Year and Program: B.A. 2020	**School of Liberal Arts**	**Department: Journalism & Mass Communication**
Course Code: 113	**Course Title: Indian Cinema**	**Semester : III**
Day and Date:	**End Semester Examination**	**Time : 2 Hrs.** **Max Marks : 50**

MODEL ANSWERS

Q. 1) Answer the following (any Two)–

a. Write a note on `Sholay' & with reference to the film explain formula films & star system in Indian Cinema.

ANSWER KEY POINTS :

- **I) Formula Films & Star System :** We have often heard actors, directors and even producers complaining about how certain films were made "way ahead of their time" after they failed to do well at the box office, implying of course that the audience lacked either the sophistication or the intellect, or both, to perceive and appreciate a film which made sense. This is exactly how producers justified and still today, continue to justify badly made formulaic films. A very typical plot for an Indian Movie pot boiler would be : the rich spoilt girl, the apple of her father's eye with little or no manners, falls in love with a poor boy who has nothing to give to his beloved but his heart of gold and who lives in a tiny shack with his widowed mother. After a showdown or two, the boy teaches the girl some manners and the two promptly break into song and their feet sway in tandem to the rhythmic beats of their own song. Then the daddy finds out and cuts the girl off his property and tries to hack the boy's limbs or have him beaten up by goons if he dares to even look at his daughter. But true love is, after all, all-conquering and overpowering and our hero walks away with his golden egg, the rich girl's daughter and the property. There might just have been an outside chance of me appreciating such films had it not been made over and over again. Interestingly, if we go way back in time and look at what is now "literature" (at the time, they were plays written by a little known scriptwriter). Shakespeare did not only cater to the rich. He wrote for people from all walks of life; from aristocrats to "groundlings", the people who sat on the ground and watched his plays. On the other hand, Francis Beaumont, Shakespeare‟s contemporary , was a powerful and incisive playwright who focussed on satire. He wrote only for aristocrats because in this opinion, the aristocrats, having had the privileges of a certain kind of cultural upbringing, would be able to appreciate satire better. More importantly, he did not have to worry about hurting "middle class" or "groundling" sentiments. It is important to mention these in context of "masala " films that, more often than not, follow a specific pattern? Well it is the same here. Just as Shakespeare wrote to sell and sell to the masses, even our filmmakers sell to the masses. And look now, Shakespeare is a legend, while very few even know Beaumont. It is also interesting to think about the entrepreneurial angle, which directly interferes with the creative decision making of a film. I am sure that there have been producers who have refused to back projects simply because they felt that it wouldn't "sell". They believed that by investing

their money on a story which had a tried-and-tested-plot, they would be the eventual winners. But Sholay broke that notion. The protagonist of the film died, something which was unheard of at the time. The "hero" never died. He was a "good guy". Only the "bad guys" died. Thakur's death was justified, but Vijay's death? Vijay's death was formulaic hara-kiri. But the film worked. And became a classic. Earlier in Anand, by Hrishikesh Mukherjee, the protagonist dies. Slowly, but surely, filmmakers realised the importance of a good story. For every Bobby, there is a Pakeezah. And the new crop of filmmakers are waking up to the fact that films like Taare Zameen Par and Chak De India do not necessarily need to be formula films for them to have to do well at the box-office.

- **II) Sholay :** Theme, Characters & actors, find the formula, stars in the film & audience, impact of characters on audience.

b) What is narrative Cinema & how `Lagaan' is the perfect example of it? Explain.

ANSWER KEY POINTS :

I) Narrative Cinema :

- Narrative filmmaking refers to the types of movies that tell a story.
- These are the films most widely screened in theatres, broadcast on TV, streamed on the internet, and sold as DVDs and Blu-rays.
- Though **fictional filmmaking** is another term for narrative cinema, the word "fictional" doesn't imply that such movies are purely based on fictive events. In some cases, veracity and creation blend together.
- One of the storylines in James Cameron's *Titanic*, for instance, pertains the steamship RMS Titanic that struck an iceberg in her maiden voyage and sunk soon afterwards – a real, greatly documented incident that happened on April 14, 1912. However, the romance between Rose and Jack, another prominent storyline in the movie, is a product of Cameron's imagination, just like both characters.
- The terms "fictional cinema" and "narrative cinema" carry the understanding that the filmmaker has the freedom to create storylines and alter historical facts as he or she sees fit.
- This freedom allows the director to shape the movie and perfect the story.
- One of the many reasons why *Titanic* broke a box office record was because the audience could identify with Jack and Rose and root for them.
- **The Classic Structure of Narrative Films**
    - Fictional films are composed by a string of events and structured based on cause and effect.
    - While the beginning of a movie and the introduction of certain characters are always arbitrary, the subsequent scenes, all the way to dénouement (final part of film), must happen for a clear reason; an identifiable motivation that justifies character behaviour, action, and goals.
    - The occurrences in narrative cinema are never random; rather, they are always organized based on a main line of action and connected through theme.
    - The structure of narrative cinema draws heavily on the 3-act structure and character arc of ancient Greek dramaturgy.

II) Lagaan : Three act structure of film,Third person point of view film, need & impact of third person point of view, linear story structure, flow of the story line, cause & effect of situations or scenes etc.

c) What are the major influences on Indian Cinema ?

ANSWER KEY POINTS :

- The first was the ancient Indian epics of Mahabharata and Ramayana which have exerted a profound influence on the thought and imagination of Indian popular cinema, particularly in its narratives. Examples of this influence include the techniques of a side story, back-story and story within a story. Indian popular films often have plots which branch off into sub-plots; such narrative dispersals can clearly be seen in the 1993 films Khalnayak and Gardish.
- The second influence was the impact of ancient Sanskrit drama, with its highly stylized nature and emphasis on spectacle, where music, dance and gesture combined "to create a vibrant artistic unit with dance and mime being central to the dramatic experience." Sanskrit dramas were known as natya, derived from the root word nrit (dance), characterizing them as spectacular dance-dramas which has continued in Indian cinema. The Rasa method of performance, dating back to ancient Sanskrit drama, is one of the fundamental features that differentiate Indian cinema from that of the Western world. In the Rasa method, empathetic "emotions are conveyed by the performer and thus felt by the audience," in contrast to the Western Stanislavski method where the actor must become "a living, breathing embodiment of a character" rather than "simply conveying emotion."The rasa method of performance is clearly apparent in the performances of popular Hindi film actors like Amitabh Bachchan and Shahrukh Khan, nationally acclaimed Hindi films like Rang De Basanti (2006), and internationally acclaimed Bengali films directed by Satyajit Ray.
- The third influence was the traditional folk theatre of India, which became popular from around the 10th century with the decline of Sanskrit theatre. These regional traditions include the Yatra of Bengal, the Ramlila of Uttar Pradesh, and the Terukkuttu of Tamil Nadu.
- The fourth influence was Parsi theatre, which "blended realism and fantasy, music and dance, narrative and spectacle, earthy dialogue and ingenuity of stage presentation, integrating them into a dramatic discourse of melodrama. The Parsi plays contained crude humour, melodious songs and music, sensationalism and dazzling stagecraft. "All of these influences are clearly evident in the masala film genre that was popularized by Manmohan Desai's films in the 1970s and early 1980s, particularly in Coolie (1983), and to an extent in more recent critically acclaimed films such as RangDe Basanti.
- The fifth influence was Hollywood, where musicals were popular from the 1920s to the 1950s, though Indian filmmakers departed from their Hollywood counterparts in several ways. For example, the Hollywood musicals had as their plot the world of entertainment itself. Indian filmmakers, while enhancing the elements of fantasy so pervasive in Indian popular films, used song and music as a natural mode of articulation in a given situation in their films. There is a strong Indian tradition of narrating mythology, history, fairy stories and so on through song and dance

- Hollywood filmmakers strove to conceal the constructed nature of their work so that the realistic narrative was wholly dominant, Indian filmmakers made no attempt to conceal the fact that what was shown on the screen was a creation, an illusion, a fiction. However, they demonstrated how this creation intersected with people's day to day lives in complex and interesting ways.
- The final influence was Western musical television particularly, MTV, which has had an increasing influence since the 1990s, as can be seen in the pace, camera angles, dance sequences and music of recent Indian films. An early example of this approach was in Mani Ratnam's Bombay (1995).
- Influence on Parallel Cinema
    - Like mainstream Indian popular cinema, Indian Parallel Cinema was also influenced also by a combination of Indian theatre (particularly Sanskrit drama) and Indian literature, but differs when it comes to foreign influences, where it is more influenced by European cinema (particularly Italian neorealism and French poetic realism) rather than Hollywood
    - Satyajit Ray cited Italian filmmaker Vittorio De Sica's Bicycle Thieves (1948) and French filmmaker Jean Renoir's The River (1951), which he assisted, as influences on his debut film Pather Panchali (1955).
    - Besides the influence of European cinema and Bengali literature, Ray is also indebted to the Indian theatrical tradition, particularly the Rasa method of classical Sanskrit drama
    - The complicated doctrine of Rasa "centers predominantly on feeling experienced not only by the characters but also conveyed in a certain artistic way to the spectator.
    - The duality of this kind of a rasa imbrications shows in The Apu Trilogy. Bimal Roy's Two Acres of Land (1953) was also influenced by De Sica's Bicycle Thieves and in turn paved the way for the Indian New Wave, which began around the same time as the French New Wave and the Japanese New Wave. Ray known as one of the most important influences to Parallel Cinema, was depicted as an auteur
    - The focus of the majority of his stories portrayed the lower middle class and the unemployed. It wasn’t until the late 1960’s that Parallel Cinema support grew

Q. 2) **Answer the following (any two)** –

a) Compare & Differentiate Hollywood & Bollywood Cinema. Give examples.

ANSWER KEY POINTS :

- HOLLYWOOD
    - Origin & Development
    - Difference between Hollywood Cinema & World Cinema
    - Studio System in Hollywood & Famous Studios, Awards
    - Legends in Hollywood (Directors)
- BOLLYWOOD
    - Origin & Debate over it.
    - Difference between Bollywood Cinema & Indian Cinema
    - Famous Studios & Awards in Bollywood
    - Legends whom Hollywood Admires

b) Discuss regional cinema & elaborate `Assamese cinema' & `Manipuri cinema'

ANSWER KEY POINTS :

I. Regional Cinema : Need of Regional Cinema, Audience, Region wise Cinema, territory, box office effect etc.

II. Assamese Cinema : Establishment, Need, Major efforts, First film, Major Films & Directors / Film Makers

III. Manipuri Cinema : Establishment, Need, Major efforts, First film, Major Films & Directors / Film Makers

c) Write a note on K. Asif & his masterpiece "Mughal-E-Azam"

ANSWER KEY POINTS : About Director, his short biography, about film, theme, characterization, cinematography, art direction, special features, making process, larger than life effects, mob etc

Q. 3) Answer the following (any two) –

a) What are the problem related to Indian Film Industry ?

ANSWER KEY POINTS :

- The film industry is a big family of creative people all working together to produce a unique story. However, there are big problems in the family that have to be addressed and fixed. Below are the most pressing issues that are undermining creativity, people's aspirations and the value we place on film itself. Can these problems be solved? Not overnight, but ignoring them and not finding solutions to make things work for the best, would be tragic.
- So what are these problems?
- 1. The devaluation of film as a product
- 2. Film franchise fatigue
- 3. Lack of government grants for short films
- 4. Tax breaks that don't help smaller film productions
- 5. Runaway digital piracy affecting filmmaker profits
- 6. Lack of access to content in different markets
- 7. Long working hours and pay issues
- 8. Film crews not knowing their legal rights

b) Compare & Elaborate the issues discussed in the films: Chappak, Page 3 & Pink

ANSWER KEY POINTS : Theme & story line of each film, find common string, female characters, feminism, society & issue, own views on each film subject matter & conclusion.

c) Message & Importance of Subject focused in the films: Guide, Do Aankhe Barah Haath & Pyaasa

ANSWER KEY POINTS : Theme & story line of each film, find common string, characterization, society & issue, between lines, directorial touch, own views on each film subject matter & conclusion.

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