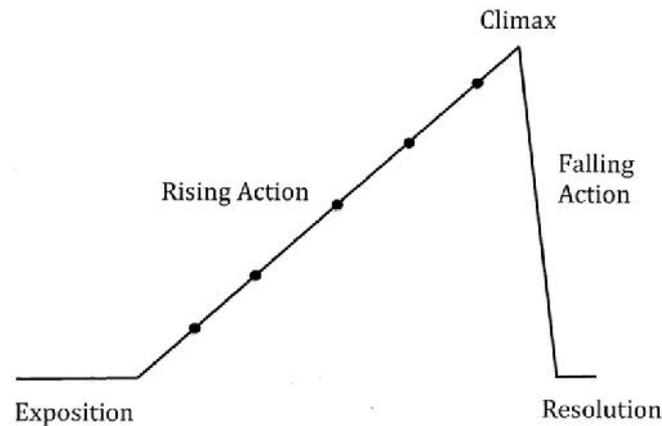

Figure 1: Classical Model of Story Telling given by Aristotle

(iii). Representation

Representation is the processes of constructing images of different people, places and ideas in films. The basic definition of representation in the film is simply how it portray certain types of people or communities which include women, human race, culture, LBGTQ, people with a range of body shapes and types, people of different religions, differently-abled people, etc.

To describe the representation in the film, following questions need to be answered:

- Who, or what, is being represented?
- How are they, or it, being represented?
- Using what film language?
- Within which genre?
- How does the narrative resolve?
- What ideas, values and opinions seem to be reflected in the representation?

3.4.4: Micro

Now let us proceed to discuss the micro elements as put earlier. The micro elements as mentioned above are: cinematography, sound, editing, lighting and arrangement of scenes. One by one the terms would be discussed below:

(i). Mise-En-Scene: Mise-en-scene considers the arrangements and choices in elements that make up a picture. Lighting, costume, props, composition all contribute to mise-en-scene. It can create a sense of realism or the fantasy, can reinforce genre, or make the out of the ordinary seem surprisingly (think sci-fi films). By paying attention to the weight and space, filmmakers can add considerably to the psychological effect of an image.

(ii). Cinematography: The framing and composition of individual shots is called cinematography. Camera focus, angle, and framing all make up the various elements of cinematography: Long shot or close up, deep or shallow focus, these decisions create meaning, guide the audience's attention to important elements, and suggest psychological states. Cinematography includes:

- Shot Length (long shot, close-up, etc)
- Angle (high, low, oblique, etc)
- Framing (open/closed)
- Focus/Depth of Field
- Camera Movement (pan, tilt, dolly, track)

(iii). Lighting: Basically, lighting falls into two categories: high-key lighting, (common in most films) which produces easily visible details and soft shadows or lowkey lighting, which creates dramatic, threatening shadows and pools of darkness.There are of course, variations in-between these two extremes, and different scenes may use different lighting styles. Filters can also affect the quality of light, providing a warm glow suggesting candlelight. Three point lighting mehtod is used in the films: Key Light, Fill Light, Back Light. One more point of lighting referred to is Background Light.

(iv). Editing: Editing is the organization of time. During this process, filmmakers decide what, when and how long visuals can play in a film. Usually, this process creates continuity, a logical sense of cause/effect, and usually a 'normal sense of chronology. Various editing techniques create relationships between characters or characters and other elements of the film. During the editing process, it's important to maintain continuity: the audience needs confidence that objects and characters remain in the correction relation to each other and to time. How two shots are joined is referred to as editing. Some of the editing terms to know

include: Master Shot, Jump Cut, Montage, Continuity Editing, Parallel Editing, Shot/Reverse Shot, Eyeline Match, Graphic Match, Match on Action, Fade/Dissolve and Rhythm/Pace. Film editing also cuts out unnecessary action and chunks of time, called an ellipsis.

(v). Sound: Sound has been described as breathing life into the film. 'Sound' refers to everything we hear in a movie-words, sound effects, and music. Sound is used in film to heighten a mood, provide us with information about the location of a scene, advance the plot, and tell us about the characters in the story. There are two categories of sound in film: Diegetic and Non-Diegetic.

Diegetic Sound refers to all those audio elements that come from sources inside the world we see on the screen, including dialogue, doors slamming, footsteps, etc. Non-Diegetic Sound refers to all those audio elements that come from outside of the fictional world we see on screen, including the musical score and sound effects like the screeches in the shower scene in the film Psycho.Soundtrack adds immeasurably to the emotional impact of a scene, as does silence.

3.5: Film Criticism

Watching films is fun, but critiquing films is a more complex endeavor. Film criticism is a form of writing (pro and cons both) in print and broadcast media which evaluates film and in contrast to the theoretical, historical and cultural study of film. It analyze the opinion or reaction on different elements of films. It critisizes the film into two different ways:

Journalistic- Film critics working for newspapers, magazines, broadcast media, and online publications.

Academic- Film critics try to examine why film works, how it works aesthetically or politically, what it means, and what effects it has on people.

Some of the key characteristics of film criticism: the thematic, dramatic (storytelling), and stylistic aspects of the movie.

(i). Analyzing the Theme

The theme of a film can be discovered by asking "what was the central point, the director was trying to make with this film? Or " What was the central goal of the film? A list of several possible goals of a movie, including providing pure entertainment, or providing a character

sketch, or increasing the viewer's awareness of a particular social problem can be analysed as a theme.

(ii). Analyzing the Story

Analyzing the story is often much easier than analyzing the theme of a film. A story is presented in film through the plot (simple, complex, timeless, believable), the characters (appearance, dialogue, interplay between characters, actions, names), and symbolic elements.

(iii). Analyzing the Genre

The genre of a film can be very important in a critical analysis of a film. If a movie is a 'gangster movie' or a 'western', that genre classification brings with it an immediate recognition of certain accepted truths about the movie. The genre film can be a success either by following these conventions or by breaking them. As with symbols and metaphors, a genre film that relies heavily on a formula and does not offer anything new to the critics.

3.6: Review Writing

A film review is written with the basic goal of informing the readers about the movie and its concept. It reports all the events happening in the movie with a creative and unbiased approach. It depends on the review whether the reader would want to go and see the movie.

Film review is an in-depth analysis so that it helps the readers to form an honest opinion and whether they would like it and want to see the film. The review allows investigating story and characters. The quality of review depends on the way the events and thoughts are organized. It is important to prepare a well-structured outline and report in a chronically order.

Here are the steps to organize your film review:

- Introduction: Include the name of the movie/documentary, its release date, and background information.
- Summary: Provide a brief overview of the story.
- Analysis of the events: Analyze the plot and important events like action, climax.
- Creative elements: Describe the characters, dialogues, camera work, costumes, use of colors, genre, tone, symbols, or anything that adds to or misses from the overall story.
- Opinion: Support your opinion with facts and examples from the story

- Conclusion: Announce whether the filmmaker succeeded in his/her goal, paraphrase your evidence. Also, explain how the film helped in developing a deeper understanding of the issue.

3.7: Film Analysis

Film analysis is the process in which film is analyzed in terms of semiotics, narrative structure, cultural context, and mise-en-scene. Analyzing film is a form of rhetorical analysis-critically analyzing and evaluating discourse, including plots, characters, dialogue, settings, symbolism, words, phrases, and images as well as those factors that have an influence on the film, such as the social, historical, and political context in which the film was created.

Below is a list of elements for analyzing films:

- **Genre:** What main genre does the film fall under?- romantic, historical, detective, thriller, adventure, horror, and science fiction.
- **Setting:** It is a description of where and when the story takes place.
- **Plot and structure:** What are the most important sequences? How is the plot structured? Is it linear, chronological or is it presented through flashbacks?
- **Conflict:** Conflict or tension is usually the heart of the film and is related to the main characters.
- **Characterization:** It deals with how the characters are described.
- **Narrator and point of view:** The narrator is the person telling the story. Point of view means through whose eyes the story is being told.
- **Imagery:** The elements used to create pictures in our minds.
- **Theme:** What are the universal ideas present in the film?
- **Cinematic Effects**
  - Soundtrack
  - Use of the camera
  - Lighting
  - Editing
  - Costume

The concepts of contextual and textual analysis are contrasting relating to the topic of rhetorical analysis. Below both the concepts are put.

3.7.1: Textual Analysis

Textual analysis is crucial in film analysis of any kind. Almost all film studies module will always consist of textual analysis as the first assignment. Textual analysis is usually focused on sequences from film.

Textual analysis refers to analyses directed towards texts more frequently rather than contexts. Textual analysis is a concentration on a piece of rhetoric shown in the scenes and sequences.

3.7.2: Contextual Analysis

A contextual analysis is simply an analysis of a text (in whatever medium, including multi-media) that helps us to assess that text within the context of its historical and cultural setting. A contextual analysis includes several key questions:

- What does the text reveal about itself?
- What does the text tell us about audience(s)?
- What is the film maker's intention? Why did he/she write this text?
- What is the occasion for this text?
- Is the text some sort of action?
- Any non-textual circumstances that can affect the creation and reception of the text?

Contextual analysis refers to analyses which prefer to evaluate context rather than the text itself. Contextual analysis is an overall view.

3.8: Unit Summary

Visual literacy in growing digital era is very much needs to communicate effectively. The time has come to educated citizens about visual literacy and makes them productive participants in the knowledge economy of the 21st century.

Most of us watch films just as a medium of entertainment. The visual language of cinema is universal which crosses all boundaries. Cinema has been influenced by various artists, countries, innovators, art forms, businesses and the coming together of these forces creates something unique. Understanding these contributions makes the study of cinema more interesting and valuable. 'Film Appreciation' is an attempt to make you aware of the potential of cinema. The basic elements of visuals and analysing it will improve the content quality of films, which will boost the growth and success of film communication.

3.9: Check Your Progress

1. What is Visual Literacy?

_____
_____
_____
_____

2. What are Macro and Micro elements of cinema?

_____
_____
_____
_____

3. What are the points one should keep in mind while writing a film review?

_____
_____
_____
_____

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4.0: Unit Structure

4.1: Learning Objectives

After completion of this unit, the students will be able to:

- Understand the importance of films and different institutions associated with films in India and around the world.
- Gain knowledge about Film Society Movement, Film Awards and Film Festivals
- Describe the prominent film institutions related to cinema.

4.2: Introduction

This unit is an introduction to organisations and societies related to cinema. It offers students an in-depth knowledge about different associations of films in our country and around the world. The students will learn about the major film societies, different film awards, film festivals in India and around the world, and various film bodies. This unit will deal with important film societies in India and the world. We will also discuss about the famous personalities who are/were associated with these film societies like Federation of Film Societies in India (FFSI). As we all know that awarding merit in cinema in different parts of the world, either it is at international, national or regional level is done regularly. Various famous film awards that are well known among the audience will also be discussed in this unit. Film awards help the personalities in gaining recognition around the globe. The film awards that will be covered in this unit include Academy Awards, Screen Awards, Filmfare, Golden Bear, National Awards, Dadasaheb Phalke Award, IIFA and others. This unit will also discuss about the film festivals which provide a platform for film makers to promote and get recognised their films at a bigger level.

The different film festivals like Cannes, Berlin, Venice, New York, IFFI (Goa), Children Film Festival (In world and India), Documentary Film Festivals, Short Film Festivals, Issue-centric Film Festivals and Regional Film Festivals will be further discussed in the unit. After reading this unit, the students would develop an understanding of cinema and prominent film bodies like The National Film Development of India (NFDC), Odisha Film Development Corporation (OFDC), Directorate of Film Festivals (DFF), Children's Film Society, India (CFSI), Film Division, National Film Archive of India (NFAI), Satyajit Ray Film and Television Institute of India (SRFTI), The Film and Television Institute of India (FTII) and National Museum on Cinema (Mumbai).

The students after successfully going through the unit would acquire a broad knowledge on the different film festivals and film bodies that focus on film promotion and recognition at global level.

4.3: Film Society Movement

Learners in this section, we will discuss about Film Society Movement in India and around the world. If we look back to the history of film society movement, we will find that Film Societies have been playing a prominent role in the promotion of films not only in India but around the globe. In the book, Film Society Movement: A Success or Failure, Premendra Mazumder, the author, has discussed about the history of Film Society in India and the world.

4.3.1: Brief History of Film Society Movement in the World

Let us discuss the brief history of the film society movement in the world. Mr. Mazumder puts that the history of the film society movement began in the year 1920 when Luis de Louke established the first film club of the world, 'Cine Club', in Paris. This was just twenty five years after the first exhibition of moving images by August Lumiere and Luis Lumiere on December 28, 1895 at a Café in Paris. Further in the year 1924, 'Cine Club De France' was established. Some twenty more film societies were formed in the next three years in France. The 'Cine Club' known to the French was the 'Film Society' to the English. The first 'Film Society' was established in London in October 25, 1925. Eminent personalities like Anthony Asquith, Sidney Burnstein, Ivor Montegue, H.G.Wells, George Bernard Shaw were amongthe founder members of the society.If we talk about other film societies around the world we will find that the film societies were also formed in Germany, Australia, Canada, USA and in other countries almost during the same period. In 1930 the first Central Council of Film Societies, the 'Canadian Federation of Film Societies' was formed in Canada. In 1935, the 'British Federation of Film Societies' was formed consisting of 26 film societies. In 1936, the 'Central Films Council' was formed in Scotland. So, one can see that gradually the film society movement took gravitas around the world.

Talking about the later years the author says that due to the Second World War in 1939 many film societies were closed. A few that survived became wretched. Some existed with their entities at stake. But after the war was over, the world experienced an unprecedented enthusiasm in the Film Society Movement. Many new film societies were established. The number of members of the old film societies increased heavily.

'Federation of Film Societies of France' was formed in 1945. In 1948 'Australian Federation of Film Societies' was constituted.

'Federation of Film Societies of Tunisia' was established in 1950. 'Federation of Film Societies of England, Wales, North Ireland' was unionized in 1952. 'Federation of Film Societies of South and Central Africa' was instituted in 1954. And in 1959 'Federation of Film Societies of India'was founded.

Mr. Mazumder also remarked that earlier, 'International Federation of Film Societies' was coordinated on September 16, 1947. Arabia, Argentina, Australia, Belgium, Brazil, Bulgaria, Canada, Chile, Columbia, Cuba, Cyprus, Czechoslovakia, Finland, France, East & West Germany, Great Britain, Greece, Hungary, India, Ireland, Israel, Italy, Japan, Morocco, Netherlands, New Zealand, Pakistan, Panama, Poland, Scotland, South Africa, Spain, Sri Lanka, Sweden, Sudan, Tunisia, Uruguay, USA, USSR, Yugoslavia and many more countries became the members of this international organization in the next twenty years. By the middle of the 1960s more than five hundred film societies were formed in France. The number surpassed the 12,000 mark in the next ten years.

4.3.2: Brief History of Film Society Movement in India

Mr. Mazumder further in his book, 'Film Society Movement: A Success or Failure' has described the history of film society movement in India. He puts that in India, the first film society was formed in Bombay (now Mumbai) in 1937. The 'Amateur Cine Society of India' was founded by the enterprise of film critic Rudi Laden, documentary film maker, Dr. P.V. Pathy, Dereck Jephrys and others. One of its prime movers was Stanley Jepson, the then Editor of the 'Illustrated Weekly of India' – one of the most prestigious publications of India brought out by the House of the 'Times of India' publication. Later in 1942, The 'Bombay Film Society' was formed by the documentary maker Clement Baptista, K.L. Khadpur and commentator Samuel Barkley. Although these two societies worked for long, the leadership required to elevate the subject to a movement could not be provided by these film societies. 'Bombay Film Society' was registered officially by the Government in 1943. The membership fee was Rs.12/- half yearly. In those days this amount was highly expensive. These two early film societies, however, did not have much influence on the larger content of the Film Society Movement in India.

According to V. K. Cherian in his book, 'India's Film Society Movement-The Journey and its Impact', till 1950s, eighty percent of the films screened in India were from Hollywood. Today, only 10 percent films shown in India are of foreign origin.

One of the main factors that aided in bringing about this massive transformation was the formation of Film Societies in India. They soon became a catalyst to a new film culture, impacting quality of Indian films, both in technology and content.

4.3.3. Federation of Film Societies of India (FFSI)

The next important topic that we will cover is FFSI. Federation of Film Societies of India (FFSI) is the umbrella body of film-screening societies in India. Currently FFSI is a member of International Federation of Film Societies that has its central office at Paris.FFSI was established by Satyajit Ray himself. According to the official website of FFSI, the main objectives in the establishment of FFSI was to promote commerce in general and in particular to; (i) promote, protect and watch over the interests of the Indian film industry and allied industries and trades, including the interests of producers, distributors and-exhibitors of films and of all other persons connected with the film industry; (ii) regulate their method or doing business; and (iii) establish just and equitable principles in the film industry to maintain uniformity in rules, regulations and usages of the film industry.

4.4: Film awards

Learners, let us proceed towards discussing the different film awards given throughout the world. We have already referred to the awards being discussed here in our unit structure and introduction section. Awards ceremonies are the much awaited event for the movie lovers. Let us discuss about the different film awards that not only gives a recognition to the film artistes and directors who win these awards but it also promotes movie at a global and national level.

4.4.1: Academy Awards: Every year in January, the entertainment community and film fans around the world turn their attention to the Academy Awards or popularly known as Oscar Awards. Interest and anticipation builds to a fevered pitch leading to the Oscar telecast, when hundreds of millions of movie lovers from around the globe tune in to watch the glamorous ceremony and learn who will receive the highest honours in filmmaking. The first Academy Awards ceremony was presented by Academy of Motion Picture Arts and Sciences (AMPAS) and took place on May 16, 1929. The winners of the Academy Awards get the statuettes that are solid bronze and plated in 24-karat gold.

4.4.2: National Award of India-The National Film awards is the most prominent award in India which was established in 1954. Later on it was started to be administered by the Indian government's Directorate of Film Festivals since 1973. The award ceremony is held in Vigyan Bhavan, New Delhi where President of India presents the awards to the selected winners. Awards in each region and language of the country are being given. It is considered equivalent to American Academy Awards. The award comprises a Medallion, a certificate, and varying cash prizes for different categories.

4.4.3: Dadasaheb Phalke Award-This is awarded for outstanding contribution to the growth and development of Indian cinema. It is India's highest award for cinema and is presented annually in National Film Awards ceremony by the Directorate of Film Festivals, an organisation set up by the Ministry of Information and Broadcasting. The award comprises a Swarna Kamal (Golden Lotus) medallion, a shawl, and a cash prize of Rs 1,000,000. The award for the 66th Dadasaheb Phalke Award in 2018was given to Mr. Amitabh Bachchan. The very first award was given to Devika Rani in 1969.

4.4.4: Other Prominent Awards

Other film awards that are being presented to the film celebrities for their extraordinary roles, technical contributions and direction are enlisted in the following table.

S. No.	Name of the Award	Presented By	Founding Year
1.	**Cannes Awards (Golden Palm)**	Cannes Film Festival, France	1946
2.	**Venice Awards (Golden Lion)**	Venice Film Festival, Italy	1932
3.	**Golden Bear**	Berlin International Film Festival, Berlin	1951
4.	**Filmfare**	Filmfare, The Times Group	1954
5.	**Golden Globe Award**	Hollywood Foreign Press Association, U.S.A	1944
6.	**IIFA (International Indian Film Academy Awards)**	International Indian Film Academy, India	2000
7.	**Zee Cine Awards**	Zee Entertainment Enterprises	1998

8.	**Screen Awards**	Star Plus, Colors and Life Ok. Presently the rights are with Star.	1995
9.	**MTV Movie & TV Awards**	MTV	1992
10.	**STAR Guild Awards**	Apsara Producers Guild	2004

Table No. 1: List of Film Awards given around the World

4.5: Film Festivals

Now we will discuss about the much awaited event by both filmmakers and audience. As we know that Film Festivals provide an opportunity for the filmmakers to present their films in front of live audience and professional critics. It not only helps the filmmakers to promote their movies but they also get a global recognition through this platform. Let us now discuss about the most prominent film festivals that are being organized in India and around the world.

4.5.1: Cannes Film Festival- The International Festival de Cannes is one of the world's most important in terms of worldwide impact. If one looks back to the history of Cannes Film Festival, s/he will find that it has its origins in 1932 when Jean Zay, the French Minister of National Education, on the proposal of historian Philippe Erlanger and with the support of the British and Americans, set up an international cinematographic festival. It was founded on 20th September 1946 as international Film Festival. The main aim of Cannes is to contribute towards the development of cinema, promote the film industry globally and to celebrate cinema at the international level.

4.5.2: Berlin Film Festival-The Berlinale is a unique place of artistic exploration of different genres and entertainment. It is considered as one of the largest public film festivals in the world. The festival was created as a 'showcase of free world' for Berline public in 1951. As mentioned on the official website, it is shaped by the turbulent post-war period and the unique situation of a divided city. The Berlinale has not only developed into a place of intercultural exchange but it has become a platform for the critical cinematic exploration of social issues.

4.5.3: Venice Film Festival-Venice Film Festival is the oldest film festival among the '**Big Three**' film festivals alongside Berlin and Cannes. The main aim of the festival is to raise awareness and boost international cinema.

The festival promotes the international cinema in all its forms as art, entertainment and as an industry, in a spirit of freedom and dialogue. It also organises tributes and retrospectives to major figures of cinema as a contribution towards a better understanding of the history of cinema worldwide.

4.5.4: New York Film Festival- It was founded in the year 1963 by **Richard Roud** and **Amos Vogel** with the support of Lincoln Centre president William Schuman. It is an annual film festival that is being organized in every autumn in New York City. It is among one of the most prestigious film festival in the United States.

4.5.5: IFFI (Goa)-International Film Festival of India (IFFI) is one of the most prestigious film festivals in Asia. It was started in the year 1952. The first ever IFFI was organized by the Films Division, Government of India. It was started under the patronage of the first Prime Minister of India – Pt. Jawaharlal Nehru. The main aim of The International Film Festival of India (IFFI) is to provide a common platform to the cinemas across the world to project the excellence of the art of film making.

4.5.6: Other Prominent Film Festivals

Across the world there are many more film festivals which are organised. These film festivals either cater to short films, documentary films or issue centric films. Some film festivals focus on specific audience like children and women even promoting cinema in regional/local language. The below mentioned table puts the different film festivals organized in India based on the different categories discussed above:

Category of Film Festival	Name of the festival	City
Children Film Festival	International Film Festival	Hyderabad
	National Children's Film Festival	Vishakhapatnam, Andra Pradesh
	North East Film Festival	Arunachal Pradesh
Documentary Film Festivals	ViBGYOR International Film Festival	Thrissur
	Jeevika : Asia Livelihood Documentary Festival	New Delhi
	Flashpoint Human Rights Film Festival	Mumbai

	Development Film Festival	Chennai
Short Film Festivals	Mumbai International Film Festival	Mumbai
	Dharamshala International Film Festival(DIFF)	Himachal Pradesh
	International Film Festival of Kerala (IFFK)	Kerala
	Bangalore International Short Film Festival	Bangalore, Karnataka
	Jaipur International Short Film Festival (JIFF)	Jaipur, Rajasthan
	ViBGYOR International Film Festival	Thrissur, Kerala
	The International Film Festival of India (IFFI)	Goa
	Navi Mumbai International Short Film Festival (NMIFF)	Mumbai, Maharastra
Issue-Centric Film Festival	• **Women**	
	IAWRT Asian Women's Film Festival	New Delhi
	Mumbai Women's Film Festival	Mumbai
	Wandering Women: the feminist docu film festival of India	Mumbai
	• **Farmers**	
	International Festival of Films on Agriculture (Krishi Films-2018	Haryana
	• **Social Issues**	
	Amnesty India's Film Festival (AIFF)	Chandigarh
	Uranium Film Festival	New Delhi
Regional Film Festival	Regional Film Festival of India-RFFI (Jaipur)	Jaipur, Rajasthan

	Gujarat International Film Festival (GIFF)	Surat, Gujarat

Table No. 2: Different Categories of Film Festivals in India

4.6: Film Bodies

Readers let us discuss about the different film bodies working for the promotion of film making, production, distribution and exhibition. Film bodies help in planning and promoting the development of Indian film industry. Let us discuss different film bodies in detail.

4.6.1: National Film Development Corporation Ltd. (NFDC)

It was incorporated in the year 1975. It is a 100% owned Central Public Sector Undertaking which was formed by the Government of India with the primary objective of planning and promoting an organized, efficient, and integrated development of the Indian film industry. According to the official websites, NFDC has so far funded/produced over 300 films. These films, in various Indian languages, have been widely acclaimed and have won many national and international awards. The primary activities of NFDC are Film Production – 100% finance for debutant directors & co-production with foreign & Indian film makers, promoting Indian Films at various International Film Festivals and markets in India and abroad, NFDC's Film Bazaar has now become one of the leading platforms for promoting & showcasing Indian cinema to the world.

4.6.2: Odisha Film Development Corporation Ltd. (OFDC)

The official site of **The Odisha Film Development Corporation Ltd. (estd. 1976)** puts that it was established as a nodal agency for implementing the State Government's policies and schemes to promote the growth of the film industry in Odisha. The objectives of the Corporation are as follows:

o Financial assistance to producers for production of Oriya feature films.

o Financial assistance to private entrepreneurs for construction of new low cost *Janata* and Rural Cinema houses in semi-urban and rural areas and renovation of existing cinema houses.

o Setting up a studio complex to facilitate the Indoor shooting, dubbing, editing, music recording, mixing and back ground scoring, etc.

- Setting up a colour processing laboratory to develop and printing of motion pictures.
- Setting up a Video-Complex for production of tele-films and serials.
- Providing subsidy to producers for production of Odisha films and special subsidy to other language films.
- Compulsory screening of Oriya films.
- Organization of Regional, Children's Foreign Film & Documentary Film Festivals.
- Grant in aid to cine societies.

4.6.3: The Directorate of Film Festivals (DFF)

Let us now discuss about another important film body that is DFF (The Directorate of Film Festivals). It was set up under the Ministry of Information & Broadcasting in 1973 with the objective of promotion of Indian films and cultural exchange. The DFF organizes and implements the following events and programmes to promote Indian cinema:

I. The National Film Awards and the Dadasaheb Phalke Award.

II. Organizing the annual International Film Festival of India (IFFI).

III. Participation in Cultural Exchange Programmes and organizing screening of Indian films through our Missions abroad.

IV. Selection of films for Indian Panorama.

V. Participation in International Film Festivals abroad.

VI. Organizing special film expositions such as retrospectives, Indian Panorama films screenings and National Awards winning films screening and theme based film festivals in different parts of the country.

VII. Collection, preservation and documentation of prints of Indian Panorama films for non-commercial screening

4.6.4: Children's Film Society, India (CFSI)

As referred on the official website, it started functioning in 1955 as an autonomous body under the Ministry of Information and Broadcasting with Pandit Hriday Nath Kunzru as President. CFSI's maiden production, Jaldeep, won the first prize for best Children's Film at the 1957 Venice Film Festival. Since then CFSI has continued to produce, exhibit and distribute quality content for children: from feature films, shorts, animations to television episodes and documentaries.

4.6.5: Films Division

Films Division is headquartered at Mumbai. It was established in 1948 by the Ministry of Information & Broadcasting primarily to produce documentaries and news magazines for publicity of Government programmes and cinematic record of Indian history. As per the official websites, in the last 67 years, Films Division has produced more than 8000 documentaries, short films, animation films and news magazines on themes ranging from agriculture to art & architecture, from industry to the international scenes, from food to festivals, from healthcare to housing, from science and technology to sport s, from trade and commerce to transport, from tribal welfare to community development and many more. The main activities performed by the division include production of documentary films, organization of Mumbai International Film Festival for Documentary, Short & Animation Films (MIFF). National Museum of Indian Cinema (NMIC) is also being established through Films Division in Mumbai.

4.6.6: National Film Archive of India (NFAI)

It preserves the heritage that is being created in the form of cinema both national and international. NFAI in Pune houses 19 State-of-the-Art film preservation facilities/vaults as per international standards and specifications. These vaults have the capacity of storing nearly two (2) lakh film reels. Initially, the film collection by NFAI was stored in improvised film vaults in the premises of the Film & Television Institute of India. Since the inauguration of its new building in 1994, NFAI has its own film vaults designed according to international film preservation standards. According to the official websites, the films are stored in a controlled environment with temperature of about 15°C and relative humidity of 50 % which is ideally suited to preserve black and white films.

4.6.7: Film and Television Institute of India (FTII)

As per the official website of FTII, it was established as 'Film Institute of India' in 1960 on the erstwhile Prabhat Studio premises at Pune. The FTII boasts of a rich legacy in quality Indian cinema. The Prabhat Studios were declared heritage sites by the Pune Municipal Corporation and are used by the students to this day. The Institute was renamed **'The Film and Television Institute of India'** in 1971. The Television Wing, earlier located at the Mandi House, New Delhi was shifted to Pune in the early seventies, bringing together the training in film and television under a common roof.

At its inception in 1974, the Television wing was concerned with the provision of in-service training to personnel from Doordarshan. This Wing has in recent years launched a one-year course in Television. The FTII is an autonomous body under the Ministry of Information and Broadcasting of the Government of India.

4.6.8: Satyajit Ray Film and Television Institute (SRFTI)

It is a film and television institute located in Kolkata, West Bengal, India. As per the official website of the institute, it was established in 1995, and registered as a society on 18 August 1995 under the West Bengal Societies Registration Act, 1961 and currently is an autonomous society funded by Ministry of Information and Broadcasting, Govt. of India.

4.6.9: National Museum of Indian Cinema

The National Museum of Indian Cinema will cater to the needs of contemporary people for acquainting themselves with the changes in the field of film production and also enlist their active support in appreciating the technological changes in the present media scenario. The purpose and objectives of the museum are put below:

- o To encapsulate the socio-cultural history of India as revealed through the evolution of cinema;
- o To develop as a research centre focusing on the effect of cinema on society;
- o To exhibit the work of the noted directors, producers, Institutions, etc. for the benefit of visitors/film enthusiasts;
- o To arrange seminars, workshops for film makers & film students;
- o To generate interest in the future generation in the field of film movement.

4.7: Unit Summary

So, learners we have come to the end of this unit. Let us now summarise what we have learnt so far. First this unit provided a brief outline of the various structures and important bodies of cinema in India and around the world. It gave an overview of various film society movements in India and across the nations that promote, protect and watch over the interest of cinema. This unit has also highlighted the prestigious film awards of India and the world like Academy award, National Awards, Dada Saheb Phalke Award and many other prominent film awards from across the world. We have also discussed various important film festivals from around the world that provide a platform to the film makers, actors and technicians to have the global recognition.

Some of the film festivals mentioned was BIG three film festivals like Cannes, Venice, Berlin film festival. We also referred to various issue centric film festivals, festivals based on the specific audience, language and culture. Towards the end of this unit, we discussed several film bodies that help in planning and promoting the development of film industry. The film bodies mentioned were NFDC, OFDC, DFF, CFSI, NFAI, FTII, SRFTII and many others. After reading this unit, students will get a complete image of the basic structure of film bodies, awards and festivals of India and international cinema.

Learners as you have understood after going through the learning objectives, we will be discussing the two pioneers of Indian cinema, viz., Hiralal Sen and Dadasaheb Phalke. Also, we will be going through the early phase of Indian cinema and in doing so, we will be referring to the contribution of Parsi theatre and films on Indian cinema. Further we will also understand how commercial theatre shaped the Indian Cinema. Let us discuss one by one all these aspects of Indian Cinema.

4.8: Check Your Progress

Q.1). Why are Film Festivals organized?

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_____

Q.2). What are the "Big Three" Film Festivals in the world?

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_____
_____
_____

Q.3). What are the main objectives for the establishment of FFSI?

_____
_____
_____
_____

Q.4). What does the following stands for-

- o NFDC _____
- o OFDC _____
- o NFAI _____
- o FTII _____
- o IIFA _____
- o IFFI _____

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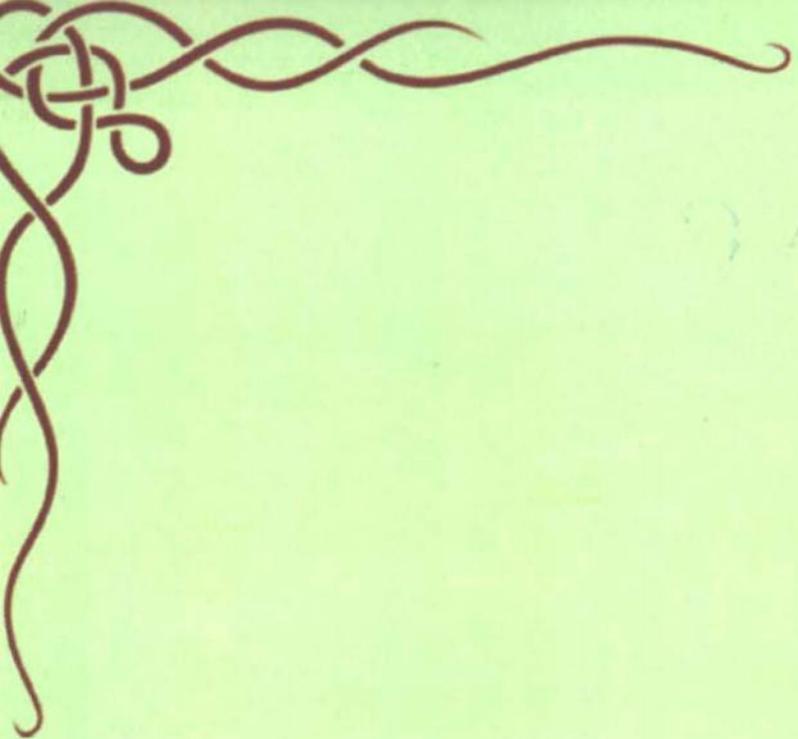
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