CHAPTER 1
INTRODUCTION

The etymology of the word ‘city’ can be traced to the middle English Latin word ‘civitas’, which is further derived from the word ‘civis’ meaning ‘citizen’. This word originally denoted a town and was often used as Latin equivalent to the old English word ‘borough’. The city is generally described in functional terms as a planned space of an ‘urban area’, which consists of a core administrative government centre linked by modes of journey and transportation to a community hinterland. This community hinterland is a space within the boundaries of the city that primarily consists of a society following particular beliefs of singular or multiple cultures. The conventional view on the rise of the earliest cities is that the Neolithic period brought agriculture, which made hunters abandon nomadic lifestyles and settle near the areas where agriculture was possible. It was nearly long and interactive process, before sedentary form of life appeared within the society. People started to live in dense settlements, which retained the elements of rural areas. Cities and urban settlements, started to appear at a moderate pace. Many interrelated factors, such as, surplus agricultural production, permitted people to engage in non-agrarian activities like masonry, smithery, commerce and trade. Lewis Mumford in his book The City of History (1961) maps the beginning of an urban life, in the formation of the earliest villages, as early as fifteen thousand years ago. He points out that the modern industrial city is essentially a developed form of the Stone Age structure of city. Earlier, the monarchy and the priestly classes were at the centre of the primitive agrarian city. With the changing times, this has transformed into an industrialized and later into a post-industrialized modern city with a financial district at the centre.

According to the historical records, the earliest cities were established in the East but the concept of civilizing and urbanizing the East through colonization is attributed to the West. The Post–colonial urbanization has been a deviation from the classical European experience. In fact, the latter is generally used as a yard stick to evaluate developments in the third world countries. The cities do not exist by themselves, they are connected to the larger societies that reside within the imaginary geographical boundaries. Therefore for a study of the city, it is also mandatory to examine the society, its cultural practices, political structures and the impact of economy in shaping of the city.

In examining the city, the term ‘urban’ seems simple enough to grasp, however the criteria to define an urban area varies throughout the world. These criteria are broadly divided
into administrative function, economic characteristics, functional nature and population density. These structures further alter the geographical space and results into deliberate and planned migration of people. This rapid urban growth transforms many patterns of social life and changes the social organization within the geographical space. In general, this alteration, increased population concentration and transformation of land use from agrarian to economic activities is termed as urbanization. Economic historian, Paul Bairoch in his work *Cities and Economic Development: From the Dawn of History to the Present* (1988) conceptualizes “hyper-urbanization” to explain the results of urban bias on the part of third world elites who concentrate resources in the cities. This further leads to an “accelerated rural-urban migration” (457) directing huge masses of job seekers to the cities in his assessment. As the process of urbanization transforms the city, it becomes necessary to understand the levels of urbanization. John J. Macionis and Vincent N. Parrillo in *Cities and Urban Culture* (2010) give a brief introduction to the various levels of urbanization. The first stage is:

a) Metropolitan Area: This is generally has a large population and has high level of social and economic integration. This area is also known as an urban agglomeration and extends its branches to the surrounding areas of the city.

b) Megalopolis: When two or more metropolitan areas expand and influence other communities through transportation, employment, media and other leisure activities is referred to as a megalopolis.

c) Megacity: A megacity is a metropolitan area that constitutes a population of at least ten million people.

d) Global City: A global city an urban area that has an economically influential position and attracts investments from major countries around the world.

The roots of the metropolitan city in India can be traced to the British period. The urbanization of these centers was specifically characterized by development of sea ports and nearby hinterlands. The causes of urbanization in metropolitan cities like Calcutta, Mumbai and Madras varied from time to time. The sea ports of Calcutta, Mumbai and Madras were established to facilitate trade with the British government. However, metropolitan city of Delhi manifests a contrasting nature of development. The city stands between the Mughal town of Shahjahanabad and the British architectural wonder, New Delhi or also known as Lutyen’s Delhi. The post-independence period in India is notable for rapid urbanization and urban growth. Despite planned efforts, the pattern of urbanization has remained uneven and sluggish. Urbanization has not extended in the rural regions and urban migration has
remained the major source of population growth in the metropolitan cities. The concept of urbanization in India differs from the Western developed countries. In India, urbanization is linked to the process of industrialization. Contrastingly, in the west, urban area is categorized from the perspective of administrative organization and the size of population. Urbanization often brings a variety of alterations to the general landscape of an area. These can be generalized under the categories of spatial, economic, environmental and demographic. Unlike the first world Western countries, Indian cities suffer from unplanned, inorganized growth, not following any master plan etc. German sociologist Max Weber in *The City* (1921) believed that any theory that takes account of cities only in a particular part of the world is of limited value. He surveyed the cities of Europe, Middle East and Indian subcontinent and developed a notion of “full urban community”. He mentions that:

To constitute a full urban community, a settlement must display a relative predominance of trade commercial-relations, with settlement as a whole displaying the following features: (1) fortification; (2) a market; (3) a court of its own and at least partially autonomous law; (4) a related form of association; and (5) at least partial political autonomy. (80-81)

The image of the modern city in the times of globalization has saturated boundaries between town-countryside and centre-periphery. The repercussions of dismantled boundaries have further led the world to become increasingly urban; with unequal balance in the pace of urbanization and economic growth. Cities and the culture of cities have been adequately represented in various forms of art and artistic practices. Paintings, theatre and literature have been a common medium of portraying life of different eras and also passing on values and traditions to successive generations. Since late nineteenth and mostly twentieth century, modern city has featured as a dystopic space in literary and cinematic traditions. In *Our Mutual Friend*, Charles Dickens represents the dark urban conditions caused by the capitalistic agenda of people within the metropolis. Similarly, Suketu Mehta in *Maximum City* represents the claustrophobic nightmare of Mumbai. He describes Mumbai as a violent, chaotic, overpowering and exhausting.

Modernism emerged from the changes of twentieth century and changed the perception of creative artists forever. Creative artists, writers, poets, painters, architects and filmmakers experienced a rapidly changing city. This exhilarating experience of an expanding and changing timescape was an organized-chaotic life, full of inspiring and exploiting energy. The modernist artists saw ‘City’ in all complexity and tried to understand,
conceptualize and respond to the urban space time and habitus. Malcolm Bradbury finds cities as a space of intellectual conflict and tension and mentions that:

The literature of experimental Modernism which emerged in the last years of the nineteenth century…was an art of cities, especially of the polyglot cities which, for various historical reasons, had acquired high activity and great reputation as centers of intellectual and cultural exchange. (1)

With the advancement of scientific technology in the twentieth century, new modes of arts, entertainment and representation were innovated and introduced. One such mode of entertainment was Cinema: as early introduced by Lumiere brothers in 1895 through their ‘actuality film’, Workers Leaving the Lumiere Factory. This changed the way human population saw, perceived and experienced an image turning into a moving image. In 1896, the Lumiere brothers showcased this first film in Mumbai (erstwhile Mumbai) and since then Mumbai has emerged as the main centre of films, commonly assimilated in and by the Mumbai Film industry. Mumbai Film industry, since its inception played a central role in the promotion of normative behavior and the production of national identity. Although, the largely elusive and unrealistic scripts have been confined itself to the screen, but in a larger context, its implications have influenced social, cultural and political life for decades.

The complexity and the crisis of the representation of the city, provokes artists to search new means of expression- a mode that is able to reproduce the complex geographical space of the transforming urban city. The innovation in the new techniques of representation can be attributed to the speeding and compression of time and space of the modern city. As a result the images of city became an important theme and architectural images became utmost important in representing the essence of a film. The concept of time and space are important in understanding cinema and architecture. The intersection of cinema and architecture produces a new entity of cinematic city. This cinematic city reproduces the model of a city on the celluloid and generates a new understanding of interpreting space through cinematic images. Cinema emerged due to innovation in technology and with its vast canvass of aural and visual, represented the intensity of urban modernity in a new style. The urban dystopia was the subject of examination in Fritz Lang’s Metropolis (1927). The film presented apocalyptic images of the city and suggested destruction of the city as a promise of new beginning. The modern city in Metropolis is completely a cinematic creation and with the help of high camera angles, shots of moving machines, sharp cuts, the film accomplishes to capture the image of modern cityscape. Similarly Charles Chaplin’s Modern Times (1936) criticizes the modern industrial world. The film protests against the fiscal and economic
conditions of people during the Great Depression of the 1930. Andre Bazin, the pioneer of film criticism has already laid a silent foundation upon the study of cinematic city in the seminal text *What is Cinema?* (1920). The insights provided by Andre Bazin were later researched by multiple social theorists. Dudley Andrew in *The Major Film Theories: An Introduction* (1976) writes of Bazin that:

> We talk about many kinds of reality, but cinema depends first upon a visual and spatial reality, the real world of the physicist. Thus cinema’s core realism is “not certainly the realism of subject matter of realism of expression, but the realism of space without which moving pictures do not constitute cinema”.

(112)

This dissertation is an attempt to address the three metropolitan cities of India by compartmentalizing the films associated with the respective cities. The selected films have been read as a text that helped in understanding the discourse and the operation of the city. This argument is further supported by theory of spatiality of the city. To understand the space, it becomes mandatory to understand the movement of people within the city. A film is an appropriate form of capturing, depicting and representing the specificities of the urban space. Film critics and theorists have for a long time supported the argument of film as a reflection of reality. Andre Bazin in “The Ontological Realism of the Photographic Image” (1945) identifies cinema as the fulfillment of the human craving for realistic representation. For Bazin, the chief elements of realism were the long take, deep focus, limited editing and relatively lesser known actors. My thesis reinstates the concept of reality in the films and specifically focuses on the reality of the global Indian cities through conscious narratives. For Bazin, realism forms the aesthetic basis of cinema and his discussion deals with visual, aural and narrative style. To emphasize further, Bazin claims a photographic image as “transference of reality from the thing to its reproduction” (14). This image is identical to the object photographed and putting forwards this understating of photography this reflection can be applied to cinema. Thus, Bazin in “The Ontological Realism of the Photographic Image” claims that:

> The photograph as such and the object in itself share a common being, after the fashion of a finger print. Wherefore, photograph actually contributes something to the order of natural creation instead of providing a substitute for it. (18)

Cinema in India and around the world has created an enormous space, recognition and presence in the domain of popular culture. Arjun Appadurai and Carol Breckenridge
recognize the visual medium of film as “the single strongest agency for the creation of national mythology of heroism, consumerism, leisure and sociality” (8). Cinema is widely considered to be a microcosm of the socio-economic and cultural life of a nation and is a fluid space where various traditions, identities are contested and remade. Therefore, the cinematic city is a contemplative and confrontational space where tradition and modernity, soul and body, development and retrogression are constantly in battle. Despite, the apparent cinematic qualities that cities seem to possess and the unacknowledged role played by the city in the development and progress of cinema, little attempt has been made to understand the nexus between urban city and cinematic space. The modern city also developed alongside fluid cinematic trends, and cinema to some extent seems to owe this flux to the historical and geographical evolution of the city. Therefore it becomes pertinent to interrogate various reasons and look into the deliberate behavioral lopsidedness of cinema towards the city.

Jean Baudrillard has contrasting views about cinema and the city. For Baudrillard, the city imitates the cinema and crucially adds that the life in the city starts from the screen and moves outward towards the city, a conceptualization of “cityscape as screenscape” (Clarke 1). Despite the cinematic qualities that the cities possess there has been little interest in understanding the relationship of the city with cinema. Film studies and urban studies have understated this nexus of city and cinema. This dissertation reexamines the key components of film and urban studies and bridges them together to formulate a discourse on the city and cinema. Cinema’s complex relation with the reality generates an exceptional model of the city. The films work as cultural narrative on the social milieu and these realities, hyper-realities and urban realities of city are reproduced re-assessed, reconfigured and finally represented as a cinematic city. Jean Baudrillard in America (1988) mentions that cinema is dispersed across a multitude of sites within the city. He further mentions that within the city “cinema does not assume an exceptional form, but simply invests the streets and the entire town with a mythical atmosphere” (56). The study of urban space is vital for the study of popular culture and everyday aspects of life. Cinema captures the concept of narrative space along with the study and design of architectural space. The combination of narrative and architecture contributes to the cinematic discourse of cities. The urban space is full of sites of activities that even a walk or a drive through the city recalls cinematic memories. This perspective of the city constructs a cinematic memory that is created by the effect of screenscape on the individual. The particular narrative space turns into a floating signifier that creates and effects individual meanings and memories of the real city. Lewis Mumford has a similar view on the city and extends the argument by mentioning that cities are fluid
and can be molded, stretched and compressed in terms of the images created in an individual’s mind. The city is a mental construct that consciously or unconsciously leaves spatial and narrative traces in our minds. The urbanization of the city has had a direct cause-effect relation with the people of the city. Industrial capitalism directly manifested the city and shaped it in accordance to the modern mode of social living. Like every other cultural form, cinema documented and provided commentary on the social, economic, cultural and political life of modern city. The technology of cinema with the medium of narrative provided an authentic experience of the city. Walter Benjamin in “The Work of Art in the Age of Mechanical Reproduction” observes that “the camera introduces us to the unconscious optics as does psychoanalysis to unconscious impulses” (33).

Cinema, since its inception, has been constantly enraptured with the culture, lifestyle, distinctive spaces and changing human conditions in the city. Cinema captures and records the spatial-social complexity, dynamism and mélange of lifestyles within the city through *mise en scene*, cinematography, lighting, editing. Walter Benjamin recognizes the affinity between cinema and the city and pointed out that techniques such as close-ups, slow motion, enlargement, editing, rearranged the cityscape. Walter Benjamin attributes cinema as a field of cultural transformation and change in the sense perception of the city. This is visible in the wider cinematic or Film culture that city afforded and created. Such affinities were only possible in urban settings. In this sense, cinema was not restrained to the screen within the dark theatre, but formed an essential part in changing the perception and understanding of the city. He further states that “the film corresponds to profound changes in the perceptive apparatus-changes that are experienced on an individual scale by the man in the street in big city traffic” (250).

Cinema has played a pivotal role in strengthening the cultural economies of the cities around the world by production, distribution and exhibition of films. Certain cities such as Los Angeles, Paris, and Mumbai are particularly marked as the hub of cinema. The civic identity, culture and the environment in these cities is significantly comprised of films and the Film industry. The nexus of cinema and the city is based on the central theme of living and capturing the social realities of everyday life in the contemporary urban societies of the metropolitan cities. In order to deeply understand the relationship between cinema and the city, an interdisciplinary approach is fundamental and fruitful. To understand city-cinema, culture-society, social-political in the post-industrial, postmodern society approaches from the perspective of film studies, culture studies, urban studies, Geography and Sociology are profoundly useful. Since its early days, the medium of cinema has targeted particular sections
in society, especially, the younger generation. Traditionalists were almost convinced that the repercussions of cinema on crime, violence, youth delinquency was inevitable. For example, social comedies produced by Charlie Chaplin mocked the authority figures of society. Further, in Hollywood, female stars like Clara Bow, Gloria Swanson and Colleen Moore turned into fantasy figures for the youngsters. Although Hollywood films focused on reflecting the dominant American and social urban values, but conservatives allegedly attacked the display of immorality in cinema.

To study cinema, city and the presentation and representation of realistic or fantastical urban culture, society and emerging spaces it is highly pertinent to approach films from multiple perspectives. Film studies is primarily interested in the film as a text, which includes visual language, cinematography, sound, narrative and characterization. Cultural Studies with its sociological approaches deals with the film as a cultural artifact. Therefore, it concentrates on the sociology of production, distribution and consumption of cinema within the diverse sections of society, rural and urban. During the 1930’s, The Frankfurt School approached films as a mass produced cultural form and coined the term “cultural industries” to signify the production of cultural content in capitalist societies. The critical theorists of Frankfurt School analyzed the mass mediated cultural artifacts as commodities and people as consumers of these commodities. According to Theodore Adorno and Anson Rabinbach, the culture industry uses its power over mass communication to “duplicate, reinforce and strengthen their mentality, which it presumes is given and unchangeable” (12). Thus, this transforms the population into culture industry that is dependent upon consumer demand and mass consumption.

The social theorists of Frankfurt School were the first to systematically analyze and criticize the system of communication and technology with critical theory. They primarily focused on indicating how technology and culture are intimately linked and how technology acts as a major catalyst in social organization and control. Herbert Marcuse’s essay “Some Social Implications of Modern Technology,” (1941) argues that technology in the present era constitutes an entire “mode of organizing and perpetuating (or changing) social relationships, a manifestation of prevalent thought and behavior patterns, an instrument of control and domination” (414). The technologically governed general population conforms to the hegemonic patterns of thought and behavior, thus validating and hardly contesting powerful apparatuses of social organization and control.

It is also interesting to note that Adorno’s analysis of culture industries contains many, unsystematic, cross-references to Hollywood cinema. He recognized mainstream
cinema as a major institution within the contemporary society that had economic, political, cultural and social effects. In the early twentieth century, film appeared as a potent medium that simulated the real and the fantasy world through latest technology. Films also provided a new mode of leisure in the era of musical theatres and changed the patterns of social life. The public culture of film in the United States was initiated as a commercial activity and was endorsed in the market as a product by the entertainment industries. As a result, the American film industry foregrounded entertainment over art and educational form of cinema. The early genres that the film industry experimented with during the first decade were Westerns like *The Great Train Robbery* (1903) directed by Edwin S. Porter. D.W. Griffith began his career during this era and released his first film, *Judith of Bethulia* (1913). In *The Birth of a Nation* (1915), he innovated new camera and narrative techniques. This film became pioneering in the field of cinema and created new path for feature length film in United States. The film created a controversy by negatively depicting race relations, slavery and the Ku Klux Klan in the civil war. Hence this set the stage for struggle with the cinematic apparatus. Besides, early films mostly adhered to the formula of slapstick comedy, animation, musical and biographical films.

Historical dramas like *Ben Hur* (1907) were also in production and comedies by Mack Sennett, Buster Keaton and Charlie Chaplin were much in vogue. The emergence of studio system in the American film industry monopolized film production, projection and distribution. The primary target was to earn profit by mirroring social concerns, dreams and fears of the American society. Hollywood’s counterpart, the Mumbai film industry began in the late nineteenth century with exhibition of films in tents, hotels and existing theatre halls. Following the European and American tradition of filmmaking, there were individual efforts in filmmaking by DG Phalke and SN Patankar. The success of Phalke’s film *Lanka Dahan* (1918) laid foundation for the emergence of Mumbai Films. Unlike the western counterpart, initially the Mumbai Film Industry was labeled as disreputable medium by the educated elite classes. Cinema caught the imagination of young men fascinated by the new technology and cinema viewing became a space of thrill and pleasure. In comparison to the west, cinema in India attracted the middle class office workers, young students and individuals searching for entertainment. Firoza Rangoonwala in *75 Years of Indian Cinema* (1975) mentions that the earliest themes of Hindi cinema were mythological and these films on religious devotion attracted huge crowds. Dada Saheb Phalke after watching *The Life of Christ* (1902) decided to make a mythological film based on Indian folklore. The film *Raja Harishchandra* (1913)
incorporated the painting style of Raja Ravi Verma and narrated the story of a noble and righteous king.

Ashish Rajadhyaksha essay “India’s Silent Cinema: A Viewer’s View” (1994) views Phalke’s framing technique as the “conflict of traditional form and modern technology” (47). Rajadhyaksha further claims that Phalke’s utilization of darsan or the frontal presentation of the action on celluloid, invites the viewer to draw his vision according to Western perspective spatial construction. The frontal display highlights the visual presentation rather that the narrative based on characters. This cinema demarcated its differences from the western counterpart and stressed on the perpetual representation of myths, traditional values and inner spiritual world. Following mythological genre, adventure and romance themes captured the imagination of producers. By 1921, mythological films were secondary genre and films like Sindbad the Sailor (1930) came into fore. The early Hindi films received stiff competition from the western films being showcased in India. In the period between 1923 and 1928, the film industry tentatively established business firms in the city of Mumbai. This was also the period when cinema halls exclusively featured imported films.

The Hindi film business received an impetus after new cinema halls opened in the sub urban areas. A major audience was created for the newly evolving industry. These films were becoming much more lucrative than the imported films and thus Hindi films started receiving the much demanded attention. This growth of cinema was intimately linked to the relationship of socio-cultural life of the city with enhanced spatial mobility and print media. As literacy grew, the magazine and newspaper readership also grew according to time. A part of magazines and newspaper disseminated information regarding the upcoming films and stars of the films. India’s pioneering film journalist, Baburao Patel had set up the trend of film journalism in India. His brief insight about the films through the revered magazine “Film India” was widely appreciated in the late 1930s. Bhawna Somaaya in Fragmented Frames: Reflections of a Critic (2008) traces the initial work of the critic and mentions that Baburao’s film reviews made and broke careers. Filmmakers dreaded critical opinion of their films, for his insightful knowledge was significantly proven correct at the box-office. This intrusion of new culture transformed the older cultural landscape of the city and ingrained films as a part of daily routine and lifestyle. Later, radio became a major purveyor of this connection.

The study and application of social theories from the perspective of space, place and film, depicts the urban change in the cinematicsapes within the Indian popular cinema. Cinema provides a greater sensitivity to interpret and understand a place situated in a particular landscape, but cinematicsapes provides an ideal or a systematic format to analyze
the notions of space within particular culture and geography. Although the name of the city remains constant, the physical and emotional structure of a city constantly evolves. The cinematic city of films is a fairground of various observations and display of emotion, reactions and conflicts in a more immediate and a personal way. Films capture these changing environments of the cinematic city and provide an insight into the spatial, environmental and developmental change in the city. The term cinematicscape is parallel to the geographical term landscape or the urban term cityscape. Although the application and empirical understanding of cinematicscape is similar to the former, in the context of scope cinematicscape develops an extensive and aggrandized panorama of the cinematic city. In order to understand the functioning of cinematicscape, it is mandatory to understand the cinematic city in totality.

The cinematic city is a space that is a product of confluence of cinema with the metropolitan life that documents the evolving frame of urban space during the modern times. This cinematic city maps the actual environment of the city through the setting of a narrative and peculiarly through the space captured by the camera. This imagined or carved city in cinema uses the iconography of the modern city to represent the behavior of the people residing in a specific area. The visual representation of these spaces is not a straight forward reflection of reality. The image captured is an interaction of the cinematic city with the real city. This relationship is maintained through the juxtaposition of the architecture of the real city with the cinematic city that also reveals the historical and social origins and mechanics of the city. This cinematic city is symbolic of living social and cultural values in the society and the emerging sub-cultures within the cities are an evidence of this merging of cinema with the actual life. In the context of India, the cinematic city deals with the issues of nationalism, identity and the aftermath of globalization.

In recent times there has been a shift towards exploring the contemporary and the older cinematic city in the film culture of India. Films such as Queen (Dir. Vikas Bahl, 2014) explore the tight alleyways, the dominant Punjabi culture and the overwhelming landscape of Delhi from the perspective of a traditional young girl. As Rani journey’s from Rajauri garden to Paris, Amsterdam, there is a constant shift in the space and time of film. This passage of time and her self-discovery is inter-related and efficiently presented by time lapse technique. The multiple spaces of the three cinematic cities in the film have something different to offer to Rani. In the course of her journey, Rani’s mental perception or in terms of Edward Soja, the Second Space (mental or conceived space) alters. Rani’s notion about life completely changes as her suppressed, predictable and gloomy life becomes interesting. Her low in
confidence persona changes by interaction with the new space and by the time film ends, Rani has transcended the traditional structural space that had been exerted upon her since childhood. Similarly, Citylights (Dir. Hansal Mehta, 2014) captures the cinematic city of Mumbai from the perspective of a poor family. The family migrates to the city and the harsh daily experiences of the life makes the couple hapless. Their experiences of the city are negative and their life changes from worse to worst. Deepak’s wife becomes a dancer in a bar and husband joins a security agency whose line of work is life threatening. The vision of the dark cinematic city of Mumbai from the margins changes the entire concept of holistic development, shining India. The film re-narrates the tale of individuals struggling to survive and better their battered lives.

In the context of the cinematic city of Mumbai, Ranjani Mazumdar’s Bombay Cinema: An Archive of the City (2007) attempts to understand, analyze and interpret the complex world of cinematic and urban experiences in Mumbai cinema. She claims that city as a concept remained absent in the history of Indian nationalism. Indian nationalists largely invested on creating the village as an imagination of India. In contrast, Hindi film industry prioritized city and urban landscape as the dominant experience and transformed the nationalist views on culture. She defines cinematic city as an:

> Imagined city born at the intersection of mental, physical and social space. It is in this imagined city that we get access to what Baudelaire called “the fleeting, the ephemeral, and the transient” (1986) that shapes the rhythm and movement of contemporary city life. (xviii)

The cinematic city is a form of mental image that is visualized on the ‘celluloid’ through cinematic techniques. This cinematic city is the urban equivalent of cityscape, though there are certain differences implicit within the size, interpretation and representation. The cinematic city of India takes a slightly different turn from the technologically advanced counterpart in the West. The trajectory of Indian popular cinema has broadly followed the trajectory of nationalist, ideological and biographical accounts. In the introduction to The Cinematic City (1997), David Clarke writes about the cinematic city of the West. He deeply understands the imbrications of cinema with the city and writes about the understated role played by film theory. He conceptualizes cinematic city as a journey from the screen of the cinema hall towards the landscapes of the city. The secret for grasping cinema is “to begin with the screen and move outwards towards the city; a conceptualization of the cityscape as the screenscape” (1). The cinematicscape on the celluloid is represented in the form of architecture, space, movement and time. In the context of the imagined city, architecture
plays a complex role through the juxtaposition of studio sets with the potential real city. The film is incomplete without cinematicsapes and is unthinkable without the local built architecture. The relationship of cinematicsapes with architecture is manifold and is easily identifiable throughout the trajectory of filmmaking. The representation of this complex design of city, cinema and cinematic city, marks a new turn in understanding and consumption of the newly constructed spatial patterns on screen.

In order to understand cinematicsapes, it seems relevant to first understand the construction of cinematic space within film studies. Films such as Baraka (Dir. Ron Fricke, 1992), Man with a Movie Camera (Dir. Dziga Vertov, 1929). Baraka is a documentary with no voice over and explores the theme of the repercussion of technology on the human life and activities. The film is shot in twenty four countries over the period of fourteen months. Similarly Vertov’s Man with a Movie Camera’s central protagonist is the city. The film has no narrative and actors. The film simple presents life of Soviet citizens and their interaction with the modern technology. This amalgamation of various elements in the film and allusion to multiple factors of the city makes the concept of emerging cinematicsapes more interesting. In this context, Mark Shiel and Tony Fitz Maurice in Screening the City (2003) analyze the relationship of the city and film. They note that:

Recent years have witnessed the increasing interpollination of film studies with such diverse fields as architecture, urban studies, geography, sociology and social theory, all of which have been newly invigorated by a distinctive spatial turn. At the same time there has been an intensified recognition within film studies of the city (and the city-film) as the archetypal ground for examination of visual and sensory experience, form and style, perception, cognition and the meaning of filmic image and filmic text. (2)

The city is perhaps a privileged place in the history and thus cinematicsapes arises out of the films interaction with the city. A film within itself carries dialogic agencies to reveal the social, cultural, architectural and historical forms within the urban space. The compartmentalization of these crucial sites provides exclusive identity to a space and when conjoined together, these individual spaces are labeled as cinematicsapes. In the context of film, cinematicsapes evokes a panoramic visuality and can be richly associated with the concept of landscape or cityscape. The term is insightful in providing new directions in the interpretation of the cinematic city by including the broader theoretical framework and practice of space. Films continuously explore and recover the significance of spatiality in human life. This restaging of the city and the contemporary culture takes place in the form of
the cinematic city and much interpretation follows through its interaction with the dynamic city. To identify the existence and functioning of cinematicscapes in films, it is important to understand spaces from the perspective of social and film theories. Mark Shiel and Fitzmaurice describe “spatial turn” (18) as a crucial hinge on which the creative artists and social theorists analyze the constitution of society. The study of culture and the study of society is one of the crucial areas of research in recent years. Since the 1970s, spatial turn in social and cultural theory has involved in analyzing and describing the usefulness of space in modern, postmodern, society and culture. Space in social sciences is considered as “a product of social action and a product of social structure” (1).

The spatial turn received attention in the 1960s and during the 1990s, the critical spatial turn expanded the boundaries. Core disciplines of geography, architecture, urban studies infiltrated fields such as art history, literature, literary criticism and film studies. For the major part these fields were dominated by historical rather than spatial or geographical imagination. Spatial studies involved a critical spatial thinking within these disciplines and to an unprecedented extent, diffused into an area of interdisciplinary study. The perspective of various fields is to assert that space is a social construction relevant in understanding histories of human subjects and various cultural phenomenons. Thus the word ‘space’, ‘place’ and ‘mapping’ are used in literal and metaphorical sense to explore the various dimensions and productions of culture. In the 1920s, the Chicago school of sociologists attempted to study space from the perspective of urban studies. This study was ushered in due to inflow of immigrants into the organic culture and the changing perspective on class, gender and power in the then contemporary society. The critical evaluation of space and spatiality in social thought was injected by David Harvey through his works on Marxism. Social theory understood space as a site of production rather than given. This, in larger context represented the construction, transformation and the functioning of power structures regulating the social life. David Harvey’s spatialization on the basis of Marxism centered on the model of commodity production and labor process.

Edward Soja in Postmodern Geographies: The Reassertion of Space in Critical Social Theory (1989) views spatial turn in social sciences as the reason “how relations of power and discipline are inscribed into the apparently innocent spatiality of social life, how human geographies become filled with politics and ideology” (12). For Soja, space is given and spatiality is socially produced. This further emphasizes how cultural texts such as films, music, sports, television, popular fiction are disciplined and turn into sites of spatial organization and cultural production. Edward Soja further describes space as “a social
product (or outcome) and a shaping force (or medium) in social life” (11). In order to understand cinema as a space of social, cultural, rural and urban transition, it becomes prerequisite to understand the space and spatial turn from theoretical perspective. The works of Henri Lefebvre has provided important analysis on American spatial studies. But his theories and observations are useful in the larger cultural space in the world today.

In *The Production of Space* (1974) Lefebvre critiques the relation of space with capitalism and labels space as a social product. Henri Lefebvre’s theory is based on the theory of everyday life and following Marx, he basis his research on the production process of society. Lefebvre claims that everyday life is an underdeveloped sector and has become colonized by capitalism. Capitalism in the everyday life survives and reproduces itself in the form of consumption. To understand space in totality, Henri Lefebvre formulates a conceptual triad. He neatly divides this as “spatial practice, representation of space and representational spaces” (38). Spatial practice is the everyday practice reinforced by routine under the structural capitalist constraints. Representation of space is the conceived space or the ideological space, governed by urbanists, planners, social engineers and scientists. For Lefebvre, representational spaces are a space of an expression through symbols and images. This space is directly lived by the inhabitants and dominated by artists, philosophers. This space is also a space of imagination, experienced passively and inevitably aspiring to transform. Edward Soja closely follows Henri Lefebvre’s tripartite model of space and creates his own model of spatiality. Edward Soja compartmentalizes space under three categories; firstspace, secondspace and thirdspace. Firstspace gives a wider rational perspective on the material practices of the space. Secondspace is an extension of firstspace and is represented through images, symbols such as advertisements or any other medium. Thirdspace encompasses the first and secondspace and gives social meaning to the geographical and commercial entity. In the words of Edward Soja:

> I define Thirdspace as an-Other way of understanding and acting to change the spatiality of human life, a distinct mode of critical spatial awareness that is appropriate to the new scope and significance being brought out in the rebalanced trialectices of spatiality-historicality-sociality. (57)

This heterogeneity of the social space or the third space is analyzed by Michel Foucault from the perspective of contemporary times. He describes the contemporary era as an “epoch of simultaneity, epoch of juxtaposition, the epoch of near and far, of side by side, of the dispersed” (1). Foucault defines this space as a site of proximity, speed, technological advancement and classification of humans. In the contemporary era, space takes precedence
over the individuals and forms the relations with other sites. These sites may be classified as the private-public space, family-social space and leisure-work space. Foucault defines these different sites from a structuralist view (network of relations) and gives example of public sites such as “transportation, streets, trains and semi closed sites of rest; the house, the bedroom, the bed” (23). Foucault calls these sites, places or spaces as heterotopia and describes heterotopia as a physical and mental space that functions under non-hegemonic conditions. Foucault uses the metaphorical meaning of mirror to describe the duality and contradictions in the real object and the way a person relates to his image. Foucault articulates several possible heterotopias that imply dual or contradictory meanings. He historically traces the first principle of heterotopia to the primitive societies and labels it “crisis heterotopias” (24). These are certain privileged spaces that are reserved for individuals, who are in relation to the social and cultural environment of the society. For example, menstruating women, boarding schools, military service, were activities out of sight and have disappeared with time.

The second principle describes heterotopias of deviation where individuals function in different manner in synchronous with the dominant culture. Institutions such as cemetery, prisons rest homes and mental asylum are few spaces that perform these functions. The third principle of heterotopia juxtaposes singular real place to several spaces. For instance, the two dimensional screen of cinema showcases a series of places that are foreign to one another; united under a singular roof. The fourth principle of heterotopias is linked to heterochronies of traditional time. These heterotopias accumulate and preserve time in the form of museums and libraries, in the age of modernity. The fifth principle of heterotopias is a restricted space, not accessible like a public space. There are certain rules and regulation governing the space and one must have permission to enter such place. The last heterotopia functions in relation to other spaces and creates a space of illusion and a space of consumption. The space of illusion creates another real space, as meticulous as the original. In the modern age, housing societies played the role of providing this illusion. Michel Foucault’s *The Archeology of Knowledge* (1969) significantly influences Deleuze’s work in individual consciousness and space. The premise of Foucault’s argument is based on the structures of thought and knowledge that operates at the level of individual subjects and defines the conceptual possibilities of thought and discourse within a particular epoch. Paul A. Harris in *Deleuze and Space* (2005) claims that Deleuze as a spatial theorist is not yet explored and observes that:

Gilles Deleuze’s thinking about space is not to be found in a single text or statement. It is rather distributed through his writings about topics as diverse
as Francis Bacon’s paintings, fractal geometry, biological morphologies and geography. Over the past decade or so, Deleuze’s diffuse philosophy of space has actually been most incisively clarified not by philosophers, but architects and architectural theorists. (36)

Deleuze’s writing on space is scattered and rhizomatic in nature. It is difficult to order the work in a traditional academic manner. For Deleuze, the question on the production of meaning is located at multiple levels and range of disciplines. These disciplines are history, geography, anthropology, physics, biology, zoology and aesthetic theory. For Deleuze, the production of meaning is equal to the theory of space because the answer or meaning is interconnected and situated within the network. Deleuze and Guattari explain space through the concept of flow.

The theory marks out a simple and fundamental point that stable identities can be measured only against the background of fluidity. Flow is the basic reality and stability is a digression from this norm. Western societies have privileged order, stability as a mandatory norm against movement and instability. This instability further leads to ugly social realities such as nationalism, racism and immigration. The space for Deleuze and Guattari is a space of identity that works in difference. A space emerges from the discontinuities of flow within the space and an individual or spatial identity arises out of this interaction. This individual is later regulated with the flows of social, linguistic, cultural and economic rules of the society. They posit flow as a solution to eradicate hierarchies and fundamental binaries existing in the society. In order to support the concept of flow, Deleuze and Guattari explain the transformation within the society by inscribing to the concept of territorialization. The spatial term of territorialization is used from the perspective of geography and the flow within the society is described in the background of the shifting nature. Nature and society are inseparable and as soon as they generate connections, a territoriality is formed. This territoriality further creates space for other evolving life forms and finally creates the nature of the territory. Deleuze and Guattari in A Thousand Plateaus (1980) view territorialism as:

A territory precisely when milieu components cease to be directional, becoming dimensional instead, when they cease to be functional to become expressive. There is a territory when the rhythm has expressiveness. What defines the territory is the emergence of matters of expression (qualities).

(315)

Deleuze and Guattari further in A Thousand Plateaus distinguish between the nomadic space and the migrant space. The nomads create an image of materialistic space and
remains attached towards the commercial prospect of the space. The migrant leaves behind the space of poverty for a prosperous future. Unlike the migrant, a nomad does not leave his original land and neither inhabits a new space. Deleuze and Guattari conceived territoriality as problematic. According to them, the movement influences the rhythms and milieu of daily lives. The perpetual influx of people, material and resources, re-organizes the basic spatial structure. Territorialization along with its associate deterritorialization describes the basic notion of life in flux. This condition is directly linked to capitalism, as capitalism alters the pattern, structure and flow of the society. Capitalism is propelled by desire and the flow of desire creates new space for capitalism in the society.

Space is a fluid medium, constantly in flux and the process of deterritorialization, in the world of capitalism, unleashes rootlessness and disorientation. In the world that is increasingly globalized, deterritorialization provokes insecurity and confusion to the victims. Deterritorialization does not mean the loss of original identity, but rather, offers the possibility of having multiple personalities. Thus, deterritorialization is a change in-of time, place and perspective of an individual. Deleuze and Guattari devote detailed attention to imaginary nomads in The Thousand Plateaus. In the terms of nomadic thought deterritorialization can be understood as a “mode of constant unthinking, of re-thinking, of thinking anew” (201). The migrant in contrast, “goes principally from one point to another, even if the second point is uncertain, unforeseen or not well localized” (380). Deleuze and Guattari further explain the space of movement by distinguishing between closed space and an open space. In the first space, the land is divided between people, in the second, people are distributed in space. This leads Deleuze and Guattari to monitor closely the minute differences within the space. They distinguish the movement of nomad and the migrant by understanding the concept of “striated and smooth space” (380). The movement of a migrant is confined within the striated space. This space is limited by walls, roads and agriculture and is a form of land distribution among the people. For the nomad, there is no reterritorialization like the migrant. The nomad has a territory that is constantly in the process of changing and re-changing, without any rest. The smooth and striated space possesses individual characteristics, but they exist in a mixture in the society.

Deterritorialization thus constructs a space by connecting multiple sites of similar intensities and desire with each other. The trajectory of movement is called “lines of flight” by Deleuze and Guattari. Lines of flight adjoin one site of intensity with the other and incite a state of transformation in the nature of the deterritorialized subject. Further, Deleuze and
Guattari in *Anti Oedipus: Capitalism and Schizophrenia* (1972) analyzed, the distinction between territorialization and deterritorialization as to:

Undergo relative rises or falls depending on the complex relationship between them and the variations in the relative strength of attraction and repulsion as determining factors. In a word, the opposition of the forces of attraction and repulsion produces an open series of intensive elements, all of the, positive, that are never an expression of the final equilibrium of a system, but consist, rather, of unlimited number of stationary, metastable states through which the subject passes. (19)

These deterritorialized subjects exist in a social formation in the new space and follow specific ideology to reproduce the conditions and relations of production. The reproduction is ensured by the perpetual increase in the labor power and covert functioning of state apparatuses within the society. The term reproduction also denotes a channel through which cyclical production of canonical thoughts (myth, morality, beliefs, system) through grandnarratives are introduced in the society. The suffix *re* in re-production is the reintroduction, covert channelization or the cultural politics of the repressive structures.

Louis Althusser in *Ideology and Ideological State Apparatuses* (1969) undertakes this study of ideology. Althusser’s primary objective was to explain the relationship of workers to economy and society. He analyzed how ideologies functioned and what ideological apparatuses enable its smooth operation within the society. The newly inhabited space is primarily a site of altered social condition and capitalist production. Althusser in his essay begins the argument by strongly asserting that the survival of capitalist mode is possible only if certain social conditions were reproduced. In general these conditions are the production of labor and the material conditions required for its production.

Althusser considers State solely responsible for the production of these conditions and regards State as a repressive apparatus. The basic function of the Repressive State Apparatuses (Heads of State, police, court, army) is to intervene and dominate the ruling class by violent and coercive means. Althusser also mentions the second set of apparatus-Ideological State apparatus and distinguishes between the two. He includes institutions such as schools, families, religious institutions and mass media. These institutions are governed less by power and more by ideology. Althusser considers Repressive State Apparatuses to be controlled, target specific and performing the immediate functions of capitalists, whereas the Ideological State Apparatuses were diverse, concealed and functioned predominantly by interpellation. He mentions that ideology interpellates individuals as subjects and functions in
a manner that “recruits subjects among the individuals (it recruits them all), or transforms the individuals into subjects (it transforms them all)” (174).

The migrated individuals in the new space follow changed social and economic codes of the society. The individual believes that their conformity to the needs of capitalist society is independent and autonomous. In Althusser’s words, the individual within the modern capitalist society follows the concealed interpellation by the Ideological State Apparatus and “freely accepts subjection” (182). In the modern capitalist context, Althusser’s theory broadly examines the distinctive culture and its relation to class analysis and politics. Ideology produces subjects and more the subjects perceive themselves as independent, the better the ideology is disguised. There is thus an important ambiguity installed at the concept of subject.

Individual is interpelled as a (free) subject in order that he shall submit freely to the commandments of the Subject, i.e in order that he shall (freely) accept his subjection, i.e. in order that he shall make the gestures and actions of his subjection all by himself. There are no subjects except by and for their subjection. (182)

The new code or the consciousness of a migrated individual is distorted by the newer ideology. This distortion is due to the hierarchical position of the subject with the relations of production. Ideology mystifies the representation of reality and human beings in a social whole are divided into different classes based on their class interests. Closely following the relation of economy, production, media and migration is anthropologist Arjun Appadurai and theoretical paradigm of scapes. Arjun Appadurai in his work Modernity at Large: Cultural Dimensions of Globalization highlights the interconnected effect of media and migration on the modern subject in the modern societies. Electronic media decisively changes the field of mass media and transforms the older technology into a newer world of communication. Electronic media justifies this role by altering the original environment in which “modern and global seem flip sides of a coin” (3). The varied form of mass media (cinema, television, computers, and telephone) rapidly penetrates the daily life routine and transforms the everyday discourse forever. Arjun Appadurai compares electronic mediation with human migration and comments on the creation of new imagined space within the deterritorialized population. Media not only influences the physical world but also the mental spaces of imagination. Concurrently, Benedict Anderson claims that print capitalism unleashed a power of mass literacy and communication between various groups of people.

The technological explosion in the domain of information and transportation significantly altered the print dominated world. This innovation and change in the basic
patterns have been bridged with the consumption of resources across vast spaces. Following Deleuze and Guattari, Arjun Appadurai in “Disjuncture and Difference in the Global Cultural Economy” views altered patterns of space as:

“rhizomic” (Deleuze and Guattari 1987) even schizophrenic, calling for the theories of rootlessness, alienation and psychological distance between individuals and groups on the one hand, and fantasies (or nightmares) of electronic propinquity on the other. Here, we are close to the central problematic of cultural processes in today’s world. (29)

Arjun Appadurai further problematizes the evolution of widespread global interactions and the complex relation between cultural homogenization and cultural heterogenization. The common model of explaining and understanding global economy does not fit into the ever expanding and changing cultural contexts in contemporary times. Cultural homogenization in the age of globalization is often related to commodification or Americanization. However, the penetration of various cultural elements in the new societies is often indigenized to the local culture. The fear of cultural invasion is not only limited to Americanization but rather to every dominant culture permeating into another culture. Therefore Arjun appadurai claims that “there is always a fear of cultural absorption by politics of larger scale, especially those that are nearby. One man’s imagined community is another man’s political prison” (32).

The new global cultural economy is a complicated disjunctive order. The previous notion of centre-periphery models, in terms of migration theory, trade, producers and consumers have failed to correspond to a fixed model of global development. Appadurai stresses upon a singular model for identifying and theorizing the disjunctures within the current global economy. He studies the interrelationship between economy, culture and politics and proposes the theoretical framework of global cultural flows or scapes. Arjun Appadurai introduces the terms of ethnoscapes, mediascapes, technoscapes, ideoscapes and finanscapes. He explains the suffix scape as “fluid, irregular shapes of these landscapes” (33). These landscapes are thus building blocks of the imagined world and the locus is set upon the community rather than an individual. These landscapes are spaces of varied histories, lingua franca and political situatedness of diverse communities. The imagined worlds of these individuals are affected by the communities as small as families to as large as the entire globe.

Ethnoscapes refers to landscape of individuals around the world that are constantly mobile and decrease the stability of tradition in a particular location. Ethnoscape deals with
human motion as people deal with realities to move or fantasies of wanting to migrate. He explains that “tourists, immigrants, refugees, exiles, guest workers constitute the essential feature of the world and appear to affect the politics of nation” (33). Technoscape refers to the ever changing, ever fluid technology and the amount of information flow that now moves across the boundaries of various nation states and corporations. Financescapes refers to the mysterious and rapid flow of global capital in currency markets, national stock exchanges and commodity speculations. The global relationship ethnoscape, technoscape and financescape are deeply disjunctive and unpredictable because the individual landscape has its limitations, incentives and is distinctive from the other. The influence of these scapes within the global economy must be analyzed in totality rather than in isolation. Mediascapes and ideoscapes are closely related to the dissemination of images and ideas by the electronic technology in the contemporary times. Mediascapes are visual and aural representations produced by private or state interests, which shape the perceptions, fantasies and ambitions of people living in imagined places. These fantasies become a desire for people to migrate and acquire other places. Ideoscapes is related to the ideological dimension of the state and is often political and oriented towards capturing or acquiring power within the state. Ideoscapes consists of notions such as counter ideologies, welfare rights, freedom, representation, sovereignty and public sphere.

These social theories have provided an indepth study and analysis on the intersection of urban culture and architecture with films. Cinema studies have embraced the practice of architectural theory and practice from the perspective and discourse of moving images. Sergei Eisenstein’s essay “Montage and Architecture” (1937-1940) traces the theoretical interplay of film and architecture. Film inherits its visual spectatorship from the field of architecture and while consuming architectural space within a film, the spectator traverses multiple sites and times. Eisenstein claims that, films are the modern version of architectural representation:

An architectural ensemble… is a montage from the point of view of a moving spectator… Cinematographic montage is, too, a means to ‘link’ in one point-the screen- various elements (fragments) of a phenomenon filmed in diverse dimensions, from diverse point of views and sides. (4)

The architectural forms produce a new visuality of space and sites such as bridges, railways, skyscrapers and museums, generate a new identity to a geographical landscape through films. The film connects to the urban culture and participates in unraveling new cultural geography and constantly reinvents space. Another important element within the visual space is the
changing position of body that creates both architectural and cinematic grounds. The movement of the body within the space shapes the urban experience through the aural-visual and lived narrative of the cinema. The film, just like the city is in a constant journey. This journey through the space is a hybrid form of reality and imaginary. This outward and inward journey of cinema makes it the closest and the most potent form of representation of the city. Like the urban culture of the cosmopolitan city, films turn into the sites of memories, histories and spatial practices. The films under analysis in the subsequent chapters primarily concentrate on the spatiality of the lived spaces of the city and the urban societies. The films under study have singularly focused on this ‘imagined city’ which have served as ‘institutions’ of modernization and cultural sites for negotiation and formulation of the new sub-cultures. For this purpose, I propose to study films which have a relation to the three major Indian metropolitan cities; Delhi, Mumbai and Kolkata. The films I will be studying on Delhi are Monsoon Wedding, (Dir. Mira Nair, 2001), Rang De Basanti, (Dir. Rakesh Om Prakash Mehra, 2006) and Khosla ka Ghosla, (Dir. Dibakar Banerjee, 2006). On Mumbai, I plan to analyze Gaman, (Dir. Muzzafar Ali, 1978), Salaam Mumbai, (Dir. Mira Nair, 1988) and Slumdog Millionaire, (Dir. Danny Boyle, 2009). And for Kolkata, I have selected City Trilogy by Satyajit Ray that includes Pratidwandi, (1971), Seemabaddha, (1971) and Jana Aranya, (1975).

The films under consideration study the metropolitan cities of Delhi, Mumbai and Kolkata from the perspective of organization of space in films, the space of shot, narrative settings and mise en scene. These films depict the social, the economic and the technological advances of an emerging economy of India. The themes and problems these films represent are universal and the characters in the films entail the changing facets of human life that are omnipresent throughout the diverse cities of India. The selected films which encapsulate Delhi treat it as a modern post-globalized city that has turned into a playfield of urban crisis and is caught in a vortex of infrastructural and familial confusion. Once a centre of the nationalist movement, Delhi has now reconfigured ethnicity, a hybrid invasion of new culture of migrants from the adjoining states who have subverted the concept of planned city or walled city by dwelling in the newly developing peripheries. The films selected to study Mumbai offer a journey into the nature of urban and the semi-urban life of Mumbai. The city has been shown as a place of dystopia that is marked by congestion and collision in everyday life. Kolkata has been mythologized as a space of intellectual, political and cultural agglomeration. The City Trilogy directed by Satyajit Ray on Calcutta are social and political
allegories that constantly focus on the social realities of the urban Calcutta and also deal with
the identity crisis in the youth that have succumbed to the traditional ideologies.

The thesis individually discusses the theories and concepts discussed earlier, on the
three major metropolitan cities of India. Although the dynamics space, culture, location and
population vary from city to city, the paraphernalia of analyzing the cities and the cinematic
cities is based from a broader perspective of urban studies, film studies, sociology and
anthropology. The cinematic city of India has diversified in the post globalization era and the
shift of centre can be noticed in the twenty first century Indian cinema. The films
thermatically focus on the organization, construction and possibilities of change within a
society. The city as a body is a complex, ever-changing space that provides identity and
shelter to millions. What brings coherence to these chapters is the meaningful understanding
of human beings and their reproduction of social and cultural world within a geographical
space.

In the first chapter, the metropolitan city of Delhi is analyzed from the perspective of
Monsoon Wedding, Rang De Basanti, and Khosla ka Ghosla. The chapter analyzes the
shifts and fascinations of Hindi cinema towards the burgeoning megalopolis of Delhi. Historically,
Delhi has remained a nucleus of politics and the centre of nation. Delhi’s recent rise as a
superpower of Hindi cinema is directly proportional to the constantly transforming social
landscape and its disloyalty towards singular culture, language and identity. Beside the
booming industries, IT hubs, the discreet humanscape and landscape of Delhi is still being
explored within the urban films of Delhi.

Another significant reason that transformed the urbanity of Delhi was the overflow of
media and technology in the 1980s and 1990s. The technoculture of video, sound, cassettes,
television, telephones and compact discs expanded the scope and proliferation of media into
the individual lives. This proliferation of technology as a mode of entertainment raised
serious concerns to the legal entertainment industry as micro players developed a pirate
industry in the margins. The pirated industry produced, dispersed and transformed the future
of legal media forever. Ravi Sundaram in “Recycling Pirate Modernity” (1999) terms this
phenomenon as “a pirate or recycled modernity” (27) that deconstructs the modernity’s basic
search for authenticity in the urban experience. This pirate culture opened opportunities for
the lower section of unemployed urban residents to move into the pirated media culture. This
unwanted migration of people and the original planned structure of Delhi changed the urban
public sphere of Delhi forever. What emerged after this chaos was an unplanned complex
space that was an agglomeration of legal and illegal structures and superstructures.
The cinematic shift towards Delhi seems to be a search for real locations, authentic lifestyles and a yearning for new metropolitan culture to be portrayed on the celluloid. Delhi has seen an upward growth and the development of fashion, media, and advertising industries has turned over the archaic image of Delhi. Thus globalization, multiplex phenomenon and the changing trends in Mumbai Cinema has marked a shift in the representation of cinematic Delhi. Unlike the other major metropolitan cities of India, the city of Delhi is a curious amalgamation of historicity and cosmopolitan culture. The contemporary city has forgotten the ancient traces of the rich history and currently the glorious past of India has been relegated and isolated to the monolithic forts and palaces. This city in transition brings into light the new facets and challenges for the city and being the capital of the nation, Delhi becomes the yardstick for the development of the entire country. The city, in contrast to the other metropolitan cities cannot be understood in isolation. It is therefore necessary to understand by juxtaposing the city with other cities to minutely understand their culture, languages, landscapes and the notion of urbanity.

Delhi, over the ages has generated significant amount of literature and has reflected multiple universes. The city present in these literary texts is historical, full of mythology, rituals and traditions. The contemporary recorders of the city are often surprised by the upward mobility and the frenzied energy to achieve success. In the essay “The Alchemy of an Unloved City” the writers (Veronique Dupont, Denis Vidal and Emma Tarlo) mention about the social and political structures of the city. They boldly assert that:

No one can doubt the fascination that Mumbai arouses throughout India, even among those who oppose much of what the city seems to represent. Similarly, Calcutta has a legendary reputation not least among its own inhabitants who are often ready to defend it with zealous affection. No such loyalty and affection is found amongst the inhabitants of Delhi who are usually indifferent or actively dislike the city in which they live. (30)

Cities like Delhi have grown with time and directors from Mumbai Film Industry have portrayed multiple facets of this city, embedded with rich nationalist history. Rang De Basanti deals with the broad theme of nationalism, but what I propose to analyze is how the film presents the affected of globalization has the sensibilities on the middle class society. Rang De Basanti is a fantasy based on the narrative of Indian revolutionaries and juxtaposes the story with the youth of contemporary Delhi. The film focuses on the emerging sub-culture of youth in a particular urbanized style, lingua franca and fashion as they walk through the familiar streets of Delhi. The political structures of the city of Delhi are questioned by the
young generation and the film concentrates on the broader issues of masculinity, national identity, modernity and colonial fantasy. The film caught the imagination of people because of the simple question it dares to raise and attempts to provide a sound solution to a major problem of corruption. Delhi in the film represents microcosmic India and the revolutionaries rise not against the political structures but against the broader issue of corruption. Mira Nair’s Monsoon Wedding concentrates on the portrayal of upper middle class in the new rising global India. The film endorses the idea of traditional Indian values through staging an elaborate Punjabi wedding and by making the joint family as the locus of the film. The theme of joint family seems important at a juncture, when nuclear families are replacing the age old tradition of extended families, among the rising middle class of India. The film is located in the suburban area of Delhi and traces how globalization has affected the social and cultural transformation in India through the change in wedding celebrations.

Khosla ka Ghosla carries the theme of family from Monsoon Wedding and relates this theme to the primary cause of surviving potently in the city. Dibakar Banerjee’s satire Khosla ka Ghosla, critiques the darker face of contemporary Delhi. The film documents an authentic glimpse into the lives of middle class Khosla family. The film is a social commentary on the middle class family of this largely unloved city. The unceasing influx of migrants has unleashed the city into a concrete jungle and has changed the urban restructuring of Delhi. The new urban architecture and opulence, proliferates the modern middle class lives of families like Khosla’s. With the rise in residential real market, the rapidly growing middle class has become a target of property frauds. Khosla ka Ghosla also manages to highlight the different universes that co-exist with each other. The film largely negates the categories of good-bad humans, moral- amoral deeds. The film rather concentrates on the theme of the survival of the fittest and adequately justifies the role played by individuals to survive in this unforgiving city.

The second chapter focuses on Mumbai (erstwhile Bombay), the burgeoning megalopolis of India a city in transition. Mumbai is India’s largest city (by population) and is the financial capital of the country. Geographically the city of Mumbai is an archipelago of seven islands: Bombay Island, Parel, Mazagaon, Colaba, Worli and Old Woman’s Island. The inhabitation within these islands is not exactly known but unlike Delhi, Mumbai has had a strong dominance of Hindu culture The culture of the city is hybrid mixture of language, food, festivals, fine arts and cinema. Unlike any other city of India, the existence and development of modern Mumbai is attributed to the European colonizers (Portuguese, Dutch and Britishers). The colonizers developed a modern port for trade and their influence on the
native culture changed the course of Mumbai forever. Although the city celebrates cultural diversity, the rise of Shiv Sena (Shivaji’s army) has demanded preference for Marathi over migrants to the city. The native culture of Mumbai jostled with the contemporary western ideas and with the advent of technology, cinema made strong in roads into the city. The Hindi film industry began with its first exhibition of films in India in 1896. The major reason for blooming of Hindi film industry in Mumbai was the presence of capital and thriving film culture produced by early film exhibitions in the twentieth century. The visual power of cinema documented the city like never before and the images of the city resonated within the imagination of the nation. In this context Jonathan Raban remarks that “the soft city of illusion, myth, aspiration, nightmare, is as real, maybe more real, than the hard city one can locate on maps in statistics, in monographs on urban sociology and demography and architecture” (2).

In the contemporary times, the Hindi film industry has transformed into a global industry and generally film magazines, journalists and people in the West refer to the industry as Bollywood. The term Bollywood is applied to the conglomeration of film production companies in Mumbai and is somewhat a bizarre imitation of the American film industry. This term has further influenced regional film industries in India. The Kolkata Film industry is mentioned as Tollywood, the southern film industry is termed as Kollywood and the emerging film industry of Punjab is referred to as Pollywood. What separates the Hindi film industry from the West is the embellishment of music, dance and excessive use of melodrama. The typical lip synced songs, branded by symbolic, emotional drama and accompanied by a loose narrative marks the film of its uniqueness and difference from any third world cinema.

The films selected for study are Danny Boyle’s Slumdog Millionaire, Muzaffar Ali’s Gaman and Mira Nair’s Salaam Bombay. The first film Slumdog Millionaire is a westerner’s perspective on the marginalized slums of Mumbai. The film typically concentrates on the economically backward slum dwellers of Dharavi and comments on the cosmopolitan communities that exist in Mumbai. Dharavi is symbolic for entire Mumbai and generally Mumbai is viewed from the eye of a migrant, slumdog. Danny Boyle has represented Dharavi as a space that connotes stereotypes of marginalization, lack of culture and deprivation. These characteristics certainly do not justify this complex and complicated space or the like of its inhabitants. The scene of Hindu-Muslim communal violence in Dharavi is presented from the perspective of young Salim, Jamal and Latika. The film at large is about emancipation of a deterritorialized man who through rationality and knowledge which is outside the education
system. The film is also a social commentary on the importance of the construction of school knowledge and also highlights the negligence of the official school curriculum towards everyday life experiences. In the capital driven times of globalization, the main characters of the film speak and write from multiple positions. The main protagonists are continuously on the move and their individual or social identities are no stable or grounded. Stuart Hall in “Cultural Identity and Diaspora” (1990) views that [w]e all write and speak from a particular place and time, from a history and a culture which is specific. What we say is always in context, positioned” (222). This idea further dominates in Muzaffar Ali’s Gaman and brings out this social reality of everyday life of the human situation in the city of Mumbai. The film delineates the desperate plight of people in their daily ritual for survival in an unforgiving city. Although the film is based on the life of a migrant in an impersonal metropolis, but the theme also extends to the concrete experience of home and an abstract space of dreams for the deterritorialized people in Mumbai. Unlike Slumdog Millionaire, the film shapes the identity and notion of stranger in the city. A stranger fundamentally cannot change or alter the characteristics of the city. Thus they inhabit a space within the city and within this space; the stranger disrupts the moral order and aesthetic appeal of the rational city. The film represents Mumbai as a city where migration process has become a permanent state and a new social reality. The mass movement has altered the landscape of the city in a massive manner and the experience of the protagonist can be stated as “roots have given way to routes” (Clifford 3).

The last film Salaam Bombay carries forward the similar themes displacement, alienation and the survival of a stranger in the city. The earlier film views and perceives the city from the perspective on an adult, but Salaam Bombay reveals the city from the point of view of a young innocent teenage boy, Chillum. It is thus a film that documents a social problem, the poverty and exploitation of illiterate children, abandoned to the streets by their overburdened families. Within this space of Bombay, kidnapped teenage virgins are nurtured and deflowered by high paying clients. This India of poverty and street children has been occasionally glimpsed in documentaries and art films. Salaam Bombay, seduces us into a make believe identification with oppressed people and in the process, strengthens our senses of well being and condescension for the dehumanized subject or the underdog.

The experience of a young boy is well defined by George Simmel in “The Stranger” (1908). He views stranger as a wanderer who is liberated from all the social codes of society. He further defines the stranger as:
The potential wanderer fixed within a particular social group, or within a group whose boundaries are similar to spatial boundaries. But his position in this group is determined, essentially, by the fact that he has not belonged to it from the beginning, that he imports qualities into it, which do not and cannot stem from the group itself. (1)

Following the theme of critiquing the education system and social institutions of society, the film takes the example of the juvenile home that is run by the state. The juvenile home is a prison to discipline young children. This forced discipline and social conduct is causes identity crisis to a stranger and wanderer in the society. The theme of nostalgia is predominant in the life of a migrant or a displaced individual within the city. Following Ghulam, the protagonist of *Gaman*, this film also banks upon homecoming. George Simmel identifies this phenomenon as “the unity of nearness and remoteness” (1). He mentions that the relationship with home is organized in the manner of distance and views that “who is close by, is far, and strangeness means that he, who also is far, is actually near” (1).

The third chapter of the thesis analyzes the most critical epoch of the history of Kolkata. The period of 1970s changed and shattered the perception and belief of the post independent youngsters on the ruling structures of the society. This was also a period of India’s war with Pakistan and the repercussions were marred by subsequent migration of refugees from the war affected area of East Pakistan (later Bangladesh). This alteration within the landscape of Kolkata was later on heightened by the declaration of emergency by Indira Gandhi, coming into prominence of the leftist government and the mercurial rise of Naxalite movement in Bengal.

Kolkata, unlike the other two metropolises of India is a city with fixed organic roots, stringent cultural rules and a hub of intellectual production. Kolkata cannot boast of the cosmopolitanism or multiculturalism, but despite this drawback Kolkata is a constantly vibrant city. Mrinal Sen’s classic *Bhuvan Shome* (1967) represents the city as busy, crowded, commercial and an intellectual city. The city at this juncture was comparatively easier to live, socially and politically. Three years later when Satyajit Ray inaugurated the *City Trilogy* with *Pratidwandi* (1971) the proud people of Kolkata faced social and economic inequality that was assisted by corruption. The liberation of East Pakistan unleashed a massive pressure on the resources of already crowded Kolkata. Independent India at this juncture was in a nascent stage. The failure of democracy was caused by the post-independence men, who quickly cashed on the immediate opportunities for their personal profit. Despite the clear vision that
the major leaders had for India, the country was struggling to cope with its new born freedom.

After the advent of Britishers, Kolkata whole heartedly embraced the Western technology of cinema. Kolkata was identified as the most progressive, modern and deeply reflecting the tradition of rational and scientific thinking. Thus emerged an array of filmmakers who changed the perception of cinema forever. The cinematic city of Kolkata dealt with the regional subjects and therefore this became one of the major reasons for losing out to the Hindi film industry. The arrival of Satyajit Ray to this scenario redefined the cinematic city for Kolkata forever. Unlike the earlier filmmakers, Satyajit Ray transformed this regional film industry into an international enterprise. Chidananda Das Gupta views Satyajit Ray as a typical renaissance figure and mentions that:

The philosophical outlook underlying Ray’s work is Indian and traditional in the best sense of that overused word. It finds joy in birth and in life; it accepts death with grace. It arises from a knowledge that brings detachment, freedom from fear, and from restlessness. The detachment or distance, combined with compassion makes it possible for the artist to see a wider arc of reality ad to combine largeness of canvass with fineness of detail. (2)

Pratidwandi (1971) focuses on the middle class Kolkata and reflects upon the new moral crisis within the cultural and intellectual character of Bengalis. The monotony of culture has been subverted by diversity and normal citizens face myriad dilemmas in their everyday life. This state of upheaval and the moral decline of society depict the relationship of a citizen with its immediate surroundings. Besides, the man made demarcation of the city, the city obediently follows the rules made by humans and in the process the city becomes an adversary to the powerless citizens. The State in the Marxist tradition is defined as a “force of repressive execution and intervention in the interests of the ruling classes” (Althusser 90). The city of Kolkata is perceived from the perspective of a young man Siddhartha. He faces the wrath of the social structures of the city and in order to survive he has to submit to the rule of the day. Siddhartha at large is a representation of an entire generation whose destinies are determined by the corrupt and procrastinated leaders. The love, comfort and the respect for the city gets lost in between the mental and physical turmoil of Siddhartha. The relationship of the young man with family, social structures and the city gets strained and finally Siddhartha moves out of the city in disappointment.

Seemabaddha (1971) continues to explore the failure of the political structures in the city of Kolkata and the rise of private multinational corporations under the control of western
administrators. The lifestyle of people in these companies is a copy of the elite American or Anglican way of living that generally revolves around the office, elite cocktail parties, clubs, race tracks and golf fields. The lead character of the film Shyamalendu Chatterjee is a small town boy who in search of job landed in Kolkata and at present is an esteemed officer in the company. Satyajit Ray in the film hints at the movement of people and suggests a change in the social milieu of Kolkata. James Clifford in Routes: Travel and Translation in the Late Twentieth Century (1997) concentrates on travel and movement, in contrast to fixed and stable place. He views the cultural practice of migration as:

Practices of displacement might emerge as constitutive of cultural meaning rather than rather than as their simple transfer or extension. Cultural centres, discrete regions and territories, do not exist prior to contacts, but are sustained through them, appropriating and disciplining the restless movements of people and things. (3)

The film in general is a critique of Kolkata’s elite business power houses that are partly creators and destroyer of social peace for their benefit in the society. Morality, idealism and welfare have a different connotation in the elite society and these people always pose a threat to social cohesion for their values to prevail in the society.

The third film Jana Aranya (1974) also raises a number of moral issues and one of the highlighted anomalies in the film is corruption that has infected every layman in the Kolkata city. The city of Kolkata shown in earlier films of the Calcutta Trilogy has politically and socially changed from the previous years. The bombs, political assassinations, street murders were considerably reduced, but the life of the middle class society had constantly degraded to new depths. The rate of unemployment and inflation sky rocketed to a new level. This film extends the platform of analyzing the three sections of society through the eyes of a young man. Satyajit Ray in the film highlights the unruliness and the disorderliness of the entire education system. The purpose of higher education has been completed defeated as the surveillance of authorities is flawed. Satyajit Ray in the film also highlights the relationship and general disorder that governs the society. He covertly addresses to government’s failure in Kolkata and the repercussions of failed policies on the lives of people. This failure is highlighted at the larger structures in the previous films of the Calcutta Trilogy, but in the Jana Aranya, Satyajit Ray addresses inconveniences of life in Kolkata from a microcosmic perspective. The constant problem of roads, erratic electricity supply and disturbances during telephone conversations is related to the individual in an intricate manner. The failure of the
government has given rise to independent workers and the protagonist Somnath is just one of the many products of the dysfunctional society.

The fourth metropolitan city of India, Chennai, popularly known as the regional film industry of Tamil Nadu has its own cultural audience. In a major contrast to the cosmopolitan Hindi film industry, this industry has solely concentrated on rural South Indian customs of the milieu. The majority of Tamil cinema focused on the mise en scene of the neighborhoods of the city or the rural areas of Chennai. This was further supported by the regular use of local dialects for the narrative and folk songs for the sound tracks. Although the cinematic city of Chennai has its own space of functioning, but the vision of analyzing the cinematic city of Chennai has been marred by its lack of representation in cinema. There is an indigenous way of filmmaking in Chennai and this is filmmaking is their way of expression, thought and practice. Here it seems relevant to draw parallel with the argument of Christopher Pinney in *Photos of the Gods: The Printed Image and Political Struggle in India* (2004). He describes the native microcosmic space as an interpretative “space that is less than universal and more than local” (28). During the development of my project I realized that any study on Chennai or Tamil Film Industry will be incomplete without without an intimate knowledge of the inner culture or language. Hence for this dissertation, I have delimited to the examination of films based on Delhi Mumbai and Kolkata.

Cinema has been one of the greatest influences in our modern life and particularly in India this art form has developed into a virtual parallel culture. Cinema’s mechanical representation of reality and storytelling along with the embellishments of music, screenplay, cast and script, mirrors the contemporary society in which it functions. The selected films and the research undertaken to study them are significant, particularly because cinema truly portrays and understands the problems surrounding us in the society. With the help of this visual medium cinema creates a series of images that represent basic aspirations of humanity and educates us by connecting to other spaces and times.

The selected films have a scope for understanding the discourse of the realistic cinematic city as presented through the eye of camera. Through a particular research methodology focusing on Indian cinematic space and urban space, it will be anthropologically pertinent to map the changing configuration of urbanity in post-colonial India. Bringing together the diverse strands of various discourses, the films represent metropolitan cities of India as sites in constant flux, contestation and continuously producing new trends. The urban landscape of the city is weaved into a melodramatic form and with various conflicts; the films produce a cinematic space. This space is full of conflicts,
moralities, power structures and insecurities. Ben Singer in *Melodrama and Modernity* (2001) draws attention towards the social codes that evoke emotions within the spaces of a modern city. He highlights the importance of cityscapes and its larger connectedness with the pre-modern forms of structures and movements within the urban landscape. The powerful collision between the traditional and modern form of experience creates “an anxiety about the perilousness of life in the modern city and also symbolized the kinds of nervous shocks and jolts to which the individual was subjected to the new environment” (69). This collision creates a new personality and of an individual within the city. Thus, this deterritorialized personality is symbolic of the crisis of the period and at large represents the margins of the society.