Chapter-I
Introduction

Cinema is one of the strongest mediums of communication. The visual medium has always been a powerful instrument to change opinion, lifestyle and thoughts of the public it caters to. During the Stone Age itself, ancient man used to draw pictures to express his fears, sentiments, thoughts and ideas. Centuries of human struggle for a better life yielded fruits during 18th and 19th centuries. The Industrial Revolution changed the very visage of human civilization and style of living. Today the mass media plays a unique role in disseminating information and providing wholesome entertainment. Means of communication have changed a great deal. A number of mediums of mass communication are at the commands of modern man. Cinema as a medium of art and communication is matchless in its appeal. The reach and appeal of the world cinema is growing day by day and people in urban and rural areas alike are responding to the impact of the visual medium. Images are incessantly expressing those truths, imaginations and thoughts what language struggle to convey.

Cinema commands the intimacy and immediacy unavailable to any other media. The darkness during the screening of a film in the cinema hall has tremendous impact on the gullible minds of the audience. Films act as cultural ambassadors. Numerous scholars of communication have divergent opinions about culture. While Raymond Williams defines it as a 'whole way of life', Cifford Geertz regards it 'the webs of significance that human beings spin around themselves.' Cinema reflects, recaptures and reshapes culture. Indian films have promoted modernization, westernization, urbanization, a sagacity of secularization, emancipation of women and the rights of minorities. Recent advances in film studies have drawn attention towards the complexity of the cinematic experiences.

Over the centuries many attempts were made to capture the magic of movement in still picture. But they could not produce movements through the moving images. Even when Thomas Edison established the mechanical basis of the first moving picture camera, he still lacked the medium which he needed to put his ideas into practice. Films were the result of a long pursuit in which a number of great thinkers, scientists and artists took part. They provided the answer to a question that had for long challenged, perplexed and mystified man how to record action in a permanent form. The early pioneers were Edison and Lumie're Brothers. They laid the foundation and provided the essential technology.
This was later built by filmmakers like D.W. Griffith, Eisenstein and Von Stroheim. They created the basic stuffs of the picture. However it is impossible to date such events precisely and is difficult to chart its progress.

American inventor Edison, who demonstrated the 'Kinetoscope' in 1893, was a kind of one-man peep show. In the U.S., Thomas Armat is usually credited with inventing the first workable pull-down mechanism in 1895. In Europe, other inventors—notably the Lumière brothers—developed similar devices. The French Lumière brothers brought out their own improved version known as 'cinematographe' in 1895. This contained camera, projector and printer all in one. It was portable and easy for use. This machine brought about a sort of revolution. Everything was new, experimental and the results were equally unpredictable. After that the technology grew rapidly and many machines came into being. The realization of dreams, ideas, thoughts and imagination was made possible on a permanent form. It became easier to preserve brains on films. Normally the brain holds an image for a short period of time after it has disappeared, so it is possible to construct a machine that can project a series of still images quickly enough so that they merge psychologically and the illusion of motion is maintained.

In 1923, George Eastman launched the 'cinekodak system' and later came 'the cinemascope' Eastman colour and other improved versions. The technology is still progressing at even greater speed exploring all possibilities to create the best kind of cinemas. Where can we find such a great life-like medium as cinema to preserve our past, stories, imaginations, legends and the great acting? The magic of the motion picture has revolutionized the World and it has become universal, eternal and the great entertainer.

James Monaco in his book ‘How to Read a Film’ opines:

‘Films are series of still pictures, twenty four per second, and the intermittent motion of mechanism must move the film into position rock steady for almost 1/24 second, and then move the next frame into position. It must do this twenty-four times each second, and it must accomplish this mechanical task in strict synchronization with the revolving shutter that actually exposes the film……The speed of the camera introduces another set of variables that can be useful to film makers, and it is in this area that cinema finds its most important scientific applications……Slow motion, fast motion, and time-lapse photography make comprehensible events that happen too quickly or too slowly for us to perceive them, just as the microscope and the telescope reveal phenomena that are either too small or too far away for us to perceive them……Film professionals divide the process of their art into three phases: pre-production, shooting,
and post-production……Three jobs generally proceed more or less concurrently during post-production: sound mixing and looping; editing; and laboratory work, opticals, and special effects……While a bad take of the picture is totally useless and must be reshot, a bad take of the sound can be much more easily repaired or replaced.’

As mentioned in Wikipedia the origin of the name "film" comes from the fact that photographic film had historically been the primary medium for recording and displaying motion pictures. A common name for film in the United States is movie, while the Europeans prefer cinema. Additional terms for the field in general include the big screen, the silver screen, the cinema and the movies. Film is considered to be an important art form, a source of popular entertainment and a powerful method for educating the masses. The visual elements of cinema give motion pictures a universal power of communication. Some films have become popular worldwide attractions by using dubbing or subtitles that translate the dialogue. It further states that Traditional films are made up of a series of individual images called frames. When these images are shown rapidly in succession, the viewer has the illusion that motion is occurring. The viewer cannot see the flickering between frames due to an effect known as persistence of vision, whereby the eye retains a visual image for a fraction of a second after the source has been removed. Viewers perceive motion due to a psychological effect called ‘beta movement’.

**Film Criticism**

Film criticism is the analysis and evaluation of films.¹¹ In general, these works can be divided into two categories: academic criticism by film scholars and journalistic film criticism that appears regularly in newspapers and other media. Film critics working for newspapers, magazines, and broadcast media mainly review new releases. Generally they see any given film once and have only a day or two to formulate opinions. Despite this, critics have an important impact on films, especially those of certain genres. Mass marketed action, horror, and comedy films tend not to be greatly affected by a critic's overall judgment of a film. The plot, summary and description of a film that makes up the majority of any film review can still have an important impact on whether people choose to see a film. For prestige films such as most dramas, the influence of reviews is extremely important. Poor reviews will often doom a film to obscurity and financial loss.¹²

The impact of a reviewer on a given film's box office performance is a matter of debate.¹³ Some people claim that movie marketing is now so intense and well financed that reviewers cannot make an impact on its performance. However, the catastrophic
failure of some heavily-promoted movies which were harshly reviewed, as well as the unexpected success of critically praised independent movies indicates that extreme critical reactions can have considerable influence.\textsuperscript{14} However, this usually backfires as reviewers are wise to the tactic and warn the public that the film may not be worth seeing. Quite often such films fail to make an impression.

It is argued that journalist film critics should only be known as film reviewers while true film critics are those who take a more academic approach to films.\textsuperscript{15} These film critics endeavour to come to comprehend how film and filming techniques work, and what effect they have on people. Their critical annotations and analytical articles are published in scholarly journals.

In his book, CONCEPTS IN FILM THEORY (1984), Dudley Andrew discusses some concepts which, in his opinion, were important in film theory from 1965 onwards. Communication is not amongst them. That is surprising because the nine concepts Andrew discusses are communication strategies indeed. It is also conspicuous that Andrew does not locate film in the larger context of communication. He argues that the validity of the concepts is determined by their usefulness as communication strategies. It is possible that scholars in those years did not have a theory of communications such as to prompt them to think of film in communicational terms. Come what may, communication is a key concept for the understanding of film.

Cinema, of course, is not a means of communication like telephone.\textsuperscript{16} One can not respond a film as one does to a phone call. Film like painting is a medium of expression. Communication is the sharing of some sort of information, ideas, emotions and sentiments etc. between two individuals. Communication always involves actively two entities. While one emits the information and the other receives it and is in some way affected by it.\textsuperscript{17} Apparently expression is the representative of a sentiment and emotions are expressed by and through the human body. In human communication emotions evolve their existence through expressions only. The receiver may not instantaneously respond to the sender of the message but he cannot remain unaffected for long.

Human communication is perceived to be a very complex phenomenon. The difficulty in dealing with a film as a communicational object results from the use of theories that are insufficient and incapable of dealing with the phenomenon in all its intricacies.\textsuperscript{18} This incident occurs in space and time. Thus it cannot be isolated from its societal and cultural context. Information is not a thing but a pattern.
As per Wikipedia Films as an audio-visual medium have immense capacity to put their mark on society. But they do not have an impact of the type a billiards ball has on another ball when it hits it. In that case a force is exerted on a ball by another one. But this notion does not apply on films. Systems are of two types. Some are closed like clockwork which irrespective of the environment goes on marking the time so long as it has energy. Therefore clockwork is closed to the environment. Other systems are open. They receive both energy and information from the environment. The human body is perfect example of an open system. For instance, it is said within 24 hours all the cells of a person’s pancreas undergo change, but the organ remains what it is and continues to fulfill its important function. This phenomenon applies to the total environment of film. It is not possible to view any part of the whole without viewing it in totality. For example, the violence shown on screen is supposed to be injected into society in order to cause violence there. This view makes it next to impossible to think that it might be the other way around, and that violence in real life may well be introduced into films. People often talk about the violence they see in Indian films. The critics of violence in Indian films often tend to forget the violence that the media constantly injects in society.

Film theory seeks to develop concise and systematic concepts that apply to the study of film as art. It was started by Ricciotto Canudo's *The Birth of the Sixth Art*. Formalist film theory, led by Rudolf Arnheim, Bela Balazs, and Siegfried Kracauer, emphasized how film differed from reality, and thus could be considered a convincing fine art. Andre Bazin reacted against this theory by arguing that film's artistic essence lay in its ability to mechanically reproduce reality not in its differences from reality, and this gave rise to realist theory. More recent analysis spurred by Jacques Lacan's psychoanalysis and Ferdinand de Saussure's semiotics among other things has given rise to psychoanalytical film theory, structuralist film theory, feminist film theory and others. On the other hand, critics from the analytical philosophy tradition, influenced by Wittgenstein, try to clarify misconceptions used in theoretical studies and produce analysis of a film's vocabulary and its link to a form of life.

The first real theoretician of the cinema is undoubtedly Hugo Munsterberg, who wrote a psychological and esthetic study of the film is 1916. However, the short history of the cinema written by William Laurie Diskson, the assistant of Edison, can be taken as a first attempt at theorizing the new invention. After Munsterberg come Sergei Michailovich Eisenstein and Andre Bazin. Then comes Edgar Morin, a French anthropologist who, in the late fifties, wrote on the psychology of the film experience and
on the phenomenon of stardom. After Morin, one discusses Jean Mitry, Christian Metz and Jean-Luc Godard etc. Christian Metz, especially at the beginning of his career, can be said to have followed a linguistic approach. However, the ten source authors discussed thereafter have all contributed to a linguistic approach and, of course, in several cases to a psychoanalytic approach too. The development of film theory from the 1960s has been on linguistic lines. The concern with the status of the cinema as an art continued deep into the next period, roughly again, from 1940 to 1960. This second period can be called the period of classical film theory. But a third period started roughly in 1960 and continues today. It can be called post-classical. The third period is studded with Jean-Luc Godard, Christian Metz and the Feminists. This involved overthrowing the traditional ideology and replacing it by another ideology. The intellectuals wished to do away with the Western concept of men as an inspirational subject. Film scholars were not alone in the struggle. There were also several important authors in the fields of psychoanalysis, anthropology, linguistics, philosophy, cultural studies, etc. who provided the conceptual tools which were missing with the film scholars who were ill-equipped for the difficult task at hand. In fact, much of the literature on film today would be impossible to understand without certain knowledge of the sources from which recent film theorists have been drawing.

Indian Cinema:

As an art form film is not indigenous to India. It is an importation from the West. However, films quickly became an Indigenized art form, appearing to hundreds of thousands of cine-goers. Today, it is one of the most dominant forms of entertainment in India. Millions of moviegoers buy tickets everyday to watch their stars. In the words of Pendakur (1989):

'Audience is mesmerized by the slick imagery that carries them into another world where men with superhuman qualities successfully conquer all odds, including bad landlords, greedy industrialists, corrupt politicians and sadistic policemen. Women generally are the icing on the cake – upholding traditional virtues of virginity, devotion to God and family and service to men.'

There are a number of genres and styles of cinema that we constantly encounter in British and American films, such as romantic comedies, gangster films, horror films, melodramas, film noir, musicals and historical films. While some of these genres are found in Indian cinema, Indian film makers have developed genres and styles that are
distinctively their own. This is visibly discernible in the popular tradition of filmmaking in India.

Masala is a style of Indian cinema, especially in Bollywood and South Indian films, in which there is a mix of various genres in one film. For example, a film can portray action, comedy, drama, romance and melodrama all together. Many of these films also tend to be musicals, including songs filmed in picturesque locations. Plots for such movies may seem illogical and improbable to unfamiliar viewers. The genre is named after the masala, a term used to describe a mixture of spices in Indian cuisine.

There are a number of genres associated with Indian popular cinema. Most significant are mythological films, devotional films, romantic films, stunt films, historical films with fanciful stage settings and costumes, social films on important social issues and family melodramas. There is nothing specifically Indian about these genres. What is distinctive are the ways in which they have been handled by the Indian filmmakers. Just as there are a number of significant genres associated with Indian popular cinema, there are a number of significant subjects that find repeated expression. Romantic love, male friendship, motherhood, renunciation, fate, respect for tradition, social injustice are some of the most compelling among them.

**Punjabi Cinema:**

Prior to partition, Punjabi films were made in Bombay and Lahore where modern studios bustled with cinematic activities. The credit of producing the first Punjabi film aptly goes to Krishna Dev Mehra who produced *Sheila* in 1935 which was inspired by Tolstoy's *Resurrection*. It was premiered at Corinthian Theatre in Calcutta. Mehra's *Heer Sayal* revived the studios of Lahore though only until partition. The success of *Heer Sayal* inspired Dalsukh Pancholi to produce Punjabi films. Pancholi's *Soni Mehiwal*, *Gul Bahawali* and *Yamla Jat* and Roshan Lal Shorey's *Chaman, Mangti*, and *Dulla Bhatti* contributed much to the growth of Punjabi cinema during the pre-partition days.

The cinema in Punjab found itself completely strangulated in August 1947. Punjab lost two third of its territory to Pakistan in partition. There was no hope for the survival of Punjabi language film because the entire fraternity of film-makers from Lahore migrated to Bombay, the Mecca of all film aspirants. Hence Bombay became the hub of Punjabi cinema after partition. Mulkraj Bhakri's *Lachhi*, K.D. Mehra's *Posti* and *Phuljhadi* were the films of some significance. Chaudhary Karnail Singh (1963) and *Jagga* (1964) won President's Silver Medal. Another slump in Punjabi films was again set in after the reorganization of Punjab in 1966.
With the advent of colour, production costs of films were hiked and it became too expensive to make Punjabi films. Maheshwari Brothers took a bold step in producing a devotional colour film in Punjabi under the title 'Nanak Naam Jahaz Hai' (1965). It turned out to be a phenomenal hit. It surpassed all the previous box office records and restored the faith of the film-makers working in Punjabi cinema. Some more successful devotional films included Nanak Dukhia Sab Sansaara, Dhanna Jat, Dukh Bhanjan Tera Naam, Man Jeete Jag Jeet and Sherni etc. The 80's saw Virender's 'Sarpanch, Lambardarni, Yaari Jat Di, Dharam Kumar's Daaj, Subhash Bhakhri's Rano, Peepat's Chann Pardesi and J.Om Parkash's Aasra Pyar Da. Chann Pardesi was an excellent directorial and technical film that made a mark on National scene. These films were followed by a spade of Jatt - centric movies. Prominent among those were Put Jattan De, Badla Jatti Da, Jatt Te Zameen, Jatt Jeona Morh, and Jat Mirza. In between the films like Mamlia Garbar Hai, Long Da Lishkara, Gabhru Punjab Da, Shaheed-e-Mohabbat Boota Singh and Sheheed Udham Singh etc. were also produced. These films established Gurdas Maan as a protagonist of Punjabi cinema. After a long lull Manmohan Singh introduced the diasporic element in Punjabi cinema with his Jee Aayan Nu in 2003. Its phenomenal success induced him to produce Asa Nu Maan Vatna Da and Yaaran Naal Baharan. These movies not only broke the shackles of decades-old feudalistic themes but also brought Punjabi movies, technically closer to the Hindi films. The success of Harbhajan Maan in films has allured many Punjabi singers to try their luck in Punjabi films. The genres of Punjabi movies differ to a large extent from the films of Bollywood or Hollywood. Rather it is safe to say that Punjabi films have evolved its own genres. Prominent Punjabi genres are enumerated as Devotional, Patriotic, Romantic, Comedies, Fuedalistic, Partition, Millitancy, Classics, Love-legends, Heroics, Literary and Diasporic etc.

Significance of the Study:

While Punjabi cinema has covered its journey from devotional to diasporic movies, it is sad to note that no worth while research of some caliber has been done in Punjabi cinema. Punjabi films remain elusive even in dissertations at the P.G. level. Hence this study attempting to study and analyze the various thematic phases of Punjabi films is a pioneering work in this virgin field of Mass Communication Research. This study endeavors hard to highlight various socio-economic implications associated with the thematic changes in Punjabi movies. As it is the ground-breaking research in Punjabi Cinema, it will, in all likelihood, instill many more studies in this field. It is ironical that
while Punjabi cinema is celebrating its Platinum Jubilee, no scholar at any level has tried to peep into its glorious past and lay bare various phases of its journey. Even a single book on the historical development of Punjabi Cinema eludes the market. Any stretch of imagination falls short of understanding the rationale of Punjabi authors and historians for giving a raw deal to Punjabi Cinema. Resultantly, this study will open various avenues of further research in this untreaded field.

**Objectives of the Study:**

The research objective summaries what is intended to be achieved. Objectives are closely linked to the statement of the problem. The objective of a study states what researchers expect to achieve by the study in general terms. It is always advisable to break down a general objective into smaller logically connected parts which are called specific objectives. These smaller specific objectives endeavor to systematically address the various aspects of the problem. This research work is based on following objectives:

1. To study the various phases of thematic changes in Punjabi cinema.
2. To learn socio-economic implications of different thematic treatments.
3. To know about the reasons of the dominance of farming community especially Jatts in Punjabi movies.
4. To know as to why the Punjabi films frequently revolve round the rural subjects.
5. To know the reasons why the films made on the lives and living style of Jatts /landlords become super hits at the box office.
6. To fathom the extent of realistic depiction of socio-economic life style of the Punjabis.
7. To know as to why do the urban life-style gets raw treatment in Punjabi movies.
8. To know what commercial significance the word 'Jatt' has in the title of the film itself.
9. To study the style and standard language of dialogues in Punjabi films.
10. To study and evaluate the level of comic element and cinematography in Punjabi films.

**Hypotheses:**

Hypothesis is an opinion, guess or a proposition which is put to a test to determine its validity. It guides the research all the way through and may prove to be correct or incorrect in the end. Irrespective of the outcome, the hypothesis is a question which is put in such a way that an answer of some kind is sure to be impending. The essential system of this manifestation is to design the research so that logic will require the acceptance or
rejection of the hypothesis on the basis of consequential data. This research work is based
on the following hypotheses:
1. There has been no chronological demarcation of thematic phases in Punjabi Cinema.
2. One hit movie of a particular theme gives way to many others woven around the
   same theme.
3. Most of the Punjabi films do not offer any variety of locations. They are shot in
   the mansions of big landlords.
4. Films portraying vengeance and revengeful tendencies of Jatts often get thumping
   public response.
5. Though the Jatts comprise just over 1/4th of the population in Punjab, their socio-
   economic and political dominance ensures them heroic treatment in Punjabi Films.
6. Punjabi movies do not portray the real life of an average Jatt family.
7. The Jatt boys are presented in films only as play – boys who have nothing to do
   but indulge in love.
8. There is a great dearth of movies based on great literary works.
9. Even the diasporic films revolve round the big landlord families. Almost every
   diasporic film tells the tale of rich Jatt families.
10. Although Punjab boasts to be the mother land of numerous revolutionaries yet
    there is a great dearth of patriotic films in Punjabi language.

Research Methodology:

Research is a scientific and systematic search for pertinent information on a
specific topic. In fact, it is an art of scientific investigation. This research work endeavors
to collect and arrange the documented and undocumented phases of development of
Punjabi cinema. Following which various themes treated in Punjabi movies are taken
stock of. As the thematic phases cannot be categorized in any set chronological order so
the two most popular movies representing each theme are selected for through study. For
this purpose a random survey of cine-goers is conducted in the cities of Patiala, Bathinda,
Ludhiana, Jalandhar and Amritsar. Two cinema halls from each city are selected. The
cinema halls selected for the preliminary survey are Tagore & Phool (Patiala), Pukhraj &
Big Mall (Bathinda), Aarti & Westend Mall (Ludhiana), Sarb Multiplex & Narinder
(Jalandhar) and Sangam & Fun Multiplex (Amritsar). Cine goers coming out of the
cinema halls in these cities are selected as respondents on random basis. Twenty five
respondents from each cinema hall are selected for study. A 15-point questionnaire is
prepared for this purpose. It is on the basis of this pilot study that the films under various
categories are selected for in depth analysis. Two hit films representing each genre are
selected for the study. However care has been taken that the movies selected under one
genre have different directors and different star-cast.

The films selected for the in depth analysis are selected as under:

<table>
<thead>
<tr>
<th>Category</th>
<th>Films</th>
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<tbody>
<tr>
<td>Devotional</td>
<td>Nanak Naam Jehaz Hai &amp; Dukh Bhanjan Tera Naam</td>
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<tr>
<td>Patriotic</td>
<td>Shaheed Bhagat Singh &amp; Shaheed Udham Singh</td>
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<tr>
<td>Romantic</td>
<td>Yari Jatt Di &amp; Mamla Garbar Hai</td>
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<tr>
<td>Comedies</td>
<td>Jeeja Sali &amp; Mahaul Theek Hai</td>
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<tr>
<td>Feudalistic</td>
<td>Putt Jattan De &amp; Badla Jatti Da</td>
</tr>
<tr>
<td>Partition</td>
<td>Chaudhary Karnail Singh &amp; Shaheed-E-Mohabbat Boota Singh</td>
</tr>
<tr>
<td>Millitancy</td>
<td>Tabahi &amp; Des Hoya Pardes</td>
</tr>
<tr>
<td>Classic</td>
<td>Waris Shah-Ishq Da Waris &amp; Marhi Da Deeva</td>
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<tr>
<td>Love-legends</td>
<td>Sassi Punnu &amp; Mirza Jatt</td>
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<tr>
<td>Heroics</td>
<td>Dulla Bhatti &amp; Jatt Jeona Morh</td>
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<tr>
<td>Social</td>
<td>Chann Pardesi &amp; Sarpanch</td>
</tr>
<tr>
<td>Diasporic</td>
<td>Jee Aaya Nu &amp; Lakh Pardesi Hoiye</td>
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These films are watched, studied and analyzed from various divergent angles and
all the aspects of a film are taken care of. The plot, sub-plot, locale, costume, comic
element, occupation, cinematography, dialogues, music and lyrics of the films are
discussed at length. The research work tries to lay bare the socio-economic implications
of the changing themes. This analytical analysis studies the selected movies from every
possible cinematic view point.

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