CHAPTER - 5
DEVELOPMENT AND MATURITY

The 1950s was an age of hopefulness after the trauma of partition and the consequent mass exodus. It was a period inundated with nostalgia both for the Indian state and for its cinema. The period after independence was characterized by a broader ideological investment in cinema of social justice connected with the image of the new state. The idiom of ‘development’ promoted by the state brought long term damages to environment and socio-polity, which far outshone the indefinable short term benefits. The Green Revolution and Narmada Valley Dam projects are two often discussed examples.

In post-independent India, bourgeoisie became the power centres and wielders of authority. They paid attention to issues of family and nation and initiated the process of nation-building. As family is the basic unit of society - it cradles class values, and the ideology of commercial Indian cinema is tied to it. The substitute to this is a cinema committed to the ideals of social struggle. Guru Dutt, Satyajit Ray, Mrinal Sen, Ritwik Ghatak and Bimal Roy were committed to this kind of cinema. Nation-building and globalized Indian commercial cinema has hyped caste rules and patriarchy. The fixation with the family propagates the myth that the ‘great Indian family’ is the storehouse of admiring values. Chakravarty and Parasher assert that in post-colonial India the upper-class, upper-caste, patriarchal and mostly Hindu family is the ideological centre of bourgeois cinema. Religious minorities and other marginal groups have been portrayed in these films as lower stereotypes or are missing from it.

Critics argue that the post-colonial Indian nation-state was a distortion of its promises. As viewed from magic realistic vision of Salim Sinai, the narrator and chief protagonist of Salman Rushdie’s *Midnight Children*, on the legendary midnight of freedom from colonial rule, India, woke not to the much publicized vision of freedom, but to the nightmare of a confused and oppressive nation state. The post colonial Indians, the ‘Midnight Children’
were destined to misery and disappointment. In films of 1950s and 1960s, Indian bourgeois male experienced westernization/ modernity. The mannerisms, dressing-style, way of life, tourist places, foodstuff etc. was inspired by the west. This replication reached such a level that it appeared as Westoxication.

The truth of the initial decades of the Indian nation state is too complex. While fast industrialization and Five Year Plans based on the Soviet model were envisioned and implemented under Nehru, the majority of leftist movements supporting extensive land reforms and democratization in distribution of resources were either openly suppressed or cautiously co-opted by the central government. The colonial - imperial bureaucracy was retained almost completely, to check the growth of indigenous capitalist ventures, liberal reform movements and political disagreement. Whereas the colonial - imperial bureaucracy brought gains to the British Raj, India’s post colonial bureaucracy became both the means and the end, and sarcastically called as the ‘Permit Raj or the ‘License Raj’ that apparently restricted the growth of wealth and capital. Despite the progressive, secular and left - inclined rhetoric promoted by Nehru and Congress in the political programmes, his quasi socialist ‘mixed economy’ did little to assuage the historical injustices to the unfortunate poor and the lower castes. Mother India (1957), Paigham (1959), Naya Daur (1957) deal with efficiency of grand engineering projects. In a way India’s fascination with the idea of concrete was manifested in the cinema of 1950s. Ravi Vasudevan argues that the cinema forges ‘a new sense of the self’, among the viewers. With imagination, it forms the foundation of a ‘modern nationalist perception’.

Nation as Mother

Mother India brought the thought of woman as a nation to the forefront. The first literary mention of the nation as a mother was in Bankin Chandra Chatterjee’s Anandmath (Monastery of Bliss), a 19th century novel, where a group of rebels sing Vande Mataram (I hail the mother) which later
transformed in to a song of the freedom struggle along with the new image of mother India. The film has only *Mother India* as an English title, which was transliterated, not translated, in the Urdu and Hindi credits. This was to circumvent a Hindu bias, as the Hindi equivalent, the Sanskrit *Bharat Mata* means a Hindu goddess, while there is no Muslim counterpart for this figure, presenting the inherent Hindu character of independent India’s secular mythology. This silence on any Islamic constituent of the new nation is seen in all over the film, where the village is entirely Hindu, regardless of the number of famous Muslims engaged in the production Mahboob Khan, the director, Nargis, the heroine, Naushad Ali, the music director - the utilization of map of pre-partition India means a denial of an ideology of Muslim separatism. The issue of identity was also vital. *Hindutva* was also propagated by popular Indian cinema which started depicting a broad ‘Hindu nationalist view point after 1945.’ Later, the innocent aspirations of *Mother India* change into the moral ‘anomie’ and hopelessness of *Sadak* (1991) in which a heroic urban youth fights an absolutely decayed and corrupt post-colonial state.

Madhav Prasad’s expression of ‘feudal family romance’ for the prevailing textual form of the commercial Hindi cinema of the 1950s and the 1960s could be explained as a process of linear development from patriarchal status quo to a specific or unspecific rebellion/ quarrel and then ultimately to resolution where patriarchal influence is restored with slight diachronic changes. The ‘feudal family’ component of the description include an implicit or explicit exchangeability between the family and the nation (or any society that can replace the nation, for instance, village in *Mother India*): the family with its (mostly Hindu) patriarchal distribution of authority, and the nation with its ideological and authoritarian machinery, schools and universities, police and judiciary etc. Films like *Kabhi Kushi Kabhi Gham* (2000) have promoted an excessive yet hugely flourishing recipe of patriarchal power over post global modernity. With the arrival of this modernized neoliberal patriarchy the ‘feudal family romance’ has been replaced simply by a post global adaptation of itself.
Satyajit Ray and the Modernist Enterprise

The modernist enterprise in Ray’s film is easily visible. In *Pather Panchali*, train not only serves as a source of amusement to Apu and Durga but also represents itself as the symbol of the modern world cutting in upon rural life. In *Aparajito*, train brings him to Benaras and then takes him to the village of his mother’s uncle. Moreover, Apu makes journeys to the city of Calcutta from this village in his quest for further knowledge. In *Apur Sansar*, Apu lives near the railway tracks and the very same train carries his wife away to her village never to return back. Feeling lonely, Apu feels tempted to end his life by hurling himself under an approaching train. In this way, train not only symbolise connectivity between the rural and the urban India but also the journey of life. The train acts as a running motif in Apu trilogy. The Apu Trilogy shows the journey of young Apu from a village to acquire liberal modern education in a city; *Devi*, exposes the perils of superstitions; *Mahapurush* mocks at god men; *Sadgati* criticises caste hierarchy - the modernism is quite evident. The 19th century social awakening with its emphasis on rationalism, humanism and inculcation of ‘scientific temper’ is quite visible in his films.

Partha Chatterjee has argued how the rising nationalist aspiration of the late nineteenth century created an inner world protected in opposition to the intrusion of colonial modernity. Whatever the problems encountered by men in the outer world of colonial disempowerment, this inner realm would support nationalist identity against the unavoidable adjustments to modernity of political, social and intellectual attitudes. The home was a world subject to suppression and women had to carry the load of representing a traditional identity sheltered from the intrusion of hierarchical colonial culture. The positive and negative stereotyping of communities and castes engaged in the ideological mission underscored the process of ‘othering’ and condensed the gap between communalism, casteism and nationalism. Also, cinema became a means of ‘reconciling concerns of modernization with the compulsions of tradition.’ The pivots upon which this agreement moved were provided by middle class ideas of gender, sexuality, caste, region and religion. All these
had to be weaved into themes agreeable to the bourgeois and the underprivileged in the third world setting or else society would go in dissimilar directions and the nation, as the political outline and cultural symbol of bourgeois hegemony, would be in fragments.\textsuperscript{19}

The female characters of the Trilogy are the women of Indian tradition loving and nurturing the entire family and providing support to the male members who go out to fight the battle for survival. They are not the decision makers who can decide either their own or their family’s future.\textsuperscript{20} The tendency of Ray was to cover women in clothes rather than presenting them as sexual beings. In \textit{Pather Panchali} and early part of \textit{Aparajito} Sarbojaya despite being a young woman is denied sexuality natural to her age. She is a dutiful wife and a mother and there is no suggestion in the film of a marital life in physical terms. Similarly, in \textit{Apur Sansar}, Aparna is portrayed in a mythical \textit{avatar} or God Shiva’s wife, whose death will lead to her husband’s wandering in the forest like Shiva himself. She is presented as an idea in a temporal and spatial context.\textsuperscript{21} Emphasizing her individuality and bodily presence would rob her of mythically associated with her.

Ray brought a personal creative vision to cinema. He busted the myth that entertainment meant dance, song and escapist fare and presented a view that any dramatic presentation which is coherent enough to attract the attention of the people could be entertaining.\textsuperscript{22} In terms of film technique; he borrowed a great deal from the west. His films reflect shades of image-based cinema of the Russians, the French preoccupation with the individual; and the Italian neorealist manner of the silent spectator who sees the life of the individual “realistically through the surrounding indifference of life in general.”\textsuperscript{23} In his portrayals, he deletes the abstractness of Russian montage; removes restless, endless conversation and the dramatic aloofness of the central characters of French Cinema; and theoretical and excessively conscious repudiation of the story of Italian neorealists.\textsuperscript{24} He presents a lyrical quality of his own and imparts a universal appeal to his work. His
character are intensely Bengali and rooted in their own culture and yet so universal in nature.\textsuperscript{25}

Satyajit Ray has discussed the relevance of neorealist cinema to the Indian filmmaker. He talks of Sergio Amidei and Zavattini whose works brought the film story down to the level of everyday reality. He provides three chief reasons for this; first, the script turned out by the writers has superbly organized classical structures; secondly they were deeply human in content; and third, the directors were first rate craftsmen with years of achievement behind them.\textsuperscript{26} Ray uses 40 mm lens which was suitable for the natural human vision and tried to avoid big close-ups which appeared false to him. Moreover, Ray’s specific use of lenses was in the context of his narrative and not simply to create an effect.\textsuperscript{27}

**Portrayal of Poverty**

*Pather Panchali* was criticized on the ground that it sold Indian poverty to the foreign countries where it was exhibited. The grim picture of reality of Indian poverty is not only reflected in the particular family but it is symbolic of a huge chunk of humanity in India. This criticism often ignores the fact that its protagonists were not born poor. The protagonist is a Brahmin, a traditionally privileged and dominant caste. His present condition represents a decline in the status of his family. He was paid by his *yajmanas* in cash and in kind for his priestly duties but now he has lost them. In colonial period, with the growth of salaried middle class and declining fortunes of the patrons and increasing materialism his profession was losing its relevance. His decision to migrate to Benaras a centre of traditional Hinduism, where his occupation still will be relevant and provide him self-subsistence moves the narrative forward. The film, therefore, is not about Indian poverty only but also about the decline of a class.\textsuperscript{28} Ray is sympathetic towards the decline of this class.

The film was neorealist in its characteristics as well as its approach. The film lacked dances, songs, romantic situations and it was uncompromisingly realistic often condemned as documentary.\textsuperscript{29} The theme of the film was
neorealist as it dealt with the lives of the poor who were struggling for their survival. It was a departure from the artificial world of impractical situations. It had a budget of Rs. two Lacs which was low even in those times. On-location shooting was done for all day scenes while only the night scenes were shot in studio and that too by maintaining the location setting in film. The film was devoid of stars and many of the artists were non-professionals. Ray and his unit members were not experienced at all in the art of film making.

Jawahar Lal Nehru himself had overruled bureaucratic objections to the showing of *Pather Panchali* abroad on the count that the film would project an image of India’s poverty. Ray’s and some later filmmakers’ cinema achieved a significant understanding of India’s attempts to surmount its problems which are a consequence of a conflict of democratic notions with a hierarchical, paternalistic idea of society in India. The image of old aunt eating the soggy rice exudes pity; the expression of Apu when his mother drags Durga by the hair becomes the image of all the frustrations and humiliations of a childhood in difficult conditions. The music by Pandit Ravi Shankar is used not to create an atmosphere or to intensify a scene but to put the mood into relief by contrast and counterpoint. In India, the first exhibition was held in the ballroom of the Ordnance Club where the audience was keener on drinking liquor than in viewing stark reality of the film. When it was released commercially some in the crowd were overheard saying; “The bastards had been cheating us all this time - this is the real stuff.”

In spite of the film’s universal appeal and box office success, the secretary of the Ministry of Information and Broadcasting was reluctant to view it as a suitable entry for the Cannes Film Festival. It was honoured at the Cannes Film Festival as the ‘best human document’ of the year.

Shamlal who had the pen name Adib wrote:

> It is absurd to compare it (*Pather Panchali*) with any other Indian film… It does away with plot, with grease and paint, with songs, with the slinky charmer and the sultry beauty - with the slapdash hero breaking in to song on the slightest provocation or no provocation at all. *Pather Panchali* makes a complete break with the world of make believe and that of impossible situations.
Satyajit Ray chose the novel for its qualities of humanism, lyricism and close identification with reality of daily life. The script of the film retained a bit of the rambling quality of the novel because that in itself contained ‘a clue to the feel of authenticity,’ there was a rambling in life in a poor Bengali village. The film was post synchronized; a method used by Italian neorealist in which dialogues recorded on location were not actually used except as a reference in the recording of the final sound track made under controlled acoustical conditions.

The recommendation of the Film Enquiry Committee to set up a Film Finance Corporation was not considered till the success of *Pather Panchali*. The economic viability of financing films was realized and Ministry of Information and Broadcasting declared the Government’s intention to establish a Film Finance Corporation to provide help to film producers by way of loans. Similar recommendation was made in the past too.

The questions were raised regarding portrayal of poverty in the film which dented India’s image at international level. *Filmindia* of Sep. 1956 reported that the central government gave directions to the state governments that before sending films- features or documentaries to foreign countries for exhibition, they should ascertain the suitability of the film from the point of view of external publicity by the External Affairs. A state government in India by - passed the External Publicity Division and made direct arrangements for exhibiting its film in a foreign country. The Central Board of Film Censors issued a new list of objectionable material inviting censorship which included “abject or disgusting poverty.” But it can be argued that *Pather Panchali* is not a cinema about poverty rather it is a narrative of experiences familiar enough all over India.

Frank Beaver, on Ray’s directorial style, stated that Ray’s neorealist observation of life carries the finest traits of that filmic approach; humane, philosophical, gently revealing film expression. Ray’s kind of filmmaking had a certain pace which helped initially to define a new kind of cinema. Also, his distinctive style of narration was a rejection of dramatic and superficial way of telling a story and emphasizes on quasi - documentary mode of story telling.
The use of non-professional actors, a deglamourised sound track in form of natural sounds, simple dialogues without any melodramatic kind of diction and authentic milieu are some of the characteristics of the cinema of Ray. The deglamourisation can be either seen as renunciation of the beautiful or a redefinition of beauty.\(^47\)

According to Ashish Rajyadhyaksha, Ray’s cinema realized the Indian cinema’s initiatives towards realism and the mastering of the storytelling idiom.\(^48\) Moreover, the success of Ray made the problems of off-beat filmmakers in getting sponsors and financiers a bit easier.\(^49\) In India, the hiatus between the traditional and modern, literate and illiterate, wealthy and poor is so huge that the process of identification with the rhythm and reality of the life of the masses is necessary to any art which wishes to make long lasting impression.

Ray’s work does not merely portray the poverty of India but exhibits confidence in the human being. When he saw *The Bicycle Thief* in London, Ray get deeply influence by it. He believed that the Indian filmmaker should focus on life and reality, and his ideal ought to be De Sica, not De Mille.\(^50\) Satyajit Ray says that he believes that an ordinary person whom one meets on a road everyday is a more challenging issue for cinematic exploration than people in heroic moulds either good or bad. He wants to observe, explore and capture the half-shades and not-so audible notes.\(^51\) *Pather Panchali* received the President’s Gold Medal as the Best Picture of the Year which was (strangely) hung round the neck of the then Director of Information of Bengal, as the official producer!\(^52\)

*Aparajito* (*The Unvanquished*, 1956) serves as a bridge between *Pather Panchali* and *Apur Sansar*. The film depicts the Hindu way of life in Benaras. The use of symbolism in the death scene of Harihar when a huge flock of pigeons suddenly fly out into the sky, is reminiscent of the traditional Hindu thought of the soul flying out of the body.\(^53\) In *The Apur Sansar* (*The Apu’s World*, 1959) Apu is forced to sell his best books to that he can pay his room rent to the polite yet merciless landlord. The film touches on the issue of
educated unemployed who are unable to secure jobs of their choice causing frustration in them. During the meeting of Apu and his friend their class position is emphasized through external factors. Apu is shown wearing a dhoti and eating the meal with hands while his friend is wearing shirts and trousers and shown eating with a fork.

*Jalsaghar (The Music Room, 1958)* shows the conflict between passé feudalist and rising capitalism. A story of an aged landlord, his love for music and dance to the extent that he not only loses his entire wealth but his life too became symbolic of an entire generation of such landlords. In West Bengal, the *Zamindari* system was abolished soon after independence and land ceiling of 17 acres was fixed, the excess land being given to the landless by the State. Ray exhibits no sympathy for the passé feudalism but sympathized with the aristocratic landlord.\(^54\) In other words, it captures movingly the decadence of the Indian landed gentry in post-independence India and the transfer of wealth to the merchant class.\(^55\) It was much criticized for its supposed compassion for the decadent zamindar.\(^56\) *Mahanagar (The Big City, 1963)* explores the new woman in India in search of her identity as opposed to the traditional figures seen in his earlier films. The female protagonist displays an immense strength behind her shy charm.\(^57\) *Devi (Goddess, 1960)* explores the existing superstitions in a society. The father-in-law is not seen as a villain but a victim of his blind faith and his Freudian compulsions.\(^58\)

Mirnal Sen was closely associated with IPTA and his concerns and anxieties are reflected in his films.\(^59\) The starvation and death caused by Bengal famine of 1943 created an impact on him.\(^60\) In his film *Neel Akasher Nichey (Under the Blue Sky, 1959, Bengali)* portrayed Indo-Chinese relations in a positive manner. When the relations between the two countries were at low ebb, Jawaharlal Nehru, after viewing the film personally said to Mrinal Sen “you have done a great service to the nation.”\(^61\) The film was not only liked by the leaders of the Communist Party of India but also party’s mouthpiece *Swadhinata*, under the guidance of Jyoti Basu, devoted the entire first additional of the paper to an analysis of *Neel Akasher Nichey*.\(^62\) The border war of 1962 with China led to the ban on the film by the government. *Baishe Shravana (The Wedding Day)* dealt with poverty and complexities of
human relationships. The film depicts poverty, death, famine, impoverishment, destruction and a total decay of human values. His understanding of India and other third world nations can be understood in his portrayal - the growing poverty, increasing landlessness and unemployment and all the evil machinations of the transnational agri-business corporations making the wealthy wealthier and poor poorer. His commitment to realism was in terms of giving it a direction, to develop a partisan attitude in analysis of reality. His concern with poverty and oppression, therefore, is not mere depiction of tragedy but as an expression of protest. He wants to provoke the audience so that they may turn to action. Rustom Bharucha has asserted that estrangement from the state originates not from its denial to its citizens’ subjectivity, but from its degeneration: it is not ‘violent efficiency’ which is problematic but its failure to provide vital necessities. The categories of blood, soil, race, language, and kinship are the most obstinate categories, the remaining narrative of community, which denies dying, even as it is in the course of being splintered by very paradoxical processes of citizenship.

Dislocations and Displacement

Ritwik Ghatak dealt with as partition as his focal theme, and certainly looked at the consequence of this splitting up on the dislocations and displacement of families. Ritwik was highly influenced by Bijen Bhattacharya’s play Nabanna dealing with social realities - social oppression, exploitation and struggle. Megha Dhaka Tara, Komal Gandhar and Subamarekha have common theme of displacement of thousands of masses from their homelands their struggle for survival in refugee colonies and economic decline of Bengal due to partition of India. Ghatak writes:

The partition of Bengal has caused many upheavals in our economic and political life... I have never been able to accept the partition, not even today. And in three of my films I have tried to say just that. Quite unintentionally, they formed a trilogy - Megha Dhaka Tara, Komal Gandhar and Subamarekha. When I started with Megha Dhaka Tara, I did not talk of political unity. What hurt me most was that cultural unity too was impossible to achieve and there were political and economic factors involved in the problem. Komal Gandhar clearly speaks of this cultural unity. Megha Dhaka Tara too expresses the same feeling at a deeper level. So does Subamarekha.
Ghatak’s trilogy was a contemptuous denunciation of the crumbling humanity and vanishing human values. These three films are a ‘scathing indictment’ of the insane event of partition. They view partition as a process or a continuing experience. Urvarshi Butalia sees it as the continuing presence of the past in our present and whose dark shadows of violence, trauma, displacement and rootlessness become part of our daily lives. Ghatak portrayed the predicament of the displaced refugees for whom partition cast its shadow in shaping their future lives. In Ghatak’s films, nostalgia for the once undivided Bengal and the pain coming out of displacement and rootlessness is clearly evident. His films reflected his anxiety to find root or refuge. The cultural trauma of 1947 became too much for him to reconcile. He argued that how partition struck roots of Bengali culture. His quest, as a refugee for a new identity could be seen in a larger context of an effort at depicting the relationship among the new classes created by the process of urbanization and the machine revolution and their old way of life.

The issue of dislocation and displacement is another aspect which has wider connotation than mere geographical. Moreover, apart from economic misery and physical abuse, the pain and trauma of being labeled as refugees in their own homeland are some other aspects which have been deeply probed recently in the histories of memories. Ghatak depicted a ‘degenerate reality’ a reality that separated men from his traditional and culturally harmonious past, a reality that caused a politics of violence, deceit, hatred, destruction and dehumanization. In a way, Ghatak externalized his personal agony into a global perspective which could be understood and felt in India, Poland, Vietnam, Palestine, Germany, Korea, any nation which had suffered the pain of separation and the ‘bleeding scar of an overnight border.’

Ghatak refuses the assertion that he is an artist of decadence, and says that though he has portrayed the socio-economic and political crises of contemporary Bengal yet he is not a pessimist. He says that he possesses a lot of hope and optimism and will continue to be an optimist.
Subarnarekha he portrays the acute socio-economic and political crises ravishing their existence and Bengal from 1948-1962. He wants to tackle that crisis which is attacking their conscience, their moral sense. Kumar Shahani comments on the last shot of Megha Dhaka Tara provide a critique of portrayals of petty bourgeois realism in commercial films.

The hope obtains an objective reality precisely because the 'melodramatic' techniques are inverted from their basically petty bourgeois position to that of a strong, vigorous explosion of life's assertion. The 'melodrama' is clearly identified as a form by the expressionist use of the wide-angle lens in close-ups at important points of transition or through the clearly obvious division of dramatic and visual planes. There is no tendency either to render the physical reality itself 'pathetic' as our school of petty-bourgeois 'realism' does, or to make that reality more palatable through decorative and sentimental composition. The sound track as well is unashamedly commentative. It is not there merely to enhance the illusion of reality and there by to presence a false catharsis through unthinking identification.

After the partition of India the migration and displacement shattered the socio-economic fabric of West Bengal. The deterioration of financial conditions forced the educated women to come out and increase the family income. Many a times, she became the breadwinner of the family. This created unexpected tensions and conflicts in the family. Mrinal Sen's Punascha (Over Again, 1961) deals with the theme of how an unmarried girl becomes the breadwinner of her family. Her love relationship, her commitment towards her family and pitiable condition (marriage proposal of her widower boss who is father of a child) are very well depicted. The comparisons with Ray's Mahanagar can be drawn as both deal with similar kind of issues; the position of women in a conservative family which is yet to come to terms with women working outside the house and the women's own personal problem and turmoil in this transitional period. About Baishey Shravana he comments that he desired to exhibit the ugliness, callousness and the unsatisfying nature of famine. He made Matira Manisha (Two Brothers) in Oriya because he felt that it was challenging to work in a
language and milieu not one’s own and forces oneself to extend one’s limits. Yet he feels that the culture of poverty is the same all over the world; exploitation follows a certain omnipresent pattern.\textsuperscript{84}

\textbf{Caste and Class}

\textit{Subamarekha} also deals with the issues of caste and class. Ishwar is not ready to marry off his sister Sita to Abhi, who is a low caste, though he himself had raised that orphan and paid for his education. Ishwar does not want to cross this barrier of caste and class by this bond of marriage. The question of poverty and unemployment was also an important concern. When Abhi and Sita elope, marry and live in a slum. They are living in abject poverty. Sita was engaged in the work of making paper bags while Abhi despite his good education has to settle down as a bus driver. Their son is malnourished and a representative of their pathetic condition. When Ishwar is arrested for the murder of her sister he is probed by a journalist for detailed information. His reply that ‘Do you think it’s only my sister who suffered like that? Don’t you also have sister? \textsuperscript{85} It is not only reflective of his personal agony but his understanding of all women who reach at such a stage due to circumstances and hardships. Moreover Ishwar’s refusal to get her sister married to Abhi is also seen in terms of Oedipus complex in which mother - sister image is combined and Abhi is seen as his rival.\textsuperscript{86}

Ghatak says that he tackled the refugee issue as the division of a culture.\textsuperscript{87} His documentary film on the Oraons of Chhotanagpur, is an attempt to preserve the culture of a community for posterity. The oppression, exploitation, poverty, lack of health facilities, displacement and migration caused to these folks by their more cultured countrymen catches the eye of his camera. It also captures their life and their small details; separate dormitories for boys and girls; different dances at different times, occasions and seasons of the year, agricultural practices, and religious rituals.\textsuperscript{88} The purpose is to help this distinct culture find its place in growing complexities of urban life.
Ghatak also participated in a number of street plays performed in support of the candidates of the Communist Party of India for India’s first general elections. Later he had differences with the leadership of IPTA and was forced to leave the organization. Ghatak seems to have been torn between the two strands; on one hand was the influence of Rabindranath Tagore, Marxism, rationalism and secularism and on the other, the tribal, magical, mythical, and regionally self-contained worldview possibly, because of this he accepted the Jung’s notion of archetypes and Eric Neumann’s idea of the Great mother seeking a modern, scientific correlative to what may have emerged from the specific Hindu consciousness.

Ritwik Ghatak brilliantly used sound as a conscious tool in the design of the film. It not only heightened the effect but also commented and analyzed ‘the immediate dialogical and narrative context’. In *Megha Dhaka Tara*, the sound of the whiplash is a conventional literary simile for humiliation. Ghatak also used the device of deep focus photography to place his characters firmly in their social environment. While *Megha Dhaka Tara* and *Subarnarekha* portray the degeneration of ethics in the milieu of partition of India, in *Komal Gandhar* he depicted the politics of partition vis-à-vis the theatre group which was once unified but now divided and engaged in ugly politics. His cinema was reflective of violent assertion of the people’s identity and desire to live.

*Nagarik* (*The Citizen* 1952-53) portrays the struggle of the protagonist to seek employment to ameliorate the condition of his family. His family’s poignancy and pessimism is lessened a bit when they all decide to shift to slums and continue their struggle - the tune of the Communist International reaffirms their resolve. The protagonist of his film is introduced only after the camera rolls to show the view of city of Calcutta with its shops and shanties, high rise apartments and ghettos and roads filled with common masses engaged in their work. Then in a long shot, he shows the protagonist, one among the masses assisting an elder woman to cross the street. When the close up of the protagonist is shown, the audience has already identified with
him as one of them and in no way extra-ordinary or promising excitement in a
land of fantasy. This approach is a conscious rejection of the popular and
degenerate school where emphasis is placed on a unique individual who rises
above or away from a mundane ordinary life. The film was censored in 1952
for its deep political overtones. It was finally released in 1977 a year after the
death of Ghatak. When Satyajit Ray saw it, he commented that if the film
would have been released on time, Ghatak and not he would have been the
pioneer of Indian neorealist cinema.

*Meghe Dhaka Tara (The Cloud Capped Star, 1960)* is a story of a
family which has been the victim of partition of India and becomes a refugee
in their own homeland. Set against the background of Calcutta of 1950s, the
family struggles to meet their expenses. The selfishness of the family
members’ points towards a society devoid of sensitivity and idealism. On
the other hand, the commercial cinema in collaboration with the agenda of
nation-state projected an ideal family where everyone was sensitive and
caring towards the needs of others and all were working for the benefit of the
nation. Another character’s acceptance of a market oriented job when he has
become tired to seek a job as an aspiring physicist also reflects the state of
affairs at employment levels in the country. The failure of the state to provide
suitable jobs to the masses and the eagerness of private companies to recruit
such bright minds to fulfill their capitalist aspirations was a grim reminder of
conditions of those times. Female protagonist’s final outburst before she dies
is ‘But brother I too desired to live; I love to live; I will live’ is reflective of a
reality in which how people struggle and throttle their own aspirations owing to
the weight of expectations from them – to become good daughter, good sister,
good citizen.

*Komal Gandhar* (1961) deals with the progressive theatre movement in
Bengal in 1950s. It is not just theatre in cinema, but theatre as cinema, cinema
as theatre. The Communist Party of India, (CPI) through its cultural wing the
Indian People’s Theatre Association (IPTA) wanted to popularize its message
and ideas. But the movement became fragmented because of minor conflicts
and the individualist egotism of some of its members. Moreover, the theme of shattering of dreams and the inability to achieve unity where the social fabric is being threatened are also evident. The resolution is achieved by personal optimism and compassion overcoming the social contradictions.

Rootlessness

Ghatak’s yearning for East Bengal (East Pakistan) is reflected in the theme of the refugees in his trilogy *Megha Dhaka Tara*, *Komal Gandhar* and *Subarnarekha*. Moreover, his stories and films were a protest against the ruthlessness of oppression and miseries of life which were quite rampant in the society. He never reconciled to the partition of India and always thought in terms of cultural integration. His films depicts the tale of ‘degeneration, alienation and rootlessness’ created by uncertainty towards the independence and the growing poverty and misery of the masses.

In *Subarnarekha* the air-strip sequence, a dilapidated aircraft and deserted airstrip are the remnants of the destructive Second World War a reference to contemporary destructive forces and present day reality. Sita’s confrontation with a wandering showman in disguise of Goddess Kali ‘strikes at the inherent roots of destruction’ The mask-man’s comment that he didn’t scare her, the little girl came in his way aggravates the inevitable impersonality of destruction. The power of annihilation or the capacity to destroy and our sudden confrontation with that situation is the reality of existence. The juxtaposition of the archetypal forms of the mask-man with the abandoned airstrip of the Second World War inverses the relationship of the ancient and the modern. The desolate airstrip on which the children play and grew, itself becomes ‘a kind of modern archetype.’

Regarding the criticism about using a number of coincidences, Ghatak said that the brother’s entry into a brothel and finding his sister is such a big coincidence that he tried to use coincidence itself as a form. Bertold Brecht also dealt with coincidences and developed a thing called the ‘alienation effect.’ Moreover, in his use of melodrama, he went back to the tradition of
Indian theatre and mythical archetypes.\textsuperscript{114} Ghatak said that he is not deterred by melodrama as “melodrama is a birthright, a form.”\textsuperscript{115} Ghatak’s use of the deep focus photography, \textit{mise-en-scene} with its novel application of space and volume, the placement of characters within the frame, the variations in the tone and pitch of the sound effects has been done in a controlled manner to counterpoint, not harmonize with the image.\textsuperscript{116} Ghatak approaches his subject with absolute directness and makes effective use of melodrama as also of traditional myths to express a revolutionary urge.\textsuperscript{117} Ritwik Ghatak’s films are steeped in the material resources of a pre-industrial, pre-cinematic culture of which theatre remains a vital element: the repository of a wide spectrum of residue ranging from the most primeval forms of tribal and folk expression to the emergent realist idioms of modernism.\textsuperscript{118} The heightening of the tragic with the blend of gesture and image is something that Ritwik Ghatak brought to a great accomplishment in his films. In \textit{Megha Dhaka Tara}, the counter-pointing of gesture with individuality - the huge close-ups of the female protagonist, the one striking close-up of her brother after his return to house - is a central device by which Ghatak releases the epic within the theme.\textsuperscript{119}

\textit{Subarnarekha} portrays contemporary social reality. The political and historical forces had displaced a large section of humanity from their homeland and occupations and exposed them to severe struggle, strife and misery to sustain them.\textsuperscript{120} The film depicts pathetic condition of people in a refugee colony ironically titled \textit{Navajeevan} (new life) a satire on the aspirations of the masses in the new homeland. The protagonists become representative of millions of faceless and nameless people who have become victim of this partition and its consequences.\textsuperscript{121} The refusal of protagonist to get her sister married to a low caste man because of his fear of losing social status in the community are reflective of its times through these familial relations. Ghatak depicts an increasing ‘sense of national crises and indicates that its roots lie in the contradictions inherent in ‘contemporary social structures.’\textsuperscript{122}
Child Centric Films and State

Nandini Chandra studied certain child centric films of 1950s to understand the association between the state’s view of children and its development agenda. Filmmaker’s depictions were closer to the state’s view of development. They did not perceive that their assurance of redistributive social justice such as land reforms was at odds with the logic of an entirely bourgeois reform. They thought that the state must redeem the poor and the dispossessed but at the same time they accepted its incapacity to do it for everyone. The power-centres of state were perpetually upper caste. The inscription of the superior reason of the market in the state’s draft of social democracy in that case created a nationalism that preferred the bourgeois and industrial class. If it preferred the poor, it was the ‘deserving poor’ denoting the upper and intermediary castes within the petit bourgeois stratum. Moreover, by not acknowledging the precise identities of the marginalized community, the cinema appeared to promote a secular class ethos; but, in effect it strengthened a rejection of caste, class, gender and religious clash. Furthermore, the staging of secularism through the combination of diverse places of worship or figures of different religions fuelled the inherent practice of so called secular politics along symbolic lines rather than daily struggles and actions. Patricia Oberai examined this kind of stereotyping and symbolism in context of calendar art and how over a period of time this stereotyping drains meaning out of such presentations and reminds us of those differences which have been co-opted by majoritarian Hinduism.

The portrayal of landed aristocracy or feudal upper caste with their assurance to socialism and secularism was expressed in terms of the economic generosity or having once been the ruling class. Ready with these flawless qualifications, these characters then promoted the cause of a schizophrenic nationalist development. Moreover, at numerous times they were depicted as ‘nationally validated thinkers and visionaries.’ Their paternalism towards the poor sections of the masses in the film was part of the colonial baggage and post colonial nationalist vision.
In several child centric films, a moralizing voice of a commanding figure advising children to attend school could be heard. It was highlighted that school education was a service accessible to every one and the onus was on citizens to utilize the amenities given in schools to guarantee a constructive national life. The films promoting this message satirically fed into a notion of education as the duty of citizen clients, rather than a state responsibility, using expressions of the market into the relationship between the state and its citizens. Nehru patronized child artists who propagated his vision through cinema. Nehru’s self - approval incorporated breakfasting with the children, exhibition of their films in the Rajya Sabha, and taking them to Russia for cultural shows. The reality that the majority of these child artists never attended school assumes a unique poignancy in this context. The title of chacha Nehru and the celebration of Children’s Day on his birthday merely appear rituals when viewed from this perspective.

In these films, good-looking and innocent child hero is intended to investigate the strain between the state and the subject he also has to interact with real children who are unconcerned from the more expensive mechanism of the nation- state. Their national responsibility is restricted to protecting this other child from becoming one of them. These ‘outside’ children are outside in the bazaar and also the state. They make their living in the interstices of the two, and the state does not feel any liability for their predicament. Moreover, the real children stand for a threat: the possibility of making the compliant child citizen drift from his devoted and sincere path. These children are not singled out for their marginal caste or religious identities; they basically belong to a marginal caste or religious identity; they just fit in to an ‘underclass’ and are known by very small names which do not inform us about caste or religion. In comparison, the upper caste position of the child protagonist archetype is made noticeable fairly unambiguously. Caste identities in such films, may be oblique, but they are implied, and their significance in unraveling delicate points of difference between ‘dominant and residual models of childhood’ are not completely lost on the audience.
The idealism of child hero was contrasted with the superior practicality of other marginal children. Child hero was a beneficiary of the state, thus serving an authenticity that merely lived up to the hopefulness of a specific class. This advantaged position was projected as normatively appropriate merely to the child hero. Other claimants to the advantaged version of childhood were not permitted to share in it. In fact, these less important children are not even wishing for benefits from the state. Their playful and unruly urges are component of a different economy, not like the focal child who is intentionally withdrawn from the economy so as to liberate him from adult burdens. In other words, the film retards his real growth while seeming to promote his development. This is similar to the process whereby the child performer, who enacts the growth narrative, is still expected to maintain his/her baby face for the sake of a more lasting occupation (as a child artist). The repression of growth and age is reverberating with a vaguely ruling ideology, where time has no altering potential other than to generate dutiful citizens. As the ideal child hero gradually surrenders to the bourgeois democratic system, forsaking his past, the other marginalized children are projected to preserve their position within a pre-capitalist hierarchy. The central child can progress into dynamics of a new mode of production only if his past privileges are protected by these members of the inferior classes.

The social realism of the 1950s kept the most clichéd and stereotypical roles for children, and some of those stereotypes were uncannily reproduced in the lives of the child performers, the bourgeois child playing the charming youngster and the working class playing the rough and tough. Irrespective of their class, child performers shared two things. Most of them never went to school and were Muslims. Interestingly, they portrayed characters of Hindu children, intentionally effacing their Muslim identity in terms of renaming themselves, a reality which indeed mirrors a bigger dichotomy of the film industry. One of the principles by which the city was prearranged in their minds was the separation between the bourgeois world of school, residence, playing truant, acquaintances, homework and playgrounds as enacted on the
celluloid, and the other existent world of the studio, arc lights, unusual hours, freedom from routine, journey, exploitation, mistreatment, and the liability of earning a livelihood. The oppression of the bourgeois model was so enormous that the working class, autonomous child as well as the coerced and dependent child performer succumbed to it, discounting any ownership of their responsibility as breadwinners or any attendant enjoyment in it.\textsuperscript{131}

Undoubtedly, the filmmakers’ message of equality for children came from hearts that bled fearlessly for the socially disadvantaged; their primary belief in the exclusive logic of capitalism dampened the socialist message of the films. Under the consolidated assault of globalized capital, the labouring classes, women and \textit{dalits} have intensified their aggression on the emotional universe of privilege, rejecting to follow their prearranged script. The conflict over limited national resources is now exposed.\textsuperscript{132} The naxalite violence is an issue of conflict over resources where the brute force of state with its associated apparatus of army, police, capitalists’ support and armed with an ideological might of liberalization and globalization plays havoc with the life and livelihood of the local people of that area. The reaction to these new circumstances is crystallized in neo-nationalist \textit{Rang De Basanti} (2008) which was the first to express skepticism with old style uniformed patriotism and state organs. While \textit{RDB} more than reposes its faith in the institutions of the states, the class politics of the film succeeded in mobilizing a hopeful yuppie student populace to put down their books and take part (even if mostly virtually) in a lumpenism that was triggered by a infringement of the narrative closures of these fifties’ social realist films which set the example for the upper caste boy winning first position all the time.\textsuperscript{133}

To be sure, the implications of using children to illustrate the understanding of attaining Independence and the construction of a new nation was that it de-historicized the militant /anti colonial nationalism and changed it in to a commodity. Bereft of its real ideological underpinnings in a socialist praxis, this rebel method took on the feature of denying the reality of older hierarchies or investigates their own locations of privilege. Therefore, these
films beyond their rhetoric of exploitation and discrimination in a sense provided the historical reason for refusing to deal with the question of how precisely these underclass’s were to be compensated, so that they could fight with the advantaged. The socially marginalized are either publicized to squander their potential or else they are given the self-respect of facilitating the succession of the upper caste brat or stray in some tragic or emotional way. This ethically sad structure instead encouraged a heroism based on maintaining the system of *Brahmanical* privilege undamaged in the garb of meritocracy. At the same time, the socially marginalized also emerged as hesitant collaborators in this national building project that was simply intended to augment the opportunities and status of the bourgeois troupe.\textsuperscript{134} As childhood within this bourgeois symbolic domain is so evidently a narrowly instrumentalized group, what Ariel Dorfman refers as the mirror of adult wish-fulfilling fantasies,\textsuperscript{135} the lone way to pass through the haze of this ideology so as to document the rhythms and textures of actual being, it appears, would be to glance at the historical conjectures at which institutionalized childhood meets and struggles with the narratives of diverse subcultures where a child does not have such a ‘reified identity.’\textsuperscript{136}

**Development and its Contradictions**

*Naya Daur* (1957) deals with the challenge of development and progress. The contest between the man and machine represented by a race between a horse cart and a bus is not a statement against machines but a valorization of collective rural effort.\textsuperscript{137} The community development was the background for the film and it was typically a product of the Nehruvian times.\textsuperscript{138} In this film, the *Zamindar* is a kind and compassionate paternal figure, a representative of a class which exploits the poor villagers but maintains the benevolent attitude to justify their parasitic existence. On the other hand, in films of some left leaning directors like Bimal Roy in *Anjangarh* (1948) and *Do Bigha Zameen* (1953); K.A. Abbas in *Dharti Ke Lal* (1946); Chetan Anand in *Neecha Nagar* (1946) the *zamindars* are portrayed as real exploitative figures.
In 1950s, Nehru was promoting his progressive measures while the reactionaries in the congress and outside were kept at a distance. Naya Daur was contemporaneous with the new initiatives in economic planning and rural community development. It also reflects the inherent contradictions in the developmental process during that period. Modernization was to be achieved through mechanization and industrialization. Yet that would adversely affect the rural areas and would hinder employment opportunities. This ambivalence on the path to be followed for development is clearly reflected in the film. In the context of cold war, there was an American pressure to follow community development approach so that adequate infrastructure could be set up and jobs can be created to avoid rural unrest.

The Second Five Year Plan was based on the fusion of capital intensive industrial development which generated few new job opportunities and reliance on cottage and small scale industries to generate more jobs. A compromise between the Gandhian rejection of machinery and Nehruvian road map for modernization was to be arrived at. In this fight between machine and labour, the protagonist of Naya Daur is ready to take a proactive approach to face the threat of machine. He mobilizes the collective strength of the masses to overcome the fear of change. Even the antagonist of the film is allowed to express his view that if the country is to develop it will have to modernize. One can argue that pursuit for an independence based on Nehruvian industrialization and economic self-reliance was flourishing during that era of Indian independence. Footpath portrays poverty and black marketeering as its main theme. It portrays the mechanism by which the rich and powerful circumvented the law to create shortages in the market and earn quick profits. The death of people because of this man-made starvation just becomes a number for the state which is unable to feed its citizens. It was the ‘most explicitly left wing film’ of Dilip Kumar.

Protest Against Capitalist Forces

Pyaasa (The Thirsting one 1957) is a protest against the rising tide of materialism promoted by the capitalist forces aiming to turn individuals into consumers ready to sell or purchase even identity and person of the
protagonist. The film narrates the story of a poet struggling to seek recognition in a world full of deceit and materialism. When he reaches the threshold of achieving the well deserved name and fame he renounces it voluntarily and chooses the high moral ground in a world full of immorality and prefers to remain an outcaste. The materialist forces in the form of his brothers evict him from the house and he becomes a homeless and a jobless youth. His condition is similar to that of thousands of others who have pavements as their shelter. The cherished family, the central unit of nation-building project, is shown in tatters, full of greed, disharmony, disparity and insensitive towards the dependents of the family. The same insensitivity was shown by the state towards the dependents and marginalized of the country.

In terms of technique in cinematography Guru Dutt experimented a lot to enhance the impact of scene. He was the first to use the establishing shot or long shot followed by close-ups. This helped to highlight the expression of actors and brought an intimacy to the story. He was the first one to employ long focal length lenses, like 75mm and 100mm which were useful for close-up shots. Guru Dutt used a stylistic which was earlier tried by Raj Kapoor ‘a kind of neo-realism within the constraints of commercial filmmaking.’ He tailored realism to suit his style of romantic portrayals. In Pyaasa when protagonist accompanies his friend to a kotha (house of dancing girls) where a prostitute is dancing for her clients, he hears the shrieks of her child and is overwhelmed by the pathos of the situation. The grim reality behind the dance of the prostitute shames him in an instant.

Moreover, Guru Dutt projects a vision of a new Indian who is confused and torn between the values of a conventional and traditional society and the new values which are closely associated with modernization and commercialization of life patterns. In a way, he is critical of the emergence of the new industrial man who is practical, rigid and selfish. He is critical of the changing social values focusing more on the materialistic aspects of life. The film is a sensitive reaction against these values. This has been explained brilliantly in the scene between Vijay (Guru Dutt) and Meena (Mala Sinha)
where Meena explains that she did not marry him, though she loved him, because he was not financially secure to take care of her. Vijay replies ‘so you chose money and sacrificed true love.’ Vijay realizes that money and wealth have superseded human relations and the increasing consumerism has dehumanized mankind and human relations.152

*Devdas* (1955), based on Sarat Chandra Chatterji’s novel of the same name, is a story of a man’s weakness and indecision whereby he loses his love and life. His weakness is reflected in not standing against the prevailing social system which has created distinctions between him and his beloved. He lacks the courage to rebel. Another social problem of mismatched marriage is highlighted. Devdas’ tragedy is not only a personal tragedy but a tragedy of a generation which is devoid of courage to come out from the shackles of tradition. *Devdas* also provides us with a context within which to view realism. The realism, in fact, opened out the enclosed tragedies of the type of *Devdas*. It put the figures on the roads, identified them with the milieu of urban post – independence India.153

*Pyaasa* has resemblances with *Devdas*. Vijay and Devdas both suffer and their values are not very different: ‘fulfillment in love with in a highly romanticized conception’.154 But Vijay rejects the world of Meena and embraces the world of Gulab the prostitute which Devdas could not do for Chandramukhi who was also a prostitute. In a way, the protagonist of *Pyaasa* rejects the social barriers - a transition is visible in terms of social values. In comparison, Devdas was more conservative but Vijay takes a radical posture though it was within a sentimental and romantic tradition.155 The lyrics of the songs by Sahir Ludhiyanvi are the essence of its story.156 They attest this pessimism and loss of hope.157 They appear to sound like string of impressive slogans158 The lyrics like *ye duniya agar mil bhi jaye to kya hai, yahan par to jeevan se hai maut sasti, jala do ise phoonk dalo ye duniya mere samne se hata lo ye duniya* (What even if you conquer this world, here life is cheaper than death, burn this world, remove this world from my sight) reflect the dejection and a disdain towards the world. The lyrics *Jinhe naaz hai hind ab*
wo kahan hain (Those who are proud of India, where are they now?) speaks for shattering of the hopes of the people after independence.\textsuperscript{159} Pyaasa criticized leaders of India who failed to satisfy the expectations of the masses raised during the freedom movement. Pyaasa was critical of greed and opportunity of the new commercialized values of the society.

\textit{Kaagaz Ke Phool} (Paper Flowers, 1959) is a tribute to the glorious days of the studio era.\textsuperscript{160} The film is also a critique of an industry and society where fortunes change after every success and failure.\textsuperscript{161} V.K. Murthy highly praiseworthy cinematography carries the narrative further; the interplay of light and shadow, the flow between static and tracking shots and the use of medium shots and long shots diminish the distance between real and imaginary. The experience of the hugeness of studio, the cameras, the cranes, the arc lamps all those things that made up the authenticity of the big studios acquire a magical quality in \textit{Kaagaz Ke Phool}.\textsuperscript{162} The lyrics of the song were written by Kaifi Azmi.\textsuperscript{163} His lyrics like \textit{Waqt ne kiya kya haseen sitam}, (Time has done a beautiful violence) and \textit{Dekhi Zamaane ki yaari, bicchare sabhi baari baari} (I have seen what friendship the world offers, all have abandoned me, one by one) criticizes the ‘deceptive and make believe nature of world and fame’\textsuperscript{164}

His death in the film is the cumulative effect of years of depression, alcoholism, introversion, rigidity, uncompromising nature, self denial and symbolic of the end of a period in Indian cinema. Guru Dutt’s concern for the artistic medium he used and the problems he perceived in Indian society are reflected in his films.\textsuperscript{165} Kaagaz \textit{Ke Phool} was also a semi - autobiographical film. It was the result of his ‘knowledge, experience and visualization’ of life in the world of film. It was a product of his own experience, highs and lows of life, brief happy period of creativity, the pressures of an artistic career decided at the box office every week and the stress and anxiety it caused in personal life at all time.\textsuperscript{166} Guru Dutt shows that he was as much a master of the cinematic craft as Jean Renoir, De Sica, Rossellini, Robert Bresson or Fellini.\textsuperscript{167} In one of the scenes of the film, a policeman talks about the
uncertainties of film life and line - a life which is real yet unreal! In another scene, when Guru Dutt dies on director’s chair, the owner of the theatre despite recognizing him asks to take him away as the heroine had given only that day for shooting. What a pragmatic reminder of the reality that ‘show’ must go on so that the capitalist forces do not lose in terms of earning profits.

**Portrayal of Women in Cinema**

It can be suggested that the notion of ‘identity’ itself is neither stable nor permanent. It is a continuous process of construction and reconstruction. The notion of ‘process’ suggests discontinuities, digressions, progressions, flux rather than rigid and fixed position. Viewed from the above perspective, the women’s portrayal changes from film to film and film of one genre to the film of another genre. In mythological films, on one hand, the traditional image of good, dutiful, religious, conformist, protector of family honour image and nurturing mother and wife can be seen while on the other, she become Durga or Kali possessing *Shakti* when her husband or family is threatened. Her thinking and behaviour shall conform to the patriarchal expectations of the appropriateness in social context. In popular cinema, she is the object of desire and her sensuous portrayal is well accepted. She may also appear as a ‘Vamp’ but this portrayal is treated in a manner that she is not the ideal woman but the one who has gone astray in her life.

The portrayal of women in cinema reflects their existence and social status, their positioning in the family hierarchy which according to rules of patriarchy, is determined by male authority. Usually, women portrayals are of two types - first is submissive, compliant, dedicated to home making, carrier of traditions and *parampara* - an ideal Hindu woman, second is self-centered, calculating, vamp-like, extrovert and a menace to family stability, western dressed and a danger to male sexual pre-eminence. Family stability, emblematic of bourgeois national stability, is a continuing motif in these films. The family honour is also linked with conduct of women. Even now ‘honour killings’ are part of contemporary India.
Duniya Na Mane (1937) of V. Shantaram was a path-breaking film which portrayed woman as a rebel who refuses to consummate her marriage with an aged widower.\textsuperscript{170} She keeps fasts, participates in the rituals linked to long life of husband, and applies vermillion on her head so that she can belong to fraternity of wives engaged in such ceremonies and rituals or may be it was some sort of fear from her own uncertain and dark future.\textsuperscript{171} Meena Kumari specialized in playing the martyred wife in Sahib Bibi aur Ghulam, yet her alcoholism was some sort of a rebellion against the conventions of patriarchal society.\textsuperscript{172}

Mehboob Khan’s Mother India tries to portray an ideal woman - wife, mother and a moral citizen. Her shooting of her son to save the honour of a girl becomes symbolic of saving the ‘moral force’ of the nation. Moreover, this sustains the balance of society and dominance of traditional values amidst anarchy and suffering. Though Nargis’s name is Radha in the film yet she personifies Sita (ideal wife and mother) who later changes to Durga and Kali for the sake of justice.\textsuperscript{173} It propagates the almost divine prototype on motherhood.\textsuperscript{174} The glorification of mother as the holy cow of popular cinema expresses many aspects of the crises of identity that buffets the Indian mind today. The glorification of mother figure obviously stresses the function of woman as mother rather than as beloved or wife or independent being. It is a way of sanitizing woman and denying her all sexuality.\textsuperscript{175} Moreover, the westernized woman is contrasted with culturally more superior Indian women.\textsuperscript{176} Pyaasa’s prostitute, though marginalized in the society, exhibits more understanding and receives more sympathy from the audience than the practical lover of the protagonist who marries a wealthy man.

In the family or the private space of the household the women should be dutiful and devoted wife, obedient - sister, sister-in-law, daughter and nurturing mother. She is Annapuma one who provides food to every member of the family.\textsuperscript{177} She is also the supreme sacrificer; the bigger the sacrifice (or martyr), the better the wife she becomes.\textsuperscript{178} This stereotyping is quite evident in cinema. In Sahib Bibi aur Ghulam, Meena Kumari becomes the victim of
the decadence of the zamindari era. Meena Kumari’s murder in the film denies her the self-willed death through alcohol. Later, the real-life deaths of Meena Kumari and Geeta Dutt (wife of Guru Dutt) through alcoholism are examples of cinema influencing real life.

Indian cinema reaffirms and reinforces the traditional role of women in a patriarchal setup. Women are, generally, defined in relation to men either different or complementary to them. They are represented as nurturers and their identity and position is seen in gendered classification of daughters, wives and mothers. Moreover, they are seen as dependent on men and subordinate to them. They become a spectacle and are commoditized for their beauty. Women are generally seen as “bearer, not the maker of meaning just an appendage to man who wields the power.”

Laura Mulvey argues that:

In their traditional exhibitionist role, women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact, so that they can be said to connote to-be-looked-at-ness.

Mulvey says that women portrayed have functioned on three levels - original gaze of camera that goes in to the very act of making the film, as erotic object for the characters within the story and as erotic object for the audience within the cinema hall. The ‘male gaze’ is always dominant and significantly placed in the film. By catering to male supremacist ideology films try to blunt class consciousness. In films, the whole world of women seem to be within the reach of the poor ordinary man.

Asha Kasbekar studies the heterosexual male voyeurism which is one of the main pleasures of popular Hindi film. Access to this pleasure operates within a variety of restrictions as one has to find a space that does not annoy the state, female viewers or the male viewers’ own sensibility of decency. One vital tactic which satisfies the latter is the fiction of the presentation within a presentation often in a theatre, auditorium, night club or disco which justifies the cinematic audience’s voyeurism because of the existence of a presentation that demands to be looked at and in which the diachetic viewer becomes the ‘true owner’ of this problematic gaze.
In *Do Bigha Zamin* the woman of the family stays back in the virtuous rural space while the men of the family come to work in a corrupt urban centre. The urban space overpowers the men and when woman come to the city both the land as well as woman come under threat, while the land is lost the woman meets an accident and finally she recovers. Her vision of her husband’s image is hazy initially but she finally gets back the focus. Ravi S. Vasudevan calls it ‘symbolic transaction’ which put back the patriarchal family in place.\(^{185}\)

In *Pather Panchali*, father and son attend to the writing while the mother daughter duo discusses marriage and plaiting of hair - thereby showing a clear gendered divide. In another scene, when Apu listens to the approaching of a train Durga is ahead of her to see it. But she falls and first images of the train are seen by Apu. The protagonist also shares the same relationship with other instruments of modernity portrayed in the film - the bioscope and the postal system. Apu is the harbinger of news from the outside world, a privilege he has over his sister. The path of the new, modern order is followed by a gendered subject.\(^{186}\) The understanding of gender issues is visible in the films of Satyajit Ray, Ritwik Ghatak and Mrinal Sen when they portray the dilemma faced by women when they have to reconcile their traditional feminine image with their role as breadwinner.\(^{187}\) Satyajit Ray in *Charulata* explores the inner emotional world while in *Mahanagar* the outward conflicts.\(^{188}\) Ray captures the soul of his heroines, their desires, their protests, their joys with a depth and simplicity which is unmatched.\(^{189}\) On the other hand, in *Devdas*, the initial reunion of Devdas and Paro after his arrival from Calcutta depicts Devdas in a sacred way; the reverberations of conch shells, illumination of the devotional lamp, and the echo of the *kirtan* all emphasize the devotional character of her association to the male figure.\(^{190}\)

*Megha Dhaka Tara* also deals with the incessant toiling of a girl for the subsistence of her impoverished family. The female protagonist of the film, becomes a victim of savage exploitation legitimized by the so called family values in the aftermath of violent and traumatic partition of India. In the end,
she cries ‘I want to live’ a late realization that she should have protested against injustice. Ghatak does not make a frontal attack on patriarchy: rather he has pitted sister against sister, mother against daughter to indicate and internecine struggle in the women’s world. The attitude of father and brother towards the female protagonist is shown in a more sympathetic manner. The film shows the paradox that a working woman in an impoverished family instead of realizing economic independence perpetuates her enslavement.

In Satyajit Ray’s *Mahanagar* the working woman has to create a balance between her traditional role of - wife, daughter-in-law and mother - and the role of the breadwinner. The film exposes the ‘opportunism of male dominance’ exhibited by husband and father-in-law. It also shows the hypocrisy inherent in the male dominant society which wishes her to follow decisions according to their whims and fancies. In the end, the female protagonist receives a compliment from her husband indicating a common space that transcends the male/female binary. Or is it the benevolent patronage extended by a male in a situation that has passed? In *Boot Polish*, the socialist new world indicated by the song ‘*tu badta chal*’ (keep marching forward) cannot accommodate women as comrades, but only as sisters, wives or mothers.

In *Saahib Bibi aur Ghulam* (1962) female protagonist is the only hope against the forces of decadence who wish to see her in her traditional role of a women giving everything and demanding nothing in return. She wants to break the shackles of this uninteresting, artificial and orthodox life of the upper class zamindari household where woman should engage themselves in rich dresses and jewellery. She confronts her husband and fights for her husband’s attention demanding that her own sexual urges be satisfied. This mere idea puts her ahead of her times as heroines of 1960s, specially wives, were devoid of any sexuality of their own ‘let alone make sexual demands.’ Her getting addicted to drinking alcohol was another symbol of protest against the patriarchal decadent system of that time. She even indicates that her childlessness is probably result of her husband’s impotency despite all his
facile masculine pride.\textsuperscript{198} Her tragedy appears to be as important in itself as the whole story of the disintegration of a feudal family and an obsolete and decadent social system.\textsuperscript{199} The film exhibits a rare sensitivity to the enslaving condition of women in the most exalted spheres of life as in the poorest.\textsuperscript{200}

\textit{Sujata} (1959) dealt with the theme of untouchability. It also shared the sensibility of national reconstruction.\textsuperscript{201} The class positions are explained in the context of “pollution” of blood and the “mingling” of blood. The film depicts the possibility of an ideal society in which the spirit and values of Mahatma, Gandhi provide some solace to the female protagonist. However, the film portrays a middle class, upper - caste ethos, for it is the female protagonist who rises in the caste hierarchy by her entry into a Brahmin family and finally accepted in the family when ‘mingling’ of her blood with an upper caste women takes place. Sujata’s deliverance from a subordinate sexual identity also comes through marriage. Her marriage to the protagonist becomes her ultimate good fortune and she will be able to transcend her miserable condition by marrying him. This portrayal reflects that a woman’s individual and social identities are therefore both conferred by marriage and the film offers no option to do it on her own.\textsuperscript{202} On the one hand, patriarchal set up of Indian society is re-emphasized in this way and on the other, the cinema, as a device of bourgeois nation building, articulated bourgeois aspirations by taking upon the load of modernizing the country.\textsuperscript{203} The film got a praise from Nehru who considered it to be of immense public significance or matched his ideas of nation building enterprise\textsuperscript{204}

The concept of Sita in \textit{Ramayan} as a \textit{pativrata} (obedient to husband) is prevalent in traditional Indian society. \textit{Savitri} who fought with God \textit{Yama} to bring back her husband to life is another ideal of Indian womanhood. Maithali Rao says that female protagonist is straight - jacketed in to a chaste wife like the mythical Sita Savitri. Her suffering augments her virtuousness.\textsuperscript{205} The propagation of such ideas and ideals are essential for legitimizing of patriarchal values. There is an emphasis on conforming to these ideas. This becomes the end product of the process of cultural reproduction and the
individual is expected to not only accept but also duplicate and reproduce them. Thus, stereotypes can be perceived in gender relations, as the consequence of various social structures unconsciously reproduced by both sexes independent of their personalities or choices. In a patriarchal society, women’s bodies also belong to the patriarchal male. Sudhir Kakar says that in addition to the ideal of self sacrifice and self effacement women is also embedded in a ‘multitude of familial relationship’. In such a cultural reality, the family values of the Indian society, which are predominantly patriarchal values, operate at all levels.

In India, generally, greater equality between men and women has been identified with the modern West. As Paratha Chatterjee argues that many Indians identify feminine devotion, obedience, sense of responsibility, self sacrifice and religiosity as a “sign for nation”. Uma Chakravarty argues that this is partly because Imperialists constructed Indians as morally inferior by emphasizing the allegedly inferior treatment of women in Indian Culture. It was also due to the fact that colonialist did not emphasize the elements of Indian culture that were consistent with “modern” principles and denigrated the elements of Indian culture that the British viewed as “traditional”, many Indians have viewed “India” and “tradition” as opposed to the “west” and “modernity”.

Ann Kaplan argues that culture is committed to ‘myths of demarcated’ sex distinctions known as ‘masculine and feminine’, which in turn revolve first on a complex gaze apparatus and second on dominance - submission patterns. This placing of the two sex genders in representation distinctly gives the privilege to male through the mechanisms of voyeurism and fetishism and because his desire is backed by power/action where woman’s generally does not. Mulvey argues that the technology of the film increases the power of the male gaze in societies characterized by gender inequality. Mackinnon has argued that male power and authority typically works by objectifying others - especially women. The popular cinema’s most fundamental message about sexuality is that women exist for pleasure of men.
sexuality is the chief element of male dominance. Mac Kinnon says, so many distinctive features of women's status as second class - the restriction and constraint and contortion and the display, the self mutilation and requisite presentations of self as a beautiful thing, the enforced passivity, the humiliation - are made into the content of sex for women. She further says that a woman is identified as one 'whose sexuality exists for someone else' and the 'sexual objectification is the primary process of the subjection of women'. In a way, Hindi cinema perpetuates male dominance by depicting women as existing to satisfy men. The idea that women exist to please men may even legitimize men's use of force to ensure/insure that women do please them. In her later essay, Mulvey argues that how films may also position the women audience to gaze at screen images. Recently some works have also studied, 'women gazing at women' and also 'men gazing at men'. E. Ann Kaplan argues "men do not simply look; their gaze carries with it the power of action and of possession which is lacking in the female gaze." Mulvey argues that for men cinema fulfills two contradictory urges the scopophilic urge to look at others and the joyous narcissism of identifying with the powerful figures on the screen.

Ruby Rich argues, for Mulvey, the women is non-existent in the spectators who are perceived as male and how can one formulate an understanding of a structure that insists on women's absence even in the face of their presence? Therefore, efforts by feminist film makers and theorists were made in 1970s and early 1980s to create new forms which tried to create an alternative cinema in which women were engendered as subjects and which thus made possible female spectator positon. The problem confronting feminist film theory is to contextualize and question the assumptions of social relations and power structures in which women fail to 'fit'.

We can argue that Robert P. Kolker comments regarding the French cinema of 1950s and 1960s, also reflect the approach of some Indian film directors like Satyajit Ray, Ritwik Ghatak, Mrinal Sen, Bimal Roy, Guru Dutt etc. that they did not regard cinema as an inferior variety of entertainment but
rather a kind of expression to be taken seriously - they cherished and evaluated film as a unique narrative form with a voice, a text and an intensely interconnected spectator. The arrival of *Bhuvan Shome* (1969) was seen as the beginning of new wave cinema in India. One can say that film is an object of art, technology's child, a commodity in the market, a social and cultural work and a message bearer. It leads us to the idea that we must be attentive to artistic, technological, economic, socio cultural and semiotic facets of film. Moreover, the anger and frustration of the masses against the establishment was reflected in the angry young man image of Amitabh Bachchan in the 1970s and early 1980s.

**Cinema in the age of Globalization**

In the 1990s, liberalization and globalization became the watchwords in India. The economic transformation was coeval with the corresponding rise of Hindu nationalism in its most potent form, India's resumption of its nuclear programme and armed conflicts with nuclear status Pakistan. The changed economic policies of the Indian government permitted foreign investment, establishment of manufacturing or service centres, many of them in Special Economic Zones or SEZs. A new class of worker thrived in improved realms of consumption carrying the bourgeois consumerist aspiration to new heights. At the same time, rural areas were converted into concrete jungles by the rising connivance of realty sector and government patronage to their exploitation of farmers who sold their lands at a pittance to satisfy the consumerist hunger of bourgeoisie. The compensation they received could satiety their hunger for only a short duration and now they are not only destitute and poor but also landless.

In the 1990s, besides representing Non- Resident Indian (NRI) as a necessary cultural signifier, commercial cinema popularized a variety of capital-driven phenomenon in India including basketball, Valentine’s Day etc. opening up the bazaar for new ‘cultural’ commodities. Fascinatingly, it was popular cinema again that popularized provincial and parochial Indian
customs like *Karva Cauth* and *Daandiya* among pan India audiences, and converted them into cultural capital.\textsuperscript{230} The greeting cards industry started mass marketing cards and brand names like Reebok, Adidas, Pepsi and Levis were unabashedly exhibited. The coming of cable TV and Direct to Home (DTH) revolutionized the communication technology. The advertising industry and brand placement in cinema and television serials were the bandwagon of the new consumption patterns. In a significant number of globalized popular films prosperity emerging out of globalization and India’s reputed role in it became the signifier for national worth or pride.\textsuperscript{231}

During the 1950s and 1960s the focused image of ‘Be Indian, buy Indian’ could not translate in to reality which remained ‘be Indian but buy and flaunt foreign’ during these years of nation building project. Later this cinema was appropriated by Non Resident Indian (NRIs) and globalized Resident Non Indians (RIN) in the films of 1990s like *Dilwale Dulhania Le Jayange*, (1995) *Kuch Kuch Hota Hai*, (1997), *Dil To Pagal Hai* (1998), *Mohabbatae* (2003) to name to a few.\textsuperscript{232} However manufactured or believable the new image of India might be, many issues that the post-colonial Indian nation - state encountered in the period of the cold war and the Non-Aligned Movement still remain valid and relevant. The juggernaut of state bureaucracy, the clash between interests of the state and private capital ownership, and the post colonial nation’s sustained effort to pursue the developmental model have retained a core problematic that cannot be termed as anything but ‘national’.\textsuperscript{233}

India media is capitalist owned and bourgeoisie controlled.\textsuperscript{234} The new corporate media represents and caters to the aspirations and political possessions of the upper middle - class post global India. The current popular cinema has acted as a collaborator to this corporate media. The nexus of media, market and glamour promotes consumerism and homogenization of identities. In 1990s, apart from promotion of a ‘Hindu nationalist’ identity forces of globalization and liberalization favoured further westernization of Indian middle class in the wake of its relationship with global capital.\textsuperscript{235}
Globalisation has brought Direct To Home (DTH) – there are more film based programmes on T.V. Emphasis is on market, stars, films, fashion, health, events etc. Even news channels support such issues and sensationalism. These media are transmitting information and ideology crucial to bourgeois hegemony and control. The media’s association with vested interests, and its depiction of ‘social identities and illusions’ which are essential for assertion of power can scarcely be underestimated. The choice of maintaining silence on uncomfortable matters gives the media unique significance in civil society. Therefore fashion carnivals and other nuances of bourgeois lifestyle are covered whereas events which destroy the ‘myths of a happening India’ can remain ignored. Myths protect advertisement revenues and encourage foreign investment. The tactical silence of media capitalizes on illiteracy and market friendly changes in the education system. The waning reading habit augments the susceptibility of audience with consequences gainful to media, advertisers and peddlers of fashion. As populace read less and watch more, their wants, desires and choices are contrived by a media over which they do not exercise control. The rise of consumerism and associated glamour was reflected in a lifestyle which smacked of display and ‘power’.236

The poor are excluded from the group of ‘self conscious globalized Indians.’ They are just an instrument for providing cheap labour as their subservient condition leaves no scope for them to bargain in an environment which is bent on crushing their will and desires. Cultures, values, ethics, traditions, parampara and Indianness incessantly encourage patriarchy.237 The traditional custom of karva chauth prevalent in some regions of India acquired a national importance due to its great marketing and advertising. It became a festival of consumption. A backward looking custom gained importance in terms of bestowing ‘specialness’ on women on that day. Hindi cinema has perpetuated such customs; Dilwale Dulhania Le Jayange (DDLJ) is an example.
Emerging Global Commercial Media System in 1990s

The most remarkable development in 1990s has been the appearance of a global commercial media market, utilizing latest technologies and the global tendency toward deregulation. This global commercial media market is a consequence of forceful maneuvering by the dominant firms, new technologies that make global systems cost efficient and neoliberal economic policies to break down regulatory obstacles to a commercial media and telecommunication market. The global media market is dominated by some giant media conglomerates. A global commercial media system is not completely new. For much of this century the export markets for cinema, television programmes, music recordings and books have been dominated by western firms. But the infrastructure of national media systems – radio, television, periodicals, and newspapers – tended to remain nationally owned and controlled. The key development of the 1990s has been the speedy ascendency of a global commercial television system dominated almost solely by world’s leading media firms. There has been a corresponding decline in public service broadcasting. Almost everywhere the conventional subsidies for noncommercial and nonprofit media are being slashed.238

What stimulates much of the creation of a global media market is the development in commercial advertising worldwide. Advertising tends to be conducted by huge firms operating in oligopolistic markets. With the increasing globalization of the world economy, advertising has come to play a vital role for firms that dominate it. Moreover, the global advertising agency market has undergone consolidation in a way as remarkably as that in the media industry. When the effects of total magnitude, conglomeration and globalization are combined then a sense of the profit potential emerges. When an entertainment and media conglomerate produces a film, it guarantees film showings on pay cable television; it produces and sells soundtracks based on the films, CDs DVDs, comics, books, merchandise to be sold in various retail outlets. The films and the related materials are promoted across all media spectrum. In this situation, even films that do not do well at box office can
become lucrative. The firms without this cross-selling and cross-promotional potential are cleanly inept in contending in the global market.239

Corporate Media Culture

The global corporate media churns out some outstanding fare, and much that is good, particularly in the production of entertainment material in commercially profitable genres. George Gerbner argues that media giants “have nothing to tell but plenty to sell.” The corporate media are flooding people with advertising and commercialism. The political and social implications of the global commercial media system become even more important when viewed in the context of political culture that is buoyant by a market-driven, neoliberal situation. It is correct that almost everywhere in the world the shift towards the market and the celebration of profit results in widening class divisions. Yet, ironically, such a social order does not work best when accompanied by an overt police state to safeguard social inequality. Such political regimes are costly, incompetent and keep the masses conscious of the ugly state of affairs under which they exist. The political culture with elections and formal freedoms is far better but here the elections are basically insignificant due to the constricted range of debate. A market dominated political economy tends to generate precisely such a political culture, to some extent because commercial incursion tends to weaken the autonomous social organizations that can fetch meaning to public life.240

The global commercial media are vital to depoliticization process of economy. Without any required forethought and by simply pursuing market dictates, the global commercial media are better at catering to a depoliticized population that prefers personal consumption over social understanding and activity, a group more expected to take orders and less expected to create effect. The main focus of the media system is to offer its audience with light escapist entertainment. In the developing world, where public relations and marketing exaggeration are only beginning to be utilized, and where elites are
forthright about the necessity to keep audience in line, the significance of commercial media is openly declared. The media conglomerates are ready to censor and distort journalism to suit their corporate interests. Corporate concentration and profit-maximization have devastating effects up on book publishing, music, radio, television and film. Media mergers hasten the existing tendency towards more stress on the bottom-line, greater homogenization of content and less risk taking. The other method for the corporate media giants to reduce risks is to particularly produce films that provide themselves an opportunity to undertake complementary merchandising of products: the revenues and earnings generated here can often be equivalent or greater than those generated by customary box-office sales and video rentals. In fact, the commercialism of the media system permeates every aspect of its being. The amount of advertising has augmented quickly. The emergence and flourishing of consultancies to assist in connecting marketers with film and television producers to get their “product” placed and promoted surreptitiously inside the programming. The product placement in films in cinema and television programmes has worked advantageously for marketers. Advertisers play an immense and ever-increasing role in determining and shaping media content. Media firms also solicit the capital and input of advertising firms as they prepare programming.241

Modern Capitalism’s cultural presence encourages capitalist dominance in various ways in Third World countries. It creates such a principled atmosphere which can help operation of globalizing forces. To understand this, Antonio Gramsci’s (1891-1937) analysis of culture and politics would be helpful. He put forward a socio cultural space where in the dominant class sought determinedly - but without complete or absolute success - to instill its ideas in the subordinate (Gramsci’s term was “Subaltern”) class (es). The key word he used was “hegemony” which he defined as the continuous efforts of the ruling class to convene the subaltern classes of its right to rule. This endless endeavour exerts itself through all
social and political spheres the government family, education, the arts, what Gramsci called ‘civil society’. The insistence that hegemony can never be an absolute or complete process was central to Gramsci’s thought. There will always be sections of civil society resistant to or not completely penetrated by hegemony. This causes dissent or opposition possible or “counter hegemony.”

The forces of globalization are involved in homogenizing and hegemonizing the tastes and preferences of the people. Today, howsoever much cultural diversity is asserted, European culture – in a fairly decadent, commercial form – spreads like venom through the indigenous cultures of the rest of the globe by means of television and textbooks, cinema and politics. Globalization rests upon the pillars of modernization built during the initial decades of Indian independence. The self-assurance of the middle class draws upon Nehruvian educational and industrial institutions. In India, globalization’s control of media shows an additional stage of bourgeois hegemony.
REFERENCES

1. Rachel Dwyer, All you want is Money, All you need is Love: Sexuality and Romance in Modern India, Cassell, London, 2000, P.130


4. Anirudh Deshpande, Class, Power and Consciousness in Indian cinema and television, Primus Books, Delhi, 2009, Pp. 121-122


6. Anirudh Deshpande mentions that according to Dipankar Gupta in his work Mistaken Modernity; India Between Worlds (Harper Collins India, New Delhi, 2001) unlike westernization, which means the establishment of universalistic norms and the privileging of success over birth, westoxication concerns outward consumerist show of possessions and fads fashioned in the west. Wetoxication was coined by Jalal-e-Ahmad to describe the Iranian elite under the Shah of Iran.


9. Anirudh Deshpande, Class, Power…, P.124


11. Rachel Dwyer, All you…. P.130

12. Ravi Vasudevan, Film studies, New Cultural History and Experience of Modernity, Economic and Political Weekly, 4 Nov. 1995


15. Ravi Vasudevan, “Nationhood, Authenticity and Realism in Indian cinema: The Double Take of Modernism in the Work of Satyajit Ray”, Sarai, Centre for the Study of Developing Societies, Delhi, P.1

234

17. Partha Chatterjee, The Nationalist Resolution of the Women’s Question, in Kumkum Sangari and Suresh Vaid eds. *Recasting Women*, Kali for women, Delhi, 1999. This essay looks at the ‘contradictory pulls on nationalist ideology in its struggle against the domination of colonialism’ which in the social domain, translated in to ambivalence towards modernity. This ambivalence was resolved by the creation of the artificial binaries of home/world, spiritual/material, god-like/animal and feminine/masculine. Chatterjee is discussing here chiefly the middle class ‘new woman’ who was granted a limited amount of freedom and mobility once she accepted the new nationalist version of patriarchy.


19. Anirudh Deshpande, *Class, Power…*, P. 118

20. Chidananda Das Gupta, *Seeing is…*, Pp, 200-201

21. Chidananda Das Gupta, *Seeing is …* P. 213


24. Chidanand Das Gupta, *Talking ………*, P. 70


32. Then known as Ravindra Shankar


37. In 1957, *Pather Panchali* won the prize for the Best Film and the Best Director at the first San Francisco Film Festival.

38. *The Times of India*, February 11, 1956


41. Report, 1956-57, Ministry of information and Broadcasting, New Delhi, P. 36

42. *Indian Cinematograph Committee* 1927-28 and Film Enquiry Committee 1950-51, also made similar recommendations.

43. *Filmindia*, Sep, 1956

44. Erik Bournouw and S. Krishnaswamy, *Indian Film...*, P.233


47. Kishor Valicha, *The Moving Image...*, P. 82


54. Bibekananda Ray, Conscience…, P.19

55. Satyajit Ray Revisited, in Sudhir Nandgaonkar ed., Indian Film Culture, August 2010, 15, p. 78


57. Chidananda Das Gupta, The Cinema of Satyajit Ray ..., P.110


59. Miranl Sen, in an interview with John W. Hood says that he was deeply impressed that art could do so much for people, that it could create a certain climate. John W. Hood, Chasing the Truth: The Films of Mrinal Sen, Seagull Books, Calcutta, 1993, P. 13

60. John W. Hood, Chasing the Truth..., P. 13


63. 12th Anniversary Souvenir Burnpur Film Society, 1978, P. 8


65. John W. Hood, Chasing…, P.22


68. Ravi Vasudevan, The Melodramatic Public: Film form and Spectatorship in Indian Cinema, Permanent Black, Delhi, 2010, P.30

69. Quoted in Bibakananda Ray, Conscience…, P. 40

70. S.B.Gope, “Bengali Cinema”, in T. M. Ramachandran, ed., 70 Years ..., P. 336


73. Kamayani Kaushiva, “Partitioned Memories…, P.97


77. Urvashi Butalia has dealt on this theme in her work *The Other Side of Silence: Voices from the Partition of India*.

78 Kamayani Kaushiva, Partitioned memories ….. P. 99


82. Deepankar Mukhopadhyay, *The Maverick…* Pp. 36-37


85. Haimati Banerjee, *Ritwik Kumar Ghatak…*, P.42

86. Haimanti Banerjee, *Ritwik Kumar Ghatak…*, P.72-73

87. *Film Miscellany*, Film and Television Institute of India, Pune, 1976


89. Chidananda Das Gupta, *Seeing is …*, Pp 223-224
90. Shampa Banerjee ed., *Ritwik Ghatak*, Directorate of Film Festivals, National Film Development Corporation Limited, Delhi, 1982, P. 24

91. Chidananda Das Gupta *Seeing is*…… P. 233

92. Deep Focus Photography / Cinematography DFC or Pan Focus Cinematography. Contribution of Gregg Toland was immense in deep focus cinematography, the individual shot and the action recorded within it came to be of primary importance. DFC tended towards long duration sequences, the avoidance of cutaways and reaction shots, and the employment of a meticulously placed camera that only moved when necessary, and the use of unobtrusive virtually invisible editing. The cultivation of crisp focus throughout an unprecedented depth of field in the scene photographed. Deep focus in Bazin’s words “brings the spectator into a relation with the image closer to that which he enjoys with reality.”


94. Kamayani Kaushiva, “Partitioned Memories …, P. 103


100 Shampa Banerjee, ed., *Ritwik Ghatak*….., Pp 42-47

101. Haimanti Banerjee, *Ritwik Kumar Ghatak*….., P. 34


104. Shampa Banerjee, ed., *Ritwik Ghatak*….., P.60

105. Chidanand Das Gupta, *Talking about Films*…, P81


110. Shampa Banerjee ed. *Ritwik Ghatak* …… P.69
111. Shampa Banerjee ed. *Ritwik Ghatak* …… P69
112. Shampa Banerjee ed. *Ritwik Ghatak* …… P. 71
113. Ritwik Ghatak, *On cinema*…, P. 34
117. Chidanand Das Gupta, “The Unstoppable…, P.446
118. Rustom Bharucha, “Theatre, Cinema, Ghatak”, in Prabodh Maitra ed. *100 Years*…., P.103
120. Haimanti Banerjee, *Ritwik Ghatak*….. P.71
121. Kamayani Kaushiva, “Partitioned memories….., P.105
123. She has studied *Munna, Jagriti, Boot Polish and Ferry*
125. Nandini Chandra, Merit and Opportunity in the Child ….P.126
126. Patricia Oberai, Calendar Art, in Dilip Menon ed., *A Cultural History of Modern India*, Pearson, Delhi, 2008
127. Nandini Chandra, Merit and Opportunity in the Child …. P.129
128. Nandini Chandra, Merit and Opportunity in the Child …. P.128
129. Nandini Chandra, Merit and Opportunity in the Child …. Pp.130-131
130. Nandini Chandra, Merit and Opportunity in the Child …. Pp.131-132
131. Nandini Chandra, Merit and Opportunity in the Child …. Pp.136-143

240
132. Nandini Chandra, Merit and Opportunity in the Child …., Pp.136-143

133. Nandini Chandra, Young protest: Finding Merit in Popular cinema in Comparative Studies of South Asia, Africa and the Middle East, Duke University Press, 2009, P 141

134. Nandini Chandra, Young protest: Finding Merit in Popular cinema…., P. 141

135. Ariel Dorfman and Armand Mattelart, How to Read Donand Duck; Imperialist Ideology in the Disney Comics, International General, 1975, P. 31

136. Nandini Chandra, Merit and Opportunity in the Child…., P.141

137. Lord Meghnad Desai, Nehru’s Hero Dilip Kumar In the Life of India, Lotus collection Roli Books, Delhi, 2004, P.42

138. Lord Meghnad Desai, Nehru’s Hero…… P.42

139. Lord Meghnad Desai, Nehru’s Hero….. PP. 103-104

143. Anirudh Deshpande, Class, Power …. p. 111

144. Lord Meghnad Desai, Nehru’s hero….. Pp. 58- 65

145. The film was originally written as Kashmakash (conflict) in 1947-48 but was revised with the help of Abrar Alvi and titled Pyaasa.


147. Nasreen Munni Kabir, Guru Dutt …., P. 84

148. Nasreen Munni Kabir, Guru Dutt …., P. 84

149. Kishor Vahicha, The Moving Image…. P.57

150. Kishor Vahicha, The Moving Image…. P.57


152. Kishor Valicha, The Moving Image, P.57

153. Lord Meghnad Desai, Nehru’s Hero….. Pp 105 - 107


156. Sahir Ludhianvi birth name was Abdul Hai, a renowned poet who wrote lyrics for several Hindi films. He was an active member of the Marxist oriented Progressive Writer’s Association (PWA), an important literary group.
157. Lord Meghnad Desai, *Nehru’s Hero…*, p.25

158. Dilip Padgaonkar, ed, *Flashback…*


161. *Filmindia*, November, 1959

162. Narseen Munni Kabir, *Guru Dutt…* P. 97

163. Kaifi Azmi’s real name is Athar Husain Rizvi. He was closely associated with Progressive Writers Association (PWA); and Indian People’s Theatre Association (IPTA)

164. Naseem Munni Kabir, *Guru Dutt…*, P.100


166. Firoze Rangoonwala, *Guru Dutt…*, P.89


169. Anirudh Deshpande, *Class…*, p.20


175. Chidanand Das Gupta, “The Unstoppable…, Pp.436

176. Partha Chatterjee, The Nationalist Resolution of the Women’s Question, in Kumkum Sangari and Suresh Vaid eds. *Recasting Women*, Kali for women, Delhi, 1999. This article looks at the ‘contradictory pulls on nationalist ideology in its struggle against the domination of colonialism’ which in the social domain, translated in to ambivalence towards modernity. This ambivalence was resolved by the creation of the artificial binaries of home/world, spiritual/material, god-like/animal and feminine/masculine. Chatterjee is discussing here chiefly the middle class ‘new woman’ who was granted a limited amount of freedom and mobility once she accepted the new nationalist version of patriarchy.


179. Shoma A Chatterji, Subject: Cinema Object: Women…… P. 262


181. Laura Mulvey, Visual Pleasure …., P.837


183. Pranjal Bandhu, Cinema… P38

184. Dwyer and Pinney ed, Pleasure…. P. 25

185. Ravi S. Vasudevan, Dislocation …, P9

186. Ravi S. Vasudevan, Dislocation …, P9


190. Ravi Vasudevan, The Melodramatic Public…, P.117


194. Nandini Chandra, Merit and Opportunity in the Child …, P.135

195. Nasreen Munni Kabir, Guru Dutt…… p113

196. Nasreen Munni Kabir, Guru Dutt…… p113

198. Nasreen Munni Kabir, *Guru Dutt*,... P.113

199. Anil Saari, *Hindi Cinema*.... P.203


203. Anirudh Deshpande, *Class*..., P. 110

204. Dilip Padgaonkar ed., *Flashback: Cinema*...


206. Indubala Singh, *Gender Relations* ...; P.38


208. Urvashi Butalia mentions that how during partition riots women’s bodies became matter of contestation and honour for different communities and how patriarchal society views loss of honour of women as loss of pride of the family and it is considered better to die than lose one’s honour.


211. Partha Chatterjee, “Colonialism, Nationalism and Colonized Women: The Contest in India, American Ethnologist, 16, 622-633


216. Steve Deme, *Movies*..., P.149

217. Catheriane Mackinnon, *Towards*..., P. 130


219. Steve Deme, *Movies*..., P.150


223. Ann Kaplan, *Women and* ...P. 30


227. E. Deidre Pribram ed., *Female*..... P.11


232. Anirudh Deshpande, *Class*.... P.111


234. Anirudh Deshpande ...., P. xi
235. Anirudh Deshpande *Class* ..., Pp.101-102

236. Anirudh Deshpande *Class* ..., P.102-115

237. Anirudh Deshpande *Class* ..., P.103


240. Robert W. McChesney, Ellen Meiksins Wood and John Bellamy Foster ed., *Capitalism and the Information Age*..., Pp.16-18

