

#### Booth "Traditional Content and Narrative Structure"

- Continuation of pre-cinema dramatic forms and stories such as Ramayana and Mahabharata, epic and historical stories, legends, tales
- Continuation of regional and local performance traditions
- Drama=song and dance
- Reference to epic story-types and characters



Regional folk theatres: Ramlila, Krishnalila, nautanki etc.

### Dramatic theory

- + Codified by Bharata Muni in a theoretical text about dramatic theory, the *Natyashastra* (200 BCE-200 CE)
- + Bhava: "feeling, emotion"
- + emphasis on emotional diversity
- + Eight primary rasas (literally "sap" or juice"): abstract emotional states

#### Rasas

- Śṛngāram (शृङ्गारं) Love, attractiveness.
- Hāsyam (हास्यं) Laughter, mirth, comedy.
- Raudram (रौद्रं) Fury
- Kāruṇyam (कारुण्यं) Compassion, mercy.
- Bībhatsam (बीभत्सं) Disgust, aversion.
- Bhayānakam (भयानकं) Horror, terror.
- Vīram (वीरं) Heroic mood.
- Adbhutam (अद्भतं) Wonder, amazement.



"Parsi Theatre" companies (mid- to late 19th cent.)

- Shakespeare plays, Sanskrit drama, Persian romance, folk theatre
- operatic dance-drama, emphasis on spectacle, emotional acting

# Thematic conventions from myths and epics: The Ramayana (Kangra, Punjab, 18<sup>th</sup> c. painting)

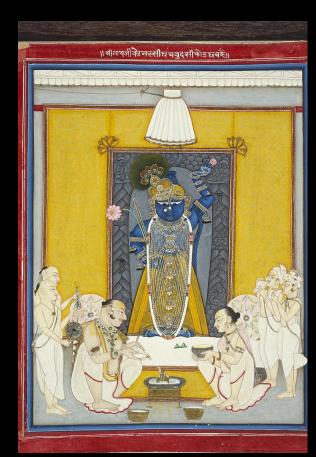
- Hindu values
- + loyalty, fidelity
- + Samsara, karma
- → duty/dharma
- + ideals of male and female beauty
- + the decorated body
- multilayered complex narrative in multiple locations
- divinity in human form; good vs. evil; female chastity
- family norms but in abnormal circumstances
- + exile, asceticism and sacrifice
- kingship/nationhood



Krishna as Shrinathji, 18<sup>th</sup> c. painting, Rajasthan Govindadeva Krishna, 16<sup>th</sup> c. sculptural image in

Govindadeva temple, Jaipur, Rajasthan

- Darshan="sacred seeing"
- Emphasis on vision
- Visuality
- Emotional response to what is SEEN
- Framing
- Spectacle
- Display
- Temporality
- Renewal
- Sacred history





### Some narrative conventions of Hindi cinema:

- preference for multiple emotional moods, often conveyed through separate narrative "tracks" (tragedy, comedy, heroic adventure, etc.)
- "epic" length and structure of films, "non-linear" narrative
- "star text" as additional narrative
- "inter-textuality" deliberate references to earlier films, songs, actors
- Dyads and triads

## Some technical and performance conventions of Hindi cinema

- lack of concern with "realism" and "invisible style" ("surrealist" style emphasizing cinematic illusion)
- use of music, song (poetry), and dance for spectacle and to advance plot or develop character
- "playback" singing, song "picturization" (dubbing, non-synch sound, and the extra-filmic life of film music)
- non-"realist" acting style; use of direct address, "frontality," heightened emotion
- frequent emphasis on male gaze, and poetic and visual references to eyes and looking

### Some thematic conventions of Hindi cinema:

- Triumph of god over evil
- Misidentifications and recovery of "true" identity that resolves dramatic conflict
- dosti, strong male friendship/loyalty
- nationalism (and its critique)
- powerful Mother-son bond
- "family values" (patriarchal extended family as microcosm of society, nation)
- Sacrifice, stoicism
- conflict between desire and individual fulfillment vs. duty and family loyalty



Traditional art:

unconcern with perspectival illusion

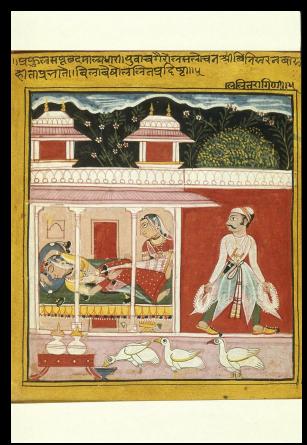
stress on "frontality," darshan

13th cent.

# Ragas and Raginis (Ragamala=Garland of Melody); 18<sup>th</sup> c. miniature painting from courts of Rajasthan

 Conventionalized moods and emotions conveyed through glance, gesture, facial expression

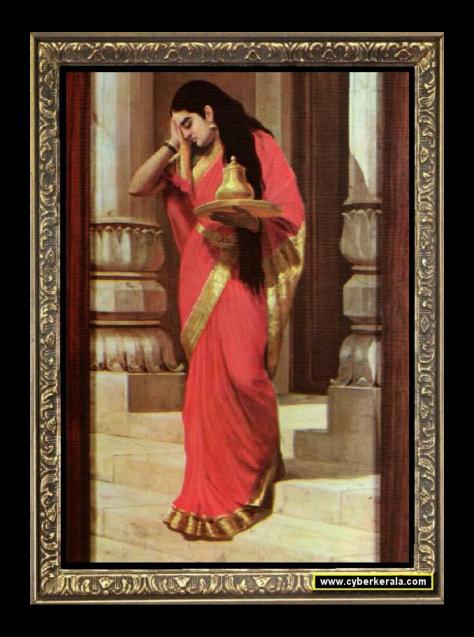


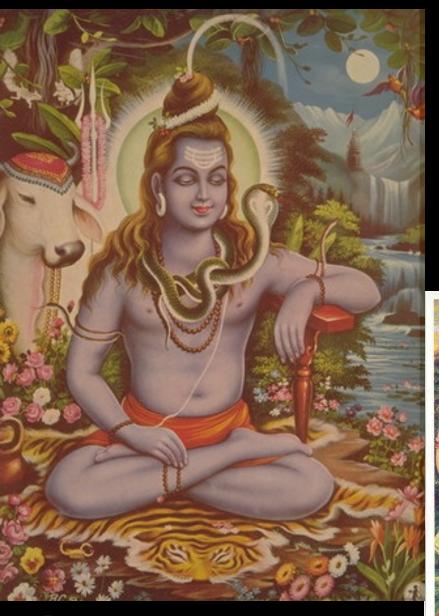


Raja Ravi Varma

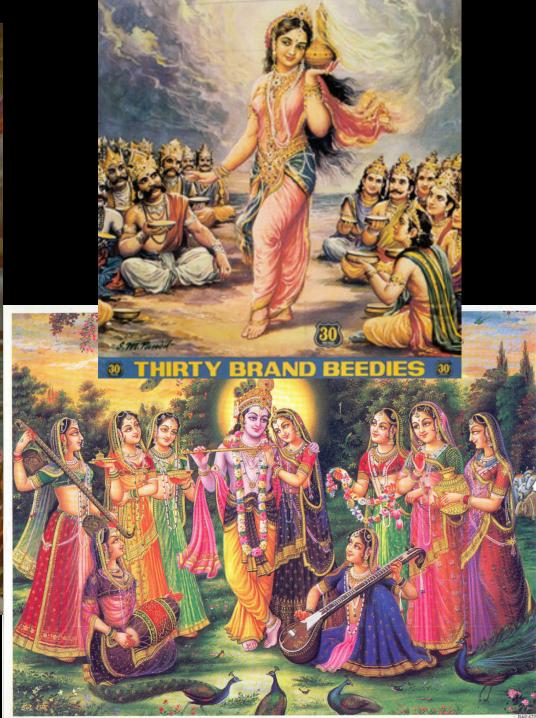
1848 - 1906

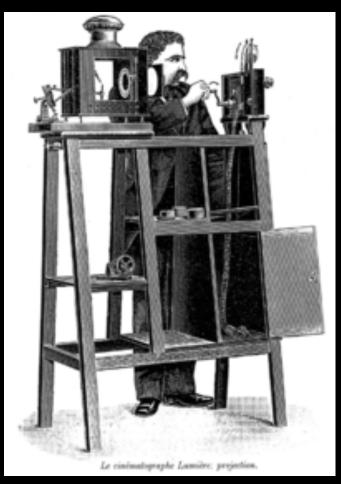
(Western-style "realism," perspective, figure-modeling)



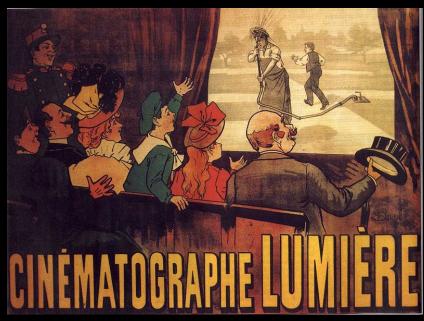


Popular commercial art as Indian "magical realism"





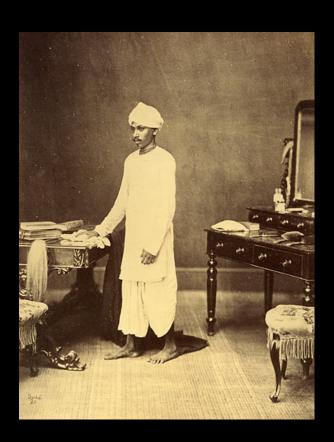


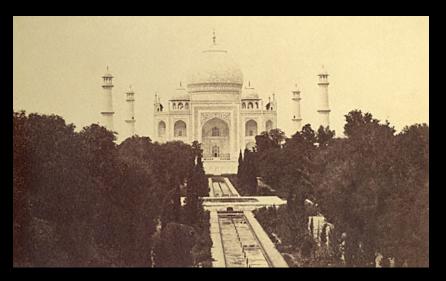


Lumière Cinématographe: Watson's Hotel, Bombay, July 7, 1896

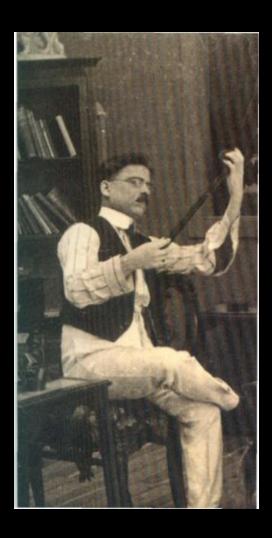
## Photography in India

## 1840 onward









D. G. Phalke"Dadasaheb" Phalke1870 - 1944"Father of Indian cinema"

Phalke's reaction to viewing The Life of Christ (1911):

"While the life of Christ was rollng fast before my physical eyes, I was mentally visualising the Gods, Shri Krishna, Shri Ramachandra, their Gokul and Ayodhya. I was gripped by a strange spell. I bought another ticket and saw the film again. This time I felt my imagination taking shape on the screen. Could we, the sons of India, ever be able to see Indian images on the screen? The whole night passed in this mental agony."

#### ENGAGEMENTS.

## A LEXANDRA THEATRE,

LOHAR STREET ...... CRAWFORD MARKET.

TO-NIGHT! 3 TO-NIGHT!!

PHENOMENAL SUCCESS OF

RAJA HARISCHANDRA.

AN ENTIRELY INDIAN PRODUCTION BY INDIANS.

RAJA HARISCHANDRA

A Drama from Indian Mythology.

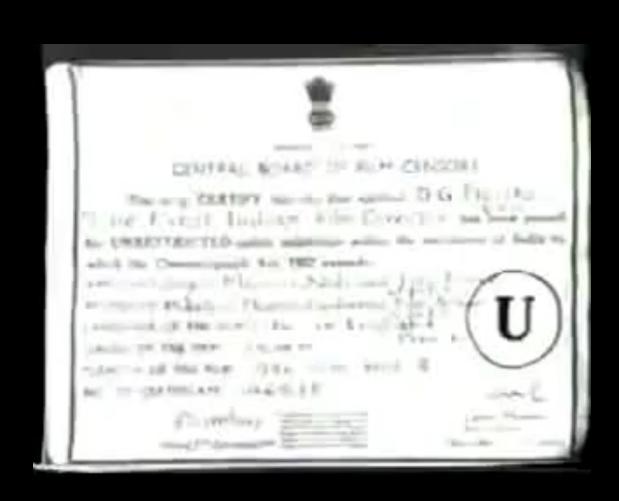
SEE THE ROYAL TIGER HUNT
THE FIRE IN THE JUNGLE
SEE THE BURNING GHATS BENARES.
THE APPARITION OF MAHADEY.
Usual Abundance of Comics.

NO ADVANCE IN PRICES.



Raja Harishchandra (1913), first feature-length Indian film

### Raja Harischandra



## 100 years of Indian Cinema-2013



### August 15, 1947: Independence of India and Pakistan

That's Fit to Print'

## The New York Times.

LATE CITY EDITION

VOL. XCVI.No. 1270

TWO INDIAN NATIONS EMERGE ON WORLD SCENE

### LAWS ON GAMBLING Truman Backs Price Inquiry ILS CANCELS DEBTS

ORRUPTION As Possibly Showing Gouge OF BILLION BY ITALY R DECLARES He Says Clark's Investigation May Reveal N FINANCIAL PACTS

Who Is Causing High Cost Levels-Plea for However, He Will Labor-Farm-Industry Talk Is Rejected em and Keep the

By LOTES STARS

AND ALL KARP THE STATES AND ALL ADDRESS OF ALL ADDR

Francisco 000 000 in Bleeved

Properties-Will Return 28

Freight Ships to Same

Attempts to that Market— judged to the implications on the cost points.

ONC Seem to Cost Statif Suppose to Will Make India

by Transfer Shreater

10 (Control of Shreater)

10 (Control of Shreate



#### WORLD PEACE TIED 'Crudest' U. S. Interference TO AMERICAS TALKS In Greece Charged by Soviet

Jews, Arabs Battle Amid Fires;
Armed Zionist Troops Aid Police battle and such a the second at the s

be bestime Completed and management of the control of the control

NDIA AND PAKISTAN BECOME NATIONS CLASHES CONTINUE

Corporatries at New Gelbi and Karachi Mark Independence for 400,000,000 Persons

MEHRU ACCLAIMS BANDH

But He Wares of Trials Aband -Death Toll in Communal Fighting Reaches 153



