

Dissertation On
Parallel cinema in 21st Century
Narrative analysis on Paan Singh Tomar and Peepli [Live]

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*Parallel cinema in 21st Century
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has been submitted in partial fulfillment for the requirement of the

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Place: Vadodara
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DECLARATION

I hereby declare that the dissertation titled “**Parallel cinema in 21st Century: Narrative analysis on Paan Singh Tomar and Peepli [Live]**” is an original work prepared and written by me, under the guidance of Mrs/Mr/Dr **Akhila CK** Assistant Professor, Journalism and Mass Communication program, Navrachana University in partial fulfilment of the requirements for the degree of Bachelor of Arts in Journalism and Mass Communication.

This thesis or any other part of it has not been submitted to any other University for the award of other degree or diploma.

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signature

Dev Shah

To

My friends, family and my guide.

I whole heartedly dedicate this work

ABSTRACT

Understanding the discurve narrative and individual morality in Michael Haneke's Caché

India is known for its commercial cinema; wherein the main industry is called 'Bollywood'. People from outside who see Indian commercial films, think that Bollywood is only about luscious treatment and 'masala film'. Any film out of this parameter is termed as "Parallel cinema". This term is also known as "Indian new wave". Parallel cinema brings you the essence of realism, fidelity of characters and the questions your mind about the existing norms and unfair system. In this study we will come across the films which are made in this modern society but with careful details about the loopholes in our Indian Society.

Keywords: Pann Singh Tomar, Peepli Live, Plot, Direction, Narrative, Parallel Cinema.

TABLE OF CONTENT	PAGE NO.
1.0 INTRODUCTION	2
1.1 History of Cinema	3
1.2 Parallel Cinema	4
1.3 Influences and Characteristics of the parallel cinema	5
1.4 Pioneers of Parallel cinema	5
1.5 Difference between Parallel Cinema and Commercial Cinema	6
2.0 REVIEW OF LITERATURE	8
3.0 METHODOLOGY	13
3.1 Methodology	13
3.2 Objective	13
3.3 Hypothesis <i>This page left intentionally</i>	13
4.0 CONTENT ANALYSIS	14
4.1 Paan Singh Tomar Movie Plot	14
4.2 Review of Paan Singh Tomar	15
4.3 Direction in Paan Singh Tomar	16
4.4 Peepli live movie Plot	16
4.5 Review of Peepli [Live]	17
4.6 Direction in Peepli [Live]	18
4.7 Narrative Analysis	19
4.7.1 Paan Singh Tomar	19
4.7.2 Peepli [Live]	21
5.0 CONCLUSION	25
REFERENCE	26

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CHAPTER ONE

INTRODUCTION

1.0 Introduction

Parallel cinema refers to a term that is derived in the state of West Bengal in the 1950s. It means films that are different and are an alternative to the mainstream cinema in India. This type of cinema is defined by serious content - realism and naturalism, symbolic elements with an acute eye on the socio - political climate, and for the rejection of those dance-song scenes that are typical of mainstream Indian films. Some of the major characteristics of parallel cinema are as follows: fixation on social discourse – i.e. all such movies focus too much on social criticism. This is the prime reason these movies have also been called “complaint box cinema”. They highlight social issues such as - nepotism, patriarchy, corruption and religious intolerance. The notion took rebirth in the 21st Century when Indian actor Aamir Khan, with his production house, introduced his own brand of social cinema, which reduced the difference between commercial masala films and realistic parallel cinema. He beautifully combined the entertainment and production values with the believable narratives and strong messages. He has helped instigate parallel cinema to mainstream audiences, with his films receiving both commercial success and critical praise , in India and out of India. Truly, this conception of parallel cinema shall never die. We reside in a world that requires changes, that needs to be rebuilt in the best possible way. To bring change, it is salient to bring about a change in people’s mentality. Cinema of realistic type is the best way to shape the minds of the people. In this research we will deeply discuss the different cinematic techniques and how directors use dark humor at proper places so that they get the required outcome, and the message is delivered. Paan Singh Tomar and Peepli [Live] are directed in 21st century, and compared to other ongoing trend of masala movie, this type of films demands socio-culture change and the main aim is to deliver realistic content to the audience. In, 2010 proved critically in the development of Indian cinemas into Alternative cinema: LSD and Peepli Live, a

sweet dark satire on media, politics and farmer suicide, made India's top 10 most successful films of 2010 in percentage profit. Considering the huge losses incurred by big-budget Bollywood flops such as Kites, Raavan and Veer. No wonder the Indian film industry is now aware of the possibilities of low-cost independent films starring virtual importance and directed by emerging talent. Indian indies have been given an assisting hand, thanks to the support of Bollywood superstar Aamir Khan, whose production company Aamir Khan Productions is responsible for Peepli Live, Dhobi Ghat, 2007's sleeper hit Taare Zameen Par.

1.1 History of Indian cinema

Lumiere Brothers were the first to introduce soundless film in 1899. It was in 1913, where a soundless film called Raja Harishchandra was produced in India by Dadasaheb Phalke. During the early days all the movies were more religious and the directors created magic on screen using these themes. Satyajit Ray founded the Calcutta Film Society in 1949. India got its directors like Satyajit Ray, Ritwik Gatak, Guru Dutt, Dev Anand, Raj Kapoor, Mrinal Sen, Chetan Anand, Mehmoob Khan, V. Shantaram, Bimal Roy, Kamal Amrohi, K Asif and many more. Songs and music had a huge influence in making a film famous and last ever as classics in people's mind.

Apart from the use of films as an entertainment medium, films were also - ideal media to educate masses about all sorts of issues. Events in Indian history were showcased in the films, from partition to Independence, social problems to evils, love stories all saw success at the box office. The 1980s brought in films, lots of violence, action, drama and Amitabh Bachchan became the 'angry young man' fighting injustices against corrupt leaders and politicians. Gradually themes changed and family issues and social values were brought back into the Indian films. To influence the mass, the global audience, films showing the lives of Indians living abroad and how they coped in Western societies were brought into the Bollywood scene. In 1990, new actors immortalised stories and characters. Actors like Shah Rukh Khan, Aamir Khan, Salman

Khan gained fame. Many cross-over movies were also made to cater to the NRI crowd. Directors like Deepa Mehta, Gurinder Chada, Mira Nair, Karan Johar have gained popularity in the west. These days we get to view a lot of movies which have a blend of action, drama, thriller, romance, songs and brainless comedy. Today Bollywood is on power in terms of technology, acting, animation, stunts etc to its western counterparts.

1.2 Parallel cinema

Indian parallel cinema is also known as New Wave cinema movement but this movement can be understood by comprehending that parallel cinema was the medium used as an alternative to mainstream cinema. Characteristics of parallel cinema is that - they are non-commercialize, parallel to mainstream, challenges social, political, economic and contemporary issues, consists of low budget films, have realistic and naturalistic approach towards story and issues. They are mostly thought-provoking and based on the challenges faced by the mediocre. Parallel cinema was inspired by the Italian Neorealism, after Indian New Wave, French New Wave and Japanese New Wave followed. The movement was initially led by filmmakers such as Satyajit Ray, Mrinal Sen, Ritwik Ghatak, Shyam Benegal and others. It later gained importance in other film industries of India. Parallel cinema is known for its serious content, depiction of realism and naturalism; it was in accordance with the socio-political setting in the country. Parallel cinemas have borrowed content from the Indian literature. They concentrated on better content rather than unwanted song and dance. These films are termed "Parallel Cinema".

1.3 Influences and Characteristics of the parallel cinema

The birth of parallel cinema had one simple aim: to serve the audience with something more than meaningless entertainment. Cinema is a very powerful weapon and it works on both the sides. While cinema influences people, people influence it right back. That is why, parallel cinema

plays a very crucial role in our society. The films of Sen, Benegal and Ray offered their viewers a political message about the social conditions they represented.

The main characteristics of Parallel are not following the trends of popular cinema forms, especially the song and fight sequences, their use of rural setup and low budget film sets, use of method actors, and more focus are on close up and lengthy shots, a using musical score impactfully, toned down colour tuning for realistic feels, their formal approach to composition and, sometimes, even experimental editing patterns.

1.4 Pioneers of Parallel cinema

Mrinal Sen was a famous Bengali filmmaker based in Kolkata. Along with his other filmmaker companions Satyajit Ray and Ritwik Ghatak, he was often considered to be one of the greatest pioneers of Bengali parallel cinema on the global stage. Like the works of Ray and Ghatak, his cinema was known for its artistic depiction of social reality. Chakraborty, P. (2014) The three directors framed the independent trajectory of parallel cinema, as a counterpoint to the mainstream progress of Hindi cinema in India. Sen was an keen follower of Marxist philosophy. In many Mrinal Sen movies from *Punaschato Mahaprithivi*, Kolkata features prominently. He has shown Kolkata as a character, and as an inspiration.

Satyajit Ray was an Indian Bengali filmmaker, screenwriter, graphic artist, music composer and author, regarded as one of the greatest filmmakers of the 20th century. Ray was born in Calcutta into a well known Bengali Pandit family which was prominent in the field of arts and literature. He started his career as a commercial artist, Ray was drawn into independent filmmaking after meeting French filmmaker Jean Renoir. Ray created two popular fictional characters in Bengali children's literature—Feluda, a detective, and Professor Shonku, a scientist. The Feluda stories were narrated by Topesh Ranjan Mitra aka Topse, his teenage cousin, something of a Watson to Feluda's Holmes. Ritwik Ghatak was a Noted Bengali filmmaker and script writer.

Along with prominent contemporary Bengali filmmakers Satyajit Ray and Mrinal Sen, his cinema is primarily remembered for its detailed depiction of social reality. Ghatak stood entirely outside the world of Indian commercial film. None of the elements of the commercial cinema (singing and dancing, melodrama, stars, glitz) featured in his work. His audience were students and intelligentsia and not the masses. Ghatak was not only a film director, he was a theorist, too. His views and ideas on films have been parts of scholarly studies and research. As a filmmaker his main concentration was on men and life and especially the day-to-day struggle of ordinary men. He could never accept the partition of India of 1947 which divided Bengal into two countries. In almost all his films he dealt with this theme. Filmmaking was not only art for him. In his opinion it was only a means to the end of serving people: It was only a means of expressing his anger at the sorrows and sufferings of his people. He was a lifelong communist and actively supported CPI in his earlier life. He believed that the film was just a medium of his larger thoughts about society.

1.5 Difference between Parallel Cinema and Commercial Cinema

Realism is an essential essence of parallel cinema films. Most of these films are made for the elite audiences and they are expected to change their thought processes. Mostly, there are no idols or stars in parallel cinema movies. There are only ideas that quiver the minds of the onlooker. The budget of these films is so minimal, that they cannot afford to create sets, have special costumes or make up, no song-dance sequence, no shoots on foreign land, cannot have many character's above all, and cannot afford a star to play the protagonist. Common man is shown as a hero. These films are an experimental film form. But, these days when a 'Superstar' is satisfied with commercial cinema, he/she takes up parallel cinema with the idea of winning an award.

Commercial cinema has a vast budget, superstars, a great technical team, outdoor shoots, huge sets, great dance and song sequences. The new stint of commercial cinema reaching 100 crores is catching up. It has a mix of romance, drama, suspense, action, comedy and a lot of songs and dance. Songs play a huge requirement in these films, for every action or emotion there are

songs. These are mass entertainers, which might or might not have any relevance to realism. These films can help people forget their problems and take them to a fantasy world and see themselves as the hero, fighting the evil and winning.

CHAPTER TWO

REVIEW OF LITERATURE

2.1 Piyali Chakraborty (2006). In this paper the study talks about how India is well acknowledged for making and marketing commercialised cinema. In addition to commercial cinema, there is also Indian art cinema; known to film critics as ‘The Indian Neo Wave’ or ‘Parallel Cinema’. such art films stand in sharp contrast to mainstream commercial movies. How the directors could get government grants to produce non-commercial Art films usually on Socio-cultural themes and their films were showcased at state film festivals. This paper also talks about how parallel cinema flourished to different states of the nation, which includes south india. In the Southern part of India, parallel cinema flourished in Kerala. Malayalam movie makers like Adoor Gopalakrishnan, G. Aravindan, and M. T. Vasudevan Nair was quite successful. Starting in the 1970s, Kannada film-makers from Karnataka state produced a string of solemn, low-budget films. One distinct feature of Indian Neo realistic films is that these are full of humane warmth. The western movies may be technically much more thoughtful than the Indian ones but they are far better in humane treatment. Under the effect of Neo-Wave, the Indian film industry saw an awakening in regional cinema

2.2 Ravi Vasudevan (2001).

This paper will look at aspects of the cinema in post-independence India and that of the work of Satyajit Ray, he was a key figure for the self-conscious development of an Indian art cinema apparently separated out from other film traditions and practices, especially those of the commercial mainstream. Mainly here are several different constructions of how an authentic art practices and what functions such authentication performed in relation to the requirements of state

formation, in response to wider processes of modernization and, quite crucially, in terms of the imagining of the publics that art works and commercial cultural products would seek to bring into being. The researcher will call upon the register of the popular as specifically worked out Bengali culture, that body of caricatural representation available through bazaar productions in which respectable society is cast in bizarre and irreverent light. Of course, high art forms can draw upon such energies through quotation, framing them within a larger narrative discourse; at issue here is what these energies are aligned to within the ruling perspectives of the narrative world.

2.3 Pandey and Gyan Prakash (2014).

The history of Hindi Parallel Cinema contains several threads working together to logically lead up to the development of this form of cinema as we can see today. Even though this form of cinema has emerged as the result of social consciousness and under the context and against the backdrop of an urgency to showcase social realities, today the motivations for making a serious film based on intends of mirroring sociocultural facets, gets a new motive and strength from the advanced technical know-hows as well. According to a filmmaker like Shyam Benegal it was in 1955 when Satyajit Ray, Mrinal Sen, Ritwik Ghatak made the kinds of films that were reacting to a cinematic tradition that disagreed with what was going on in the mainstream cinema. Satyajit Raj broke away from it and they created a cinema and the impact of that was felt by young people in other parts of India, particularly, in Karnataka, Girish Karnad and many more and in Kerala, Adoor Gopalakrishnan and many more and finally in the beginning of 1970s in Bombay.

2.4 Srijita Sarkar (2012).

This study examines women-centric cinema in India that are in Hindi. In these films' women have revolted against injustice. The content analysis of the films focuses on portrayal of women-centered issues. Parallel Cinema is significant and artistic in its depiction, such movies attract the elites, whereas, the middle cinema is a blend between the commercial and parallel cinema, and is conveyed for the masses. This study compares and contrasts both types of cinema. The main implication of this thesis was that description of women in such movies motivates social change in the treatment of women in Indian society, which is very male-dominated and patriarchal, by showing women as emotionally and economically independent. Therefore, by acknowledging the open-secrets like domestic violence, abuse etc., it brings these problems upfront, by allowing women to talk about it in public.

2.5 Jayana Jain (2018).

The primary goal of this article is to examine the portrayal of disability and sexuality in selected Hindi films. The study compares the sexual construct of the disabled bodies of Jhilmil in Anurag Basu's *Barfi!* (2012) and Laila in Shonali Bose's *Margarita with a Straw* (2014). On the one hand, if the ambivalent representation of the disabled and sexualized body of Jhilmil seems to reinforce the ableist and heterosexual ethos, the disabled and queered body of Laila indicates possibilities, resistance and interruptions. In a larger context, it proposes to indicate a much-needed framework to engage with the politics of representation of disability and sexuality in gender and Hindi film studies.

2.6 Dr. Debjani Halder (2016).

In the beginning of 1970s with the introduction of feminist theory in film we started too conversant with some terms like „male gaze“, visual pleasure, spectatorship etc. From the end of 1960s scholars are influenced by the works Simone De Beauvoir's „*The Second Sex*“, Betty Friedan's „*The Feminine Mystique*“, and Kate Millett's „*Sexual Politics*“. As long as the basis for

feminist analyses of films were De Beauvoir's perception of women as "other," Friedan's discussion of the social mythology that works to predicament women to a "natural" female role of passivity and maternal nurturing under a dominant patriarch, and especially Millett's examination of how the ideology of femininity is instilled in women through many forms of cultural texts from scientific theories to literary works. One eminent Indian filmmaker Rituporno Ghosh articulated that another critics set out to observe films that in spite of the devastatingly patriarchal dimensions of mainstream cinema still achieve to speak to female audiences in various ways. Because feminist film theory is at its

commencement so knotted to feminist film practice, there has also always been a questioning of what the connection between theory and practice should actually comprise.

2.7 Letitia Allemand (2014).

This research talks about the popular culture of india and how two movement really split in the 1970s and evolved in their own way over the years until today and both went through ups and downs the parallel movement was criticised for the reason that it was not commercial enough and it suffered in the early 1990's as well from the globalisation of the mainstream movement. Each movement was dealing with its own social challenges, its own content and its own form. Also, the masala movie also grasped many audiences these days. The name originates from the mix of spices used in the Indian cuisine and thus masala movies since they are lms that mix genres. They are blending comedy, action, drama or romance and often powerful emotionally that ends up generally in a spectacle. Introducing the style of parallel cinema in the 21st century had a great task on the directors. As seen above, parallel movies are usually dealing with social issues, often related to the region where the lm is made. Urban poverty is one of these issues that many directors chose to depict from the 1970s on since it became a major problem. Two movies are studied in this research, "Saalam Bombay" and "Dhobi ghat". These movies are very different from

each other on many levels. Indeed, *Salaam Bombay!* is only about urban poor and their inherent issues such as child labor or prostitution as for *Dhobi Ghat*, the middle and higher classes are a great part of the movie as well. However, the two movies are similar in the depictions of the urban poor and their daily life.

2.8 Ms. Suparna Naresh and Dr.Jagadeesh Prakash (2015) .

This study talks about how the films are being marketed on the basis of social realities and how they influence the people. Social realities have been presented by film makers often in a serious tone creating a niche audience for the same, distancing such films from a mass audience. In recent times film makers have tried to portray social realities differently. In this film, Shyam Benegal's 'Welcome to Sajjanpur'- he has attempted to portray social realities through the tool of humour and satire. The present paper will attempt to study this practice of using social realities as a marketing tool by filmmakers, with special emphasis to Shyam Benegal's 'Welcome to Sajjanpur'.

CHAPTER THREE

METHODOLOGY

3.1 Methodology

The methodology used in this study is narrative analysis which is a qualitative research approach where the scenes are explained in terms of socio-logical theories and socio-logical observation. In this section, scenes of both the movies will be analysed briefly, in order to understand what the director wants to convey to the audience. How the directors achieve it by using different techniques which includes dialogs, camera movements , the surroundings and humor. The director is responsible for how the journey of exploring the truth must be acquired. In this chapter, the scenes which are the most impactful and deserve a crowd-attracting attention are discussed and how it is so important for us to understand what the director tries to explain and how effective the presentation was.

3.2 Objective

To critically analyse the direction style of the directors.

Such movies influenced by parallel cinema need no huge budget.

Directors' effort to connect to the audience.

3.3 Hypothesis

Directors of such cinema, focus on the content and the script rather than shooting on a beautiful destination with other big film cameras and lights. Their main aim is to deliver content in such a way that the audience indulge in their journey of unleashing the truth in a humorous and simplistic manner.

CHAPTER FOUR

CONTENT ANALYSIS AND INTERPRETATION

The content of both films will be analysed and discussed in this section. Review of the movie, Plot and direction of the film is discussed here.

4.1 Paan Singh Tomar Movie Plot

Paan Singh Tomar is a biographical film on the life of Paan Singh Tomar, an Army cadet-turned-steeplechase runner who is forced by circumstances to take the gun in his hands and become a dreaded dacoit in the valleys of Chambal. Paan Singh Tomar (Irrfan Khan), a village man, joins the army, but looking at his interest in athletic sports, he is sent by the army officers to become an athlete for the Services. He successfully grabs the gold in the Steeplechase race and brings glory to India. One of his cousins in the village plays dirty games with him for some land related issue and even beats up his son mercilessly. The police officer refuses to lodge a complaint against the cousin and instead insults Paan Singh who shows him that he is a proud athlete and the medals he has won. This provokes Paan Singh for revenge as he is hot-blooded. The family fight takes a drastic turn when the cousin kills Paan Singh's mother. After all this, Paan Singh picks up the gun to teach his cousin the lesson of his life. With the help of a group of friends and relatives, he soon becomes the dreaded dacoit of the Chambal valley. The police are on the search for Paan Singh Tomar. He finds it odd that nobody really cared for him when he brought glory to the country but now when he was a dreaded dacoit, the police and the government were after him. The first half of the film showcases his sporting career and his family, living a happy life. The scenes where he sprints to deliver ice cream to his superiors' residence within four minutes, or his sweet efforts to pack off his children elsewhere to enjoy few moments with his wife (Mahie Gill), or the encounter

with his sporting coach (Rajendra Gupta) portrays the human side of the talented sprinter. The other half of the film focuses on the circumstances which forced this simple man from a rural background to let go of his athletic talent and chose the gun over. His property in his home village gets taken over by a village strongman, his cousin brother. Violence takes over the screen from this point and continues the flood of violent activities till the end, meanwhile the protagonist quite obviously succumbs and forces us to question the system that makes criminals out of such talented sportspeople. The protagonist uses the rigorous physical training methodology he underwent during his training days in the Army to train his gang members later. Paan Singh is betrayed by one of his gang members who plans a trap against him and the gang by letting them stay for the night in a village while informing the police about the stay. Before Paan Singh knows it, he and his team have no escape route. They give the large police constant a tough fight but soon realise, their drink had also been poisoned.

4.2 Review of Paan Singh Tomar

Tigmanshu Dhulia's new film Paan Singh Tomar, Irrfan Khan, who plays the protagonist stands in a corridor of an army barrack. With the camera on his partially-lit and bronzed face, he gives a big smile and one hand is wiping his tears flowing down the cheeks. Khan is a treasure, a unique gifted Indian actor who uses his eyes, voice and other facial features to display the humor to explain his characters. There are many such remarkable scenes in Dhulia's film -- a gripping biopic about a sportsman and an Indian steeplechase champion from a village in Madhya Pradesh, who upon retiring became a notorious dacoit. Paan Singh says, 'Dacoits are found in the parliament,' And Khan has acted beautifully in the film -- an innocent, naïve, lovable athlete, a man with a pure heart, who later becomes angry, threaten to outlaw.

4.3 Direction in Paan Singh Tomar

Director Tigmanshu Dhulia, who assisted Shekhar Kapoor the director of *Bandit Queen*, brings that true essence of terrain, characters, local dialect and emotions. It is rooted, simple and raw. Dhulia also delivers the finer details and nuances, the way he shoots or captures the familiar sight of swarming flies at the sweet shop, bringing the reality of such distant districts. When Paan Singh meets his wife Indra (Mahie) after a long absence, the folk song that plays is “Banvasi re ghar aao”. The film talks in the Bhind-Morena dialect and does not make compromises for viewers who may not understand it. But they do. Because Paan Singh’s life is affecting, distressing and heartwarming all at one go. The perfect camerawork in this Tigmanshu Dhulia directed film captures the mood in the unfolding sequences superbly - whether capturing the athletic events, or depicting the rural backdrop, it is spot on. The scene where Irrfan wins a race and his coach erupts in joy shows how visuals can effectively convey the emotions of situations without dialogues. The entire narrative grips us through flashback with the protagonist giving an interview to a reporter at his secret hideout. The film is realistic in its depiction,

4.4 Peepli live movie Plot

This film revolves around the story of a family of two brothers, who are facing the legal problem of losing their land due to an unpaid loan. While trying to do everything, to save their land, the two brothers Natha (Omkar Das Manikpuri) and Budhia (Raghuveer Yadav), are advised by one of the local politician Bhai Thakur (Sitaram Panchal) on a policy of government. This Idea changed the entire living way of Natha, and also his family, as he choose to decide on implementing the advice of committing suicide in order to get the 1 lakh rupees from a government program, which supports the families of deceased farmers. So that his family can survive, Natha’s brother Budhia manipulates him and he is convinced to commit suicide. The story takes interesting turns from there as it reveals the offensive nature of the media and politicians and the people who sees their business in a poor man's death, in a very comical manner. Nobody would have noticed the event, if it had not been captured in a local newspaper by a reporter Rakesh (Nawazuddin

Siddiqui), who is trying to live a successful life. But this news comes out during the state elections, and the news captures National headlines, with a report by a big English news channel reporter Nandita Malik (Malaika Shenoy). The news/report marks a chain of events where a media insanity ignites around whether or not Natha will commit suicide. This debate engulfs everything in it from the village to the nation, elections, people, with everyone who wants a piece of the action. Political parties, high-ranking ministers, local employees of politicians and the most eager media descend upon sleepy Peepli village to stake their claim.

4.5 Review of Peepli [Live]

Peepli Live is a very brilliant use of humor on so many aspects set within the Indian context of living. This movie came out at a time when a majority of Hindi films have been flopping because of poor content. Aamir Khan produced Peepli Live starring no big shots of bollywood, playing a very big risk, but superbly directed, strong on content, brilliant multi layered humor and sarcasm, everything was properly delivered what was needed in order to connect with the people and result in a hit.

This movie takes you straight into the reality of India, and into the lives of BPL (Below Poverty Line) people and their faced problems. While on the outside the film might appear to be a spoof on the farmer suicides, it ends up delivering much more and presents some shocking facts. This movie, deeply and very effectively portrays the association of a person with a person in today's world. The fact that nobody cares for anybody unless they have a business or some advantage being obtained, can be seen very easily in the movie and you feel a connection that is felt in emotions by your heart. A heart touching story portrayed very beautifully touching on various basic elements and emotions of our life.

4.6 Direction in Peepli [Live]

NDTV journalist turned filmmaker Anusha Rizvi has directed Peepli Live like a master of the trade. Anusha Rizvi shows a great mastery in the role of writer as well, coming up with the beautiful script. The biggest asset for her in this movie is the black humour fastened with script, smart and sarcastic script that successfully packs in all the different loopholes in our system. But more than all this, it's the touch of reality portrayals, adds a refreshing authenticity to the film. Anush Rizvi also shows the great skills of casting by handpicking the actors for the movie. According to Aamir Khan, main cast members are from the play, Habib Tanvir's theatre troupe Naya Theatre. While the majority of the public actors are Adivasis from the village of Bhadwai in Madhya Pradesh. The show stealers amongst the actors in the film are Raghuvir Yadav, Omkar Das Manikpuri and Farrukh Jaffer. Jaffer's old and bitter mom act which displayed a non-traditional look of the Indian mothers is absolutely brilliant. Omkar Das Manikpuri is a real gem. With his mere expressions, he makes his character extremely enchanting. Raghuveer Yadav grabs your attention whenever on screen. But having said that other actors of the movie did terrific jobs in their respective roles as well. Malaika Shenoy is extremely convincing, and I felt that she did a very excellent job by not getting influenced by the image of Anusha Rizvi, and maintaining her individual self and doing great justice to the character of the English news reporter. Naseerudin Shah's role as the Agriculture Minister is just perfect. Playing to the gallery, Vishal Sharma as the Hindi TV channel journalist nails it perfectly. Also impressive is Sitaram Panchal as the local politician and Shalini Vatsa as Natha's vigorous wife. Nawazzudin Siddiqui is exceptional as the reporter whose conscience awakens. Each person looked like a real-life character which adds to the authenticity of the movie that was brought by the script. Anusha scores high in her casting as her actors, who makes a huge support to the plot. The music of the film deserves a special mention, with folk lyrics, earthy soundtrack and soundtracks by Mathias, Indian Ocean, Nageen Tanvir, Duplessy, Brij Mandal and the rest is very defining and suitable. The effective cinematography by

Shankar Raman and the advance and aesthetic editing by Hemanti Sarkar enhances the impact. The lingo used in the film is earthy and much humour is procured from the manner it is spoken by the character of the movie. Because of some of the rough usage of spoken language the film gets an 'A' certificate, but the lingo is very much of use in places where the story is based on reality. Anusha did everything within her limits and leaves no stone unturned to nudge at hungry politicians for votes, the government policies for the below poverty line Indian's that helps a dead farmer more than alive ones and the TRP thirsty channel heads and their reporters who don't think twice before inclining to the lowest levels to grab audience attention. The toucy end of Rakesh and a minor village farmer stings your heart.

CHAPTER FIVE

NARRATIVE ANALYSIS

5.1 Paan Singh Tomar

Narrative 1: In the beginning of the film when the interviewer, who after boasting to a paanwala in the morning that he is going to be famous the next day, he goes to interview Paan Singh and the first time he saw him, he became nervous in front of our rebel and asks, “aap daaku kaise bane?”, Paan Singh, with his razored eyes and equally sharp voice replies, “bihad me baagi hote hain, daket milte hain parliament me.” This statement states that the story he is going to tell is of course against the Indian laws and government because he might have faced a plight. By this the director, with smart dialogue delivery points at the improper management and other political agendas that affect an innocent man have been portrayed in the first half of the movie.

Narrative 2: When we see the characters, the set, their clothes all of this in such a low budget movie is less expected. But still, Dhulia manages to direct the film at its best hand.

Narrative 3: In the first half of the movie, we can clearly make out that Paan Singh is a who takes order very seriously, whether it's about the punishment he got from his Lieutenant Major or when he is asked to deliver the ice to his Kernal's house before it melts. All this shows the masculine features of Paan Singh. Till the end his features include being a good leader, an obedient man and he was hot blooded when things pointed straight on his life priorities that includes his family and his nation.

Narrative 4: In one of the sequences Paan Singh narrates his story to a journalist that how he was ignored by media when he won a medal in a steeplechase race in an international sports meet and brought fame to India but now when he chose a different way to gain back his lost pride the government and the police were after him, in the custody. This shows the bitter truth of the

indian society and the director tries to weave every loophole in our indian judiciary system perfectly through this movie.

Narrative 5: In every element of the movie we feel the touch of traditional lingo. And the director has very beautifully used the language in the film. The usage of the typical language of the village adds authenticity to the film.

Narrative 6: The story of Paan Singh and its ply was smooth and explained the biased system of Indian politics. Even the caste system issues were featured in the film and supported by the police and politics. In the scene when the policeman comes in search of Pan singh and tells one of the Village men to inform him when Paan Singh arrives. In that scene that person addresses the policeman with great respect and tells him about how he belongs to a minor caste still he is drinking water from his house.

Narrative 7: The cinematography by Aseem Mishra is very attention-grabbing, while the editing by Aarti Bajaj is sharp. The background score was from Sandeep Chowtais most appropriate. It increases the impact of numerous sequences. The shots of Chambal Valley are very mesmerizing, the shooting scenes in the Valleys adds extra beauty to the scenes as the camerawork and editing was perfectly synced.

Narrative 8: Movie is focused on small things in a very amusing way. Like Paan Singh's love for food and ice-creams. The director is successful about delivering the message through the film like how Paan SIngh learned from his passion to run. Life is like a race you don't look back and never give up till the end.

Narrative 9: Paan Singh never knew about his brother's bad intention towards his family, he always addressed him as Big Brother. His brother was jealous of Paan Singh's position in the army and he was not able to see him as a well settled man. He betrays him for land possession, and then the story takes a turn when Paan Singh becomes a dacoit. When Paan Singh returns to take revenge, he is successful in making his brother kneel against him for killing his mom and

beating his son. In that scene, Paan Sinmgh is still addressing him as Big Brother. Paan Singh being raised under indian traditions and rituals, is the symbol of being this and his good heart.

Narrative 10 : In the last scene, Paan Singh dies as he was betrayed by one of his gang members and was encountered by the Policeman, he gets the flashback of all the proud moments of his life - When he in the stadium and the crowd was cheering for him, his time with his Wife and all his happy moments of life. His last words were to tell people that Paan Singh did not surrender. He fought till his last breath but didn't surrender. Here, the director's idea of not making his protagonist surrender but he makes sure that he makes a fair ending. So he decided that getting his protagonist shot by a gun would give justice to the end and the use of smart editing and screenplay made us believe that he died a heroic death.

5.2 Peepli [Live]

Narrative 1: In the very first scene, when two farmers are talking about some farming technique, one farmer says to the other that, “What is in the farming? Put American seeds, American fertilizers, and expect rain from god!”. In the scene, the director tries to pull our attention towards increasing commercialization of agriculture, the competition among agri-business players. The film Peepli Live 2010 showcases the failure of various government schemes which were planned for welfare of farmers. Here, we can take the case of provision of loans for the farmers. The idea for providing loans to the farmers is to save them from the traditional loan providers (Mahajans). This was an idea to boost agriculture. However, such anticipation did not work as per expectation. It rather created a far more adverse situation.

Narrative 2: In a scene when the two brothers are discussing their difficult situation with the politicians, Natha’s attention is not focused on the conversation but instead stares continuously at the food being served to the politicians. This scene is presented in such a manner that made the scene funny by Natha’s candid expressions and his hungry eyes looking at the rich food placed

before the ministers; this situation conveys the actual reality that is faced by many families in similar circumstances in India and are unable to afford enough food. For Natha's family living in poverty, a good meal is perhaps a luxury, which explains why his eyes are fixed on the food.

Narrative 3: Here in this scene, Amma (Natha's old mother) hits Natha on his back while lying on a bed when she is not even unable to move her body. The scene is made hilarious by adding an element of surprise in the scene. The old and helpless woman even with being physically dependent on others catches Natha as well as the audience by surprise. Natha appears surprised but remains unresponsive, otherwise. Similarly, in the scene where Natha's son, like many others around him is waiting for the live suicide, asks Natha when he will die. A child's question may be considered innocent under most circumstances, however this is as tragic as it represents the general mood of the village. Scenes such as these that represent the mistreatment of Natha, may have humored the audience but at the same time have created sympathy for Natha. The use of black humor draws the attention of the audience to the situation in a non-serious yet impactful way.

Narrative 4 : In Nandita's conversation with her boss who insists her to find a story that can increase the TRP's significantly, no matter what it takes. Nandita sarcastically replies that perhaps she would kill someone so that they get such a story. Here her tone not only specifies Nandita's vulnerability but also gives an understanding of why she is pursuing Natha's story her own way. The enormous power that the media possesses can influence people in a very positive way; however, that does not happen and the media turns a live suicide into a business.

Narrative 5: The film also focuses on the upper class which includes the administrators and media personnel who are not struggling the way poor villagers are, but they are however suffering. They are a part of a brutal cycle that refuses to end. In the scene when the media people surrounding Natha's house have become so aimless that they hunt for irrelevant stories just to keep up their TRPs. On other side, the portrayal of dishonest politicians whose only motive is to gain power and

not serve the country is effectively picturised when they make fun of the villagers' difficult situation instead of helping them.

Narrative 6: In the scenes when Nathu's Wife and his mother are shown to be overpowering and showing their ruthless behaviour showcases how the director breaks the stereotypes of Patriarchy. This presents a model that obstructs the gender stereotype that is common in Hindi films, through the use of humour. The main character Natha in the film is a villager who is expected to display masculine features in his daily life decisions and actions. On the other hand, his wife Dhaniya and his mother display aggressive and quarrelsome behavior in reaction to stressful situations with the aggression being directly pointed towards the men in the family. This is because of lack of education and poverty which eventually results in struggles that the family has to face every day.

Narrative 7: In the later part of the film, Peepli takes a satirical turn in the expression one of the biggest challenges of Indian economic system. Anusha Rizvi was a NDTV journalist, and she was working on peasant suicide issue. Here the director makes sure that he points at every aspect of Indian bureaucracy like; vote bank politics, Rancid rural condition, Corrupted bureaucracy and TRP oriented Media.

Narrative 8: This clever decision to make the story revolve around a village which falls under a constituency helps to build a background that the viewers can easily connect with. The characterization of Natha as a farmer who is very lazy, defenseless, dumb and silly, is brilliant. The opening scenes as well as the closing scenes of the film includes melodic folk songs which fit in perfectly and make the mood. The opening scene shows Natha going from the city to the village looking for his solution to the problem; and the closing scene shows that Natha has travelled from the village to the city, and he is alive and has found the solution.

Narrative 9: While the filmmakers did not follow the formula for making this movie blockbuster hit, if we talk about the storyline or casting, the film was one of the most successful

movies in 2010. If we talk about India then it is developing into an industrialized economy, major changes are being observed in rural India as well. While many new initiatives have been presented to benefit the rural population, villages are still suffering from many issues. It has been advised that the role of politics in villages in India is responsible for this. In short, it may be worthwhile to refer to that films like *Peepli Live* have contributed largely towards drawing public attention towards the issues which are faced by rural India such as low literacy rate, less adequate health care unemployment, and poor agricultural facilities.

Narrative 10: The reaction of the politicians of the village is also presented through dark humor. It all starts when the politicians make fun of Natha and Budhia's plight and suggest that they commit suicide so that they can help their families out of the situation. The powerful minister sent a television set and a "Lal Bahadur" (hand pump) to make compensation for their bad reactions. In all odds, both the gifts never came into use because electricity and water are short or missing from most Indian villages. All this usage of humor makes the audience cling to the movie.

CHAPTER SIX

CONCLUSION

Commercialised films big or small always reach its audience. But to make a film with a strong social message and not taking it to the masses, would not help. It seems that a film with a social message is made for awards or an elite audience. The Film festivals also appreciate many such films. It is always seen that if you ask any film enthusiast they would never show a thumb to this new commercial film but they would definitely show love to some upbeat or parallel art movie, but they don't give those films the critic's award. Some of these films are very serious and are full of facts and harsh reality. Directors of such films are always curious about making a change with society and bring a new perspective for the audience so that they can easily verify the subjectivity shown in the film and compare it with the instances of the world. They make it easy for us to refer to their film and know what changes our socio-culture requires. The film Peepli [live] is the art of spotting the loopholes in the indian systems and the director is successful in pointing at all the issues. One of the best aspects of the film is the use of black humor in presenting critical situations. This way of presentation is an effective way of portraying themes such as nothingness, emptiness, hopelessness and solitude, as entertainment. This strive easily attracts the attention of audiences.

And if we talk about Paan Singh Tomar, this film also belongs to the same genre and the purpose behind this film was also about the awareness of all the mis-management and how the government and police officials respond to people in isolated villages. In both the films, no beautiful sets or location is used, no attractive costumes or luxurious cars were around them. The sole purpose of this less budget film is to deliver the truth and be the voice of helpless people

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