



# 24 Frames

An Academic Magazine of Film studies by DFF

February 2024 | Volume 1









**Drushti Film Forum** 

## Cinema – our shared World

-Abhijit Deshpande, Founder and Committee Member, Drushti film Forum.

Through CINEMA, I could see the beauty in the small details of the world, I looked at the bigger picture on bigger screens, which I might not have seen otherwise.

CINEMA makes me sensitive towards human stories- fictional or real doesn't matter. It makes me think and reflect. It provokes my emotions. I share the pain of the unspoken and am moved by the moving images of the stuck fellow beings.

I am elevated culturally, since, CINEMA is a window to the world and I literally can feel fresh air from those different worlds, it is filled around me and I am breathing in a universal atmosphere.

CINEMA is a fantasyland with cathartic energy and healing powers. Or probably it is the same world, where you and I live, we are always known to this world only.

But CINEMA makes you see that same world through different lenses, in a different perspectives. It takes you closer to the characters. It takes you away from the scene.

CINEMA is the shared world of our dreams and desires, beauties and beasts. It flows through your veins and makes you experience vivid realities.

CINEMA is an 'Unconscious Mind' of different human beings portrayed on the screen aesthetically and thus transcends it into the 'collective Consciousness' of the human universe.

CINEMA is very much present in our DNA.

Let's understand and celebrate it.

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Enjoy reading:)

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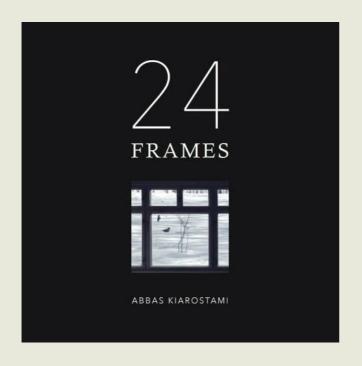
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24 Frames is an academic magazine of film studies by Drushti Film Forum conceptualised by Abhijit Deshpande and executed by Mamata Tendulkar. But ultimately it is the team of students articles who have researched, written, edited. designed and brought into light.

## What is 24 Frames?



"I' ve often noticed that we are not able to look at what we have in front of us, unless it's inside a frame.

Abbas Kiarostami

### Let's Dive deep into 24 Frames.

The title of our magazine is inspired by the film **24 FRAMES** by **Abbas Kiarostami** which also centers around the concept of our magazine.

To appreciate the concept of 24 frames, you need to first understand what frame rate is.

Frame rate or frames per second (FPS) is how often a moving display shows a new image or 'frame'. It's like a series of still pictures that change so fast that they create the illusion of motion. 24 frames per second (fps) is a common frame rate for film and video production. It means that one second of footage contains 24 frames.

Silent films used to have lower frame rates, like 16 fps. The rapid change of images creates the impression of movement. This is called persistence of vision.

Have you ever seen those flip books with a different image on each page? When you flip through them quickly, the images seem to move. That's the same principle as motion pictures.

## **Editorial**

You may wonder why this magazine is important.

At **Drushti Film Forum**, we don't just watch movies for fun. We also study them academically. We believe that films are the windows to the world, and a magazine can be a bridge between the film and the audience.

We are proud to present the first issue of **24 Frames**, a film academic magazine.

Film academic magazines are publications that explore the art and science of film and media. They are valuable for general audiences because they can:

### Cultural impact:

Reveal the social, political, and historical meanings of film and media.

### • Artistic appreciation:

Enhance the enjoyment and understanding of film and media as creative expressions.

### · Critical thinking:

Develop the skills and knowledge to analyze and evaluate film and media.

### • Diverse perspectives:

Stimulate dialogue and debate among different viewpoints and experiences.

### · Innovation:

Showcase the latest research and developments in the field.

We aim to create an academic environment for film through consistent exposure to the best of world cinema, serious discussion on relevant film topics, and now reading and writing about films.

This magazine is a step towards creating such an environment.

## Films at Drushti Film Forum



Over the years, DFF has screened more than 250 films spanning various countries, languages, and themes.

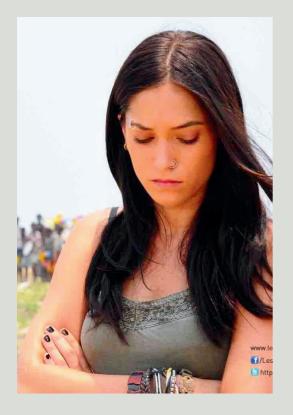
Screenings and discussions at DFF are conducted with a strong emphasis on academia. The events take place at Kalidas Sabhagruha / Conference Room of K.J. Somaiya College of Arts and Commerce on specific weekdays. By regularly showcasing World Cinema, Drushti Film Forum serves as a powerful tool to introduce students to the art and aesthetics of cinema. It broadens their perspective by exposing them to different realities and advanced techniques within the medium.

For Drushti Film Forum, cinema is not just a form of entertainment; it is a window to the world. Consequently, films from all over the world, spanning diverse genres and unconventional subject matter, are given preference during screenings. This exposure to World Cinema helps students develop a more comprehensive worldview.

In addition to screenings, Drushti Film Forum facilitates academic discussions on cinema, provides reference material, conducts film appreciation workshops, and encourages students to attend external film festivals.

This year we screened a few good films and documentary of various genres. Few of them are :

- The Guilty
- · Human Vol. 1
- A seperation
- Peepli Live
- Lessons in forgetting
- · Memories in March and more.



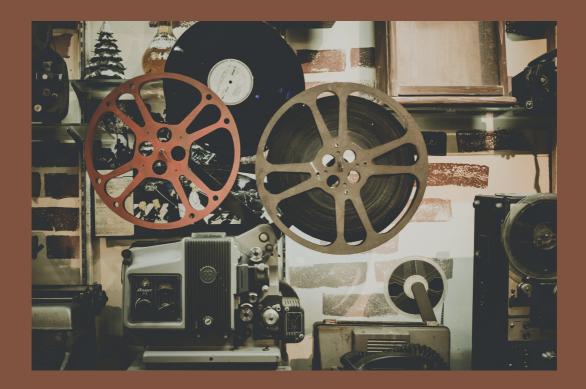








# CAPTURING MEMORIES, ONE FILM AT A TIME.



CINEMA, A WINDOW TO THE WORLD, A REALM WHERE DREAMS AND STORIES UNFURL, AND WE EMBARK ON ADVENTURE TALL,

WE LAUGH, WE CRY, WE HOLD OUR BREATH, AS FILMS TAKE US ON A JOURNEY OF DEPTH.

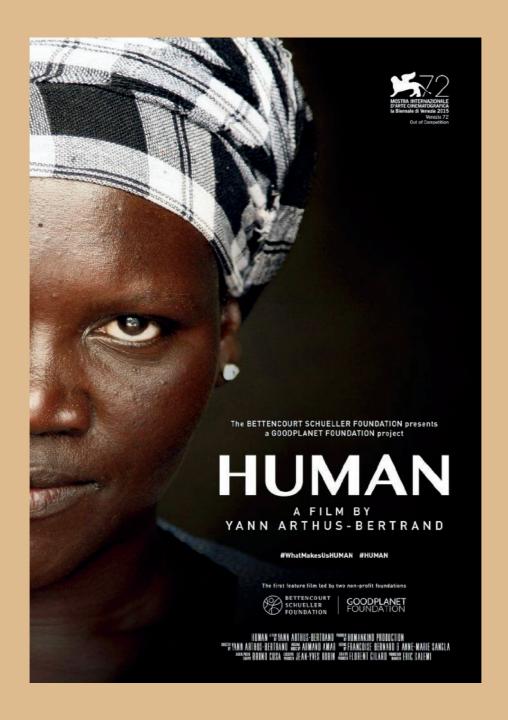
AND THOUGH THE DARKNESS MAY SURROUND WE'LL FIND THE COURAGE AND STAND GROUND, FOR CINEMA, IT'S MORE THAN JUST A SCREEN, IT'S A PLACE WHERE WE CAN ALL BE SEEN.

- FEBRUARY 2024

# **HUMAN VOL. 1**

(2015 / FRANCE / MULTILINGUAL / 83 MIN / DOCUMENTARY)

**DIRECTOR: YANN ARTHUS BERTRAND** 



"WE ARE ALL BORN EQUAL. WE ALL HAVE THE SAME RIGHTS. BUT WE DON'T ALL HAVE THE SAME OPPORTUNITIES."

- QUOTED FROM THE DOCUMENTARY

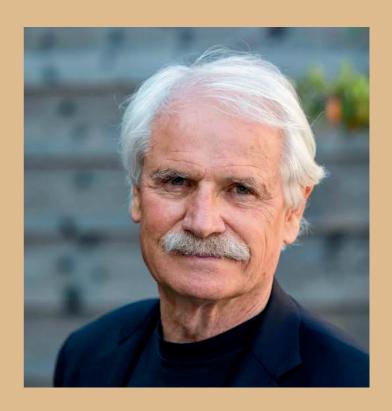
"I am poor. I will now define poverty. What is poverty to me? It's when I have to go to school but cannot go .when I need to eat, but I cannot. When I need to sleep, but I cannot. When my wife and children suffer. I do not have an intellectual level needed to get out of this situation. Neither I nor my family. I feel really poor in my body and mind. And you rich, who are listening to me, what you have to say about their wealth?"

Sir Yann Arthurs-Bertrand's "HUMAN" is a journey, a tour in excursing empathy. "HUMAN" is a 2015 movie by our famous film maker guiding us to this beautiful and intense cycle, a thought-provoking movie which helps us connect and realise many things about "HUMAN", "BEAUTY OF EARTH".

This film consists of two main parts intercepting each other. One part is aerial videos of HD vivid colored, slow motioned, mesmerising nature scenes, packed human or city landscapes like moving national geographic picture. It is dynamic and full of wonder as the camera closes in or zoom or pan around to show us more story. Some of the beautiful scenes are like Arabian/Egyptian trading in the vast dessert with camels, some packed human scenes included a crammed pool of Chinese swimmers, some Africans with bags trekking behind a bulldozer like zombies on a landfill looking for leftover treasures in ocean of garbage, a group of Mongolian teenagers galloping on the grassland, school of birds flying in the sky while watching them change leader and maintaining their formation and many other. These scenes are accompanied by calm cello or folk songs to let us enjoy the beauty of our planet and ponder about things while watching movie.

Second part consist of clean, closed-up interview shots of people around the world talking candidly about their pain, their fear, love, happiness, beliefs, struggles, plead, anger, regret, gratefulness, empathy, their past, their turning points of life, their perspective. Some talk about injustice while some talk about their happy days. This film makes me proud yet keep me reminded of harsh reality. It makes me proud because it's not easy to speak about your inner thoughts, pain, regrets, their darkest secrets, etc....yet the people talked—they talked for "US" to listen—like really listen and get into deepest abyss of our mind to feel, to cry along with them...TO JUST REALIZE AND THINK!!!!!!!!...

We see people talk while many of them burst into tears or choke up when they talk, feel embarrassed of crying, some try to hide their tears while some just cry but we can see no tears falling down. Sir Yann Arthus is genius to travel around the world with his crew for three years to interview 2000 people only for us to face the beauty and pain of our world. The people speak all kind languages on great variety of topics like poverty, love, death, war, greed, LGBTQ and relationships yet all of them are related to what it means to be a human being. This film gives us a meaning to life and death, definition of being a person, a HUMAN. This film that MATTERS. It has no drama, no plot, no storyline, no action and most of all no celebs-save sir Jose Mujica, the humble former president of Uruguay.



### YANN ARTHUS BERTRAND

This films is on normal person, a normal human and his life. We see there are these battered, raped women's who have stood strong after the long torture, some are prisoners, some former soldiers or some who experienced war/genocide, both devastated by the violence they lived in, some who survived the bombings or of the death camps in Cambodia, those homosexuals who lived only rejection, this depicts that machismo and homophobia is still very present in the world of wars and conflicts, about revenge and forgiveness, about humiliating poverty and unstoppable richness of many. It also talks about how the current system is totally unfair and how the work/life for people is very exhausting, unhappy, stressful, depressing, full of thoms making them spend their life for some money. YES, money can buy everything but quality of life or true love.

This film also contains people who talk about how thankful they are despite their all the adversity or their mundane life. While some talk about how we treat nature, all honest and inspiring yet intriguing and intense. Every face, every eyes, every wrinkles/marks/scars, every smiles, every single tear, the shaky voice, the storm of feelings and emotions within every person, be they rich or poor, black or white, victims or criminals, straight or gay or lesbian, old or children or adult, we see all these people are human-beings, each with its own peculiarities, cultures and different stories, YES, BUT HUMAN-BEINGS ABOVE ALL. Therefore, it's an epic how the aerial videos space these interviews out and sort of takes us away from the harsh reality and look at our life on this planet from a different perspective. Because when you step back and look at the bigger picture, perhaps everything somehow makes sense. Every aerial video, every person, such a diversity to look at.

THE DOCUMENTARY makes us feel roller-coaster of emotions, feelings, thoughts and the following questions that arrive in our mind:-

WHAT MAKES US HUMAN? WHY CANT HUMANS STAY IN PEACE? WHAT'S THE NEED OF WAR/FIGHTS? HOW HUMANS CAN BE SELFISH YET SELFLESS AT SAME TIME? WHY DO WE KEEP KILLING OURSELVES JUST FOR SOME MATERIALISTIC GOODS, WHEN WE DIE IT WILL NOT BE TAKEN WITH US? WHY CAN'T WE BE MORE COMPASSIONATE TO OTHERS? WHY WE SEE OTHERS AS THREAT, AN ENEMY, SOME CURSE, AND A BITCH? WHY NOT WE SEE EACH OTHER AS HUMAN, A **CREATURE WANTING** TO BE UNDERSTOOD. RESPECTED. CARED. LOVED. HEARD, APPRECIATED? WHY CANT PEOPLE BE MORE KIND TO EACH OTHER? WHAT'S THE NEED OF JUDGING SOMEONE WHEN YOU 'JUST' SAW THEM? WHY DO WE NEED TO SEE OTHERS AS LOWLY BEINGS WHEN THEY ARE HUMANS LIKE 'YOU'? WHAT IS LOVE? WHAT'S **HUMANITY?** 

And further series of question goes on... based on the individual experiencing "HUMAN", an education needed in the world today

WILL WE EVER GET THE ANSWER TO OUR QUESTIONS.....?

But with life and light/positivity we should move further in our life And as LORD KRISHNA said "TIME WILL ANSWER EVERYTHING".......

Although the movie was amazing overall. I would share few clips I liked are ...first is when the Indian man talks about water shortage and about poor victims of that are working to construct a twin tower with 76 big swimming pools to be enjoyed by the wealthy. Even as an audience I can myself feel why the man was furious coz of inequality and its effects. Second .....When the old woman yells at the camera, calling us all to account for ignoring the suffering of the poor and blaming the government as well.

Third clip which made me grateful and pity at same time was when the poor lady said she thank god that they are able to feed themselves by finding rice grains from mouse hole. Another scene which touched me was when a father said in tears that only love of others can save the world. Further....the end scene where a poor woman offers to those watching her to live her life and see....which am sure that "US" will back away from it....because everyone knows why.

By the end of VOL 1. we see a vast array of skyscrapers lit at night. From afar, they look gorgeous, an incredible show of light and architecture. Then the camera zooms into one of the buildings and we see office cubicles, lonely workers, and a soulless, sterile environment. This scenes does truly depicts the life of today's era, running behind money and living a detached, depressed, soulless life.

I will talk about one of my favorite moments now. I really like the almost last guy with reference about saying "thank you" at your death bed. I think what he says is something we all should desire to achieve but, yeah of course it's not easy with difficult unsatisfying situation which makes US be ungrateful and rude blaming life and nature for every bad situation or cursing on one's fate. We should be grateful that we got a chance to live as a human. HUMAN are lucky ones. Their life and fate can be made by themselves. A decision, a choice or a path human selects will lead them further in life. It's the fact that whatever a human decides will have its consequences and effects. Life is a great gift, it can't be all roses and sunshine. We need darkness and storm in our life to make it a meaningful miracle. Another one which I liked most was when the only big shot in the entire film talked, Sir JOSE MUJICA, the former president of Uruguay. The must watch interview of all I feel is of sir JOSE MUJICA.i liked every second of those 10 minutes he talked. He starts with first part of his life as farmer and when he stepped further to bring a change in his life. His words "tomorrow like everyone, I'll just be a pile of worms". This was like someone hit me hard with a brick because isn't it true. What are we doing today? Worrying about future? Stuck in the past? The time won't stop for anyone. Today we study history but does anyone value it. We just read history to know how brave they were, how wealthy they were, etc....only on outer self but inner selves. Does it care? Does it value innerselves? No...

Sir Jose Mujica further continues talking about his life as president and prisoner. Then he says, "Either you're happy with very little, free of all that extra luggage, because you have happiness inside, or you don't get anywhere! I am not advocating poverty. I am advocating sobriety. But since we have invented a consumer society, the economy must constantly grow. If it fails to increase, it's a tragedy. We have invented a mountain of superfluous needs. Shopping for new, discarding the old...that's a waste of our lives!" "When I buy something, when you buy something, you're not paying money for it. You're paying with the hours of your life you had to spend earning that money. The difference is that life is one thing money can't buy. Life only gets shorter. And it is pitiful to waste one's life and freedom that way."...HOW WISE!! .. Every word said by him is wise and truth. The bitter truth that hurts. HIS WORDS MADE ME FEEL "ME"...YES. I BELIEVE WE SHOULD CHOOSE HAPPINESS OVER OTHER THINGS. Because it is said "A HUMAN CAN BE HAPPY WHEN HUMAN CHOOSES TO BE." We don't get anything if we keep ourselves drowned in the ocean of dreads. We don't go any further if we burden ourselves with the overflowing needs and desires. Why to obsess over the things you know is bad for you? Why do you need new? When you can recycle from old and make it worthwhile.

SIR MUJICA FURTHER SAYS," I'M NOT SAYING WE GO BACK TO LIVING IN CAVES OR STRAW HUTS.NOT AT ALL.THAT'S NOT THE IDEA.WHAT I RECOMMEND IS WE STOP WASTING OUR RESOURCES ON USELESS THINGS, ON LUXURY HOUSES THAT REQUIRE SIX SERVANTS TO MAINTAIN. WHAT GOOD IS ALL THAT? WHAT IS GOOD? NONE OF THAT IS NECESSARY.WE CAN LIVE MUCH MORE MODESTLY.WE CAN SPEND OUR RESOURCES ON THINGS THAT ARE REALLY IMPORTANT TO EVERYONE.THAT'S THE REAL MEANING OF DEMOCRACY, THE MEANING THE POLITICIANS HAVE LOST.BECAUSE IF IT MEANT ROYAL CROWNS, FEDUAL BARONS, WITH CLOWNS BLOWING TRUMPETS WHEN THE LORD RIDES OUT TO HUNT...IF THAT WAS THE IDEA, WE'D BE IN ANCIENT TIMES.WHY DID WE HAVE REVOLUTIONS? IN THE NAME OF EQUALITY AND THE REST."

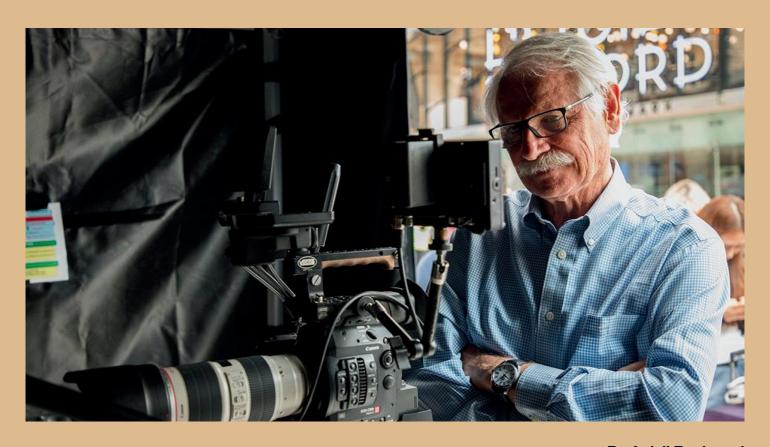
It's true that we buy things not with money but with time of our life. I'm not saying that we don't need money but spending on useless things is not worthwhile. Why to spend money on useless materialistic goods only for temporary rush you get? Instead we can just spend those money doing well. "THE CRISIS IS NOT ENVIRONMENTAL, IT IS POLITICAL......WE ARE BLINDED BY CHAUVINISM..." SAID JOSE MUJICA. "YOU CAN PICK YOURSELF UP AGAIN. IT'S ALWAYS WORTH IT STARTING FROM ZERO AGAIN, ONCE, OR THOUSAND TIMES AS LONG YOU'RE STILL ALIVE. THAT'S THE BIGGEST LESSON OF LIFE.IN OTHER WORDS, IT DOESN'T MEAN YOU'RE DEFEATED"....

Sir Jose Mujica is most inspiring for me. His every single word is true. The way he spoke motivates my spirit. I thanks Sir Arthur to bring such a wise person in the film.

President JOSE MUJICA talks about happiness. He refers to being humble is a core component in terms of finding happiness and I couldn't agree more. His words were spot-on and I second with everything he says.

I liked every aerial videos but the most breathtaking one was the image of ending like a tree of blood in the snow, or blood vessels caught in the ice.it was certainly best aerial view in my eyes. "HUMAN" is simply a grassroots collection of short stories and vignettes united upon a theme. "HUMAN" does not give us answer to injustice, inequality, poverty, waste, war.it reminds us powerfully that there is a question here: if we care about one another as human beings, what do we do now? THIS STUNNINGLY BEAUTIFUL LOVE LETTER TO EMPATHY "HUMAN" is available on YouTube for free. I recommend to take your time and watch all the three volumes, the interview videos, music video, everything. If you are tired then do not watch it because you need to prepare yourself for next few hours of intense roller-coaster of emotions, mind filled with unstoppable thoughts/questions.

Thank you SIR ARTHUS YANN BERTRAND for giving us this beautiful gift. Its best documentary of all......there are no perfect word to describe how much I appreciate this gift by SIR ARTHUS AND GOOD PLANET FOUNDATION.



--By Anjali Raghwani FYBA / 186







# DOCUMENTARY RECOMMENDATIONS

My Octopus Teacher (2020) - Netflix

The Social Dilemma (2020)- Netflix

The Ivory Game (2016)- Netflix

The Great Hack (2019)- Netflix

**Elephant Whisperers (2022)- Netflix** 

The Minimalists (2016)- Netflix

Blackfish (2013)- Netflix

The True Cost (2015)- Youtube

The Price of Free (2018)- Netflix

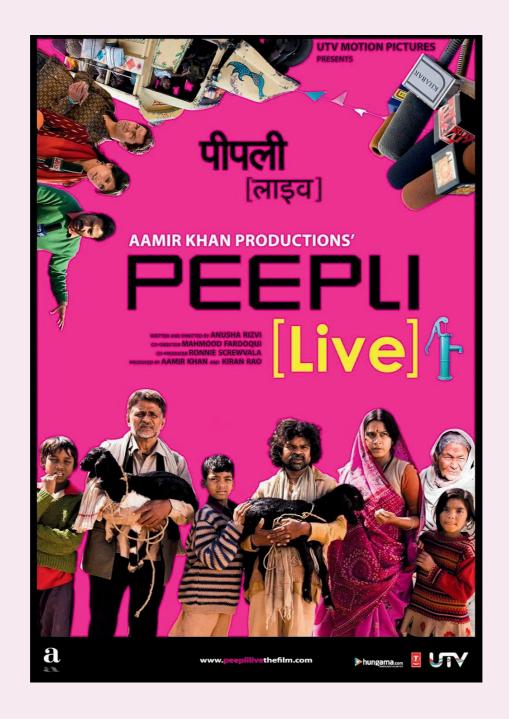
13th (2016)- Netflix

-- Curated by Bhavika Gandhi FYBA/ 61

# PEEPLI LIVE

(2010 / INDIA /HINDI / 104 MIN / SATIRICAL COMEDY)

**DIRECTOR: ANUSHA RIZVI, MAHMOOD FAROOQUI** 



"KYA AAPKO PATA HAI, YAHAN KHETON MEIN MAUT GHUMTI HAI."

- QUOTED FROM THE FILM

Peepli Live is a 2010 Indian satirical black comedy film that explores the topic of farmer suicides and the subsequent media and political response. It is written and directed by Anusha Rizvi in her directorial debut, and produced by Aamir Khan Productions. The film stars Naya Theatre company member Omkar Das Manikpuri as well as Naseeruddin Shah, Raghubir Yadav, Nawazuddin Siddiqui, Shalini Vatsa and Malaika Shenoy along with a number of newcomers. Peepli Live, distributed by UTV Motion Pictures, was released on 13 August 2010. The film talked about the situation of farmers in India which is unseen from decades. Here, In this film it has shown through the help of local characters rather than using famous actors and actress. Natha and his family played a role of farmers in this film.

Natha is a poor farmer from the village of Peepli in Mukhya Pradesh, who struggles to farm enough money for his family made up of his elder brother, Budhia, his wife, Dhaniya, his three young children and his ailing mother Amma, who spends most of her time lying down and screaming at Natha and Dhaniya. Natha and Budhia often pretend to go out farming when actually they save up whatever money they have to buy alcohol. This has left the whole family famished and now the banks are demanding repayment of loans or else the family will be stripped of their land and house. To save his land and to save his family from becoming homeless, Natha, encouraged by his brother, decides to commit suicide after he requests help from the rural headmen and they suggest that his committing suicide is a good way to get loan money waived, and after which his family will receive heavy compensation for his death. While discussion between two brothers, the reporter named Rakesh heard their discussion and he immediately telecast it into his News Channel.

Rakesh and his colleague came to Mukhya Pradesh to cover their story and not only them but also all other local news reporters came to cover the same story. All news channel were constantly observing Natha and his Family. Where ever Natha goes , the reporters were chasing him. By hearing news about Natha and his Family, the local government and state government came to make situation back to normal. He also got venerable by Water Pump. He also got many warnings from local government of not doing suicide and to cancel his decision of suicide. The National government were yelling that they were waiting for Supreme Court's order.

In the meantime, in Peepli the local residents were celebrating Natha's decision by arranging Fair (मेला). All villagers of Peepli were motivating Natha for Suicide.Natha heard that by doing Suicide the government will compensate his family after death; this suicidal action by Natha is fairly wrong; which can motivates

others villagers too for this. Not only villagers, but also Natha's son was asking him that when will his father will suicide because if Natha dies then his son will became a doctor or something. The local government helpers kidnapped Natha right before a suicide day and kept him in remote area where no one can go. One Day, at local tea stall of Peepli the local government helpers came to take a tiffin for Natha (but local tea staller asked them that why they are taking tiffins daily) and Rakesh, the local reporter heard all this conversation and he feel that something is mysterious. Rakesh immediately called his colleague and ask her to came at the same location of him along with his camera man. By seeing her the local news reporter chases her van and reached at the same destination. By seeing the kidnappers got disturbed and ran here and there. But Rakesh was finding Natha.

Eventually, the time bomb in the home gets activated and gets blasted, and they found a dead body and they keep assuming that the dead body was of Natha itself. The Ambulance came and take away the dead body. Later on, all news decided to go back to their studio, but Rakesh's colleague didn't go because Rakesh was missing, but later on she decided to go back studio without Rakesh (She tried every possible communication options to communicate with Rakesh but he didn't replied). Natha's family got news that Natha is dead, all of them were kinda upset and kinda happy for receiving compensation from government. But at the end Natha's Family didn't get any compensation because compensation is only receivable if it's suicide but this was an accident.

The Climax here was that the dead body which was founded is of Rakesh not Natha and Natha is still alive. Natha realises that he won't get any money in village he had to work for earning money; so he decided to go to city for finding some job which was suitable according to him. He decided to work as an worker at building site. And his family were unknown that he is still alive; they were really assumed that he is dead they don't even try to find out where is he, is he still alive?, is he dead? etc. Natha showed that if he wants better life he has to leave village and migrate to city to have some work and earn some money.

This film is produced by Aamir khan and Aamir Khan Productions. He had made this film to aware all people in this world that how farmers in each country are facing many problems especially financial problem which lead farmers to take loan against their home or land by keeping it as mortgage to money lenders.



Money lenders usually charge higher rate or interest at loan taken amount. If farmers fails to repay the loan amount the money enders seize there land or home. Similarly, in this film Natha had taken loan from bank against his property. He failed to repay the loan and bankers called him and his brother to discuss the same. Natha's brother heard that government gives compensation if farmer commit suicide. Natha decided to suicide and get compensates to his family members.

This film tells that farmer are facing many obstacles especially in India. Indian government has to take an initiative for this farmers. To make this film more realistic, local people were selected to make this film which makes this film very interesting to watch. This film represent all this problem of farmers in comedy manner which makes this film black comedy. Black Comedy refers to a film, play, or other work that deals with tragic or distressing subject matter in a humorous way. Only few actors of Bollywood are acted. Actors and Actresses of this Film are as follows:-

Omkar Das Manikpuri as Natha Raghubir Yadav as Budhia Malaika Shenoy as Nandita Malik Nawazuddin Siddigui as Rakesh Naseeruddin Shah as Saleem Kidwai, the Agriculture Minister Aamir Bashir as Vivek Vashisht Anoop Trivedi as Thanedar Jugan Ishita Vyas as Reporter Shalini Vatsa as Dhaniya Indira Tiwari as Reporter Avijit Dutt as Boss of English TV Channel Farrukh Jaffar as Amma Vishal O Sharma as Kumar Deepak Sitaram Panchal as Bhai Thakur Sandeep Yadav as cameraman of Nandita Malik (Rakesh's Colleague)



While shooting this film, many obstacles were face by them like controversies like The film was subject to a few controversies. VJAS (Vidarbha Janandolan Samiti), the Nagpur-based farmer's advocacy group, asked the Maharashtra government to ban the film due to its depiction of farmer suicides. Kishor Tiwari, the president of VJAS, stated: "TV serial 'Bairi Piya' has shown that debt-trapped Vidarbha farmers are selling daughters to clear their debt, while 'Peepli Live' is far from reality and an insult to poor farmers of Vidarbha who have been victims of globalization and wrong policies of the state."

In addition, according to the Hindustan Times "folk singer Rama Joshi alleges that a song Chola Mati Ke Ram, which has been used in the film, does not give credit to Gangaram Siwar, a celebrated folk singer of Chhattisgarh and the original lyricist of the folk song." In response, Nageen Tanwir, who sang the song in the film, stated: "The song, Chola Maati Ke Ram, has been composed by Gangaram Siwar in Chhattisgarh, but the Habib Tanvir theatre group has officially purchased rights for the song. So I don't understand why people from Chhattisgarh are asking for their due again."

Also, according to John Travolta, Peepli Live was inspired by 1997 English film Mad City. In an interview with The Hindu, he stated that he was astonished to learn that India's official entry for the Oscars this year, Peepli Live, was inspired by Mad City, his best film as an actor.

The film's storyline also shares similarity to Malayalam film Pakal. Its director M. A. Nishad says: "The storyline of the Bollywood movie Peepli Live has a similar theme to Pakal, which was released much before the Hindi film. The difference was in the narrative style."

The song "Mehngai dayan khaye jat hai" was challenged in court by the Congress party alleging that Sonia Gandhi was called as "Dayan" (female ghost) in the movie. However, the argument did not sustain and the case was dismissed by the court holding that Sonia Gandhi was not responsible for the rising inflation in India.

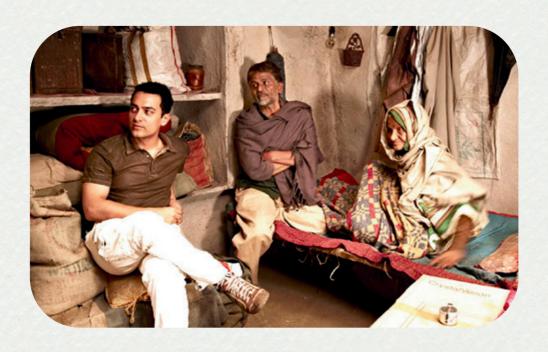


--By Riddhesh Shah FYBCom / 934

## NATHA AND HIS FAMILY



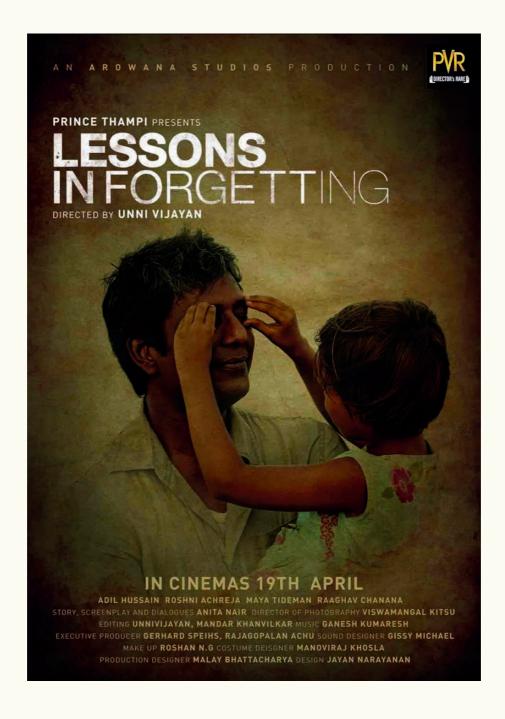
## MAKING OF PEEPLI LIVE



# LESSONS IN FORGETTING

(2012 / INDIA /ENGLISH/ 110 MIN /TEAR-JERKER)

**DIRECTOR: UNNI VIJAYAN** 



"YOU NEVER RUN AWAY FROM THE THINGS THAT TERRIFY YOU."

- QUOTED FROM THE FILM

Lessons in Forgetting" is written by "Anita Nair" and the movie is directed by "Unni Vijayan". The movie was released on 15th February 2012. The movie was originated in India itself. It is a Drama/Thriller movie of 1hr 50mins. The main characters of this movie are Jak, Smrithi, Mathew, Nikhil, Shivu &Dr Srinivasan. A man investigating an 'accident' that has left his daughter in a coma unravels horrifying truths. A fictitious coastal village in Tamil Nadu, called Minjikapuram, is the microcosm of an Indian steeped in patriarchy, where gender discrimination and sex selection are rampant. "Never run away from things that terrify you", was a lesson that J.A. Krishnamurthy had instilled in his daughter Smriti when she was young, and he probably regrets doing so, for the result could be terrifying. A reality one should wake up. Released under the PVR Director's Rare banner and winner of the National Award for best feature film in English, "Lessons In Forgetting" is a tale of redemption, forgiveness and second chances. It is an adaption of Anita Nair's eponymous book.

It's a story of a single father's attempt to find a closure to his daughter's comatose condition. The film begins in a very nondescript fashion, trailing the lives of two characters based in Bangalore - J.A. Krishnamurthy (Adil Hussain), also known as JAK, and Meera (Roshni Achreja). JAK is obstinately following a trail of clues trying to find out what happened to his once vivacious teenage daughter Smriti (Maya Tideman), a drama student who was following her heart at Minijikapuram, a small coastal town in Tamil Nadu. She is only 19, and now lays wasted on bed at home. Meera, on the other hand, has her own challenges. One fine day at a party, her husband just disappears leaving her to battle with their two growing children, her mother and grandmother. Fate brings them together as friends and Meera help JAK in his endeavour. What begins as a complicated voyeuristic relationshipbased film by the second half, settles on subjects worth pondering about.





The film touches issues like female foeticide, gender-biased sex selection and male gaze, that are usually brushed under the carpet. Yet the central story is powerful. And the characters have a human frailty that makes them believable. Smrithi chances upon illegal activities at Minijikapuram when she travels there with a street play. She wants to fight them, even though her boyfriend discourages her. We learn the story through flashbacks, as Smrithi's father, Jak, pieces things together. In the end, the truth provides a sense of closure, if not a solution.

Every actor seems to have put their heart and soul into their roles, making the end result emotional, gripping and distributing. It's only in few stray instances that you feel the performance is staged, but that does not take you away from the connect of the story. This is a film made for festivals. If it makes money at the box office, even the producers will be surprised. There is, after all, no masala, no Salman Khan- like hero who will beat up the baddies and save the day. With no frills attached, editor-turned-director Unni Vijayan handles the novel deftly. He surely stirs the "metaphysics of a cyclone" that is sweeping the nation with his debut feature film. He maneuvers the narration and his cast with the adroitness of an expert. The way he has handled the climax and every other finer nuance of the film, is worth a watch.

If nothing else, see the film for the gruesome reality it portrays. It's a world we pretend doesn't exist, or belongs in newspaper reports, far from our glossy, urban lives. Lessons in Forgetting makes you confront these uncomfortable realities, with honesty, if not the impact or shock value that, say, a movie like this.



## FIRSTS OF WORLD CINEMA

- 1. **The first movie ever made was only 2.5 seconds long:** The first movie ever made was called "Roundhay Garden Scene" and was filmed in 1888 by Louis Le Prince. It was only 2.5 seconds long and showed a few people walking around in a garden.
- 2. **The longest movie ever made is over 85 hours long:** The longest movie ever made is called "The Cure for Insomnia" and was directed by John Henry Timmis IV. It is over 85 hours long and consists of footage of the director reading his own poetry.
- 3. The first movie to ever win an Academy Award was silent: The first movie to ever win an Academy Award was called "Wings" and was released in 1927. It was a silent movie and won the award for "Best Picture" at the first-ever Academy Awards ceremony.
- 4. The first movie with sound was called "The Jazz Singer": The first movie with synchronized sound was called "The Jazz Singer" and was released in 1927. It starred Al Jolson and was a huge success.
- 5. The first movie to ever show a toilet on screen was called "Psycho": The movie was directed by Alfred Hitchcock and was released in 1960. It was the first movie to ever show a toilet on screen.
- 6. The highest-grossing movie of all time is "Avatar": The movie was directed by James Cameron and was released in 2009. It grossed over \$2.7 billion worldwide.
- 7. **The first movie to ever use CGI was called "Westworld":** The movie was directed by Michael Crichton and was released in 1973. It was the first movie to ever use computergenerated imagery<sup>3</sup>.
- 8. The first movie to ever win an Academy Award for Best Animated Feature was "Shrek": The movie was directed by Andrew Adamson and Vicky Jenson and was released in 2001. It won the award for "Best Animated Feature" at the 74th Academy Awards.

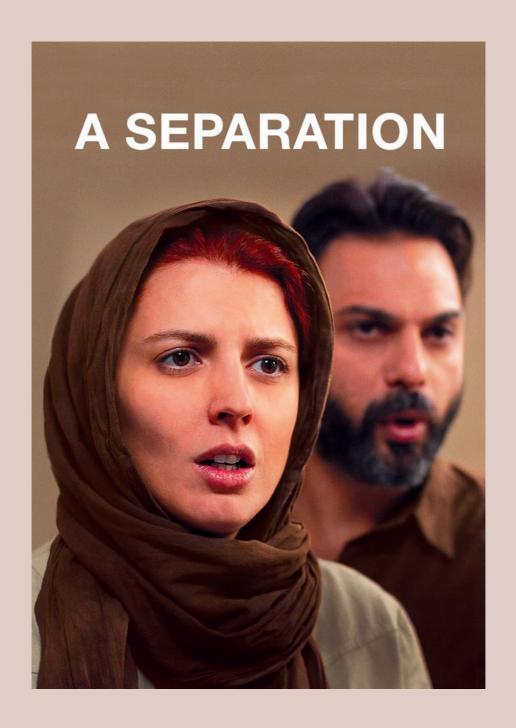
-- Curated by Bhavika Gandhi FYBA/ 61



# **A SEPERATION**

(2011 / IRAN / PERSIAN / 123 MIN / MYSTERY)

**DIRECTOR: ASGHAR FARHADI** 



"WHAT IS WRONG IS WRONG, NO MATTER WHO SAID IT OR WHERE IT'S WRITTEN."

- QUOTED FROM THE FILM

"Sometimes, the hardest choices are the ones we make for the people we love."

Released in 2011, "A Separation" is a powerful Iranian movie that takes us into the lives of a family dealing with the complexities of relationships, truth, and society. Directed by Asghar Farhadi, the film won numerous awards, including an Academy Award for Best Foreign Language Film. The film runs for about 2 hours 3 minutes wherein it successfully leaves you in awe of its brilliance.

The director, Asghar Farhadi, deserves a standing ovation for crafting such an authentic tale. Asghar Farhadi, a famous filmmaker from Iran, is known for making movies that really touch your heart and make you think about society. Apart from "A Separation" (2011) He's also made movies like "About Elly" (2009), a mystery about a missing person during a trip, and "The Salesman" (2016), a story about a couple facing tough times after a scary event. In "The Past" (2013), he talks about old relationships, and in "Everybody Knows" (2018), he shows family secrets during a big celebration. Farhadi's movies are all about people's feelings and problems, showing how tricky life can be. His storytelling is really good at making you feel connected to the characters and the stories he tells.



The movie takes place in Iran and revolves around a couple, Nader and Simin, facing a tough decision: whether to leave the country for a better future or stay to take care of Nader's father, who has Alzheimer's. Their daughter, Termeh, is stuck in the middle of this dilemma. As the story unfolds, there's a separation not only between the couple but also between various moral dilemmas and social norms, drawing us into the lives of these characters.

He's like a painter, but instead of colors, he uses emotions to create a masterpiece. The movie isn't just about conflicts; it's about empathy too. It forces you to put yourself in their shoes. You start understanding each character's point of view, feeling their pain, confusion, and desperation. It's like living multiple lives within those 2 hours.

Nader and Simin, a married couple, represent the struggle between personal desires and family responsibilities. They are ordinary people facing an extraordinary situation, and the movie digs into the heir emotional rollercoaster, making us feel their pain and conflict.

Nader is a principled man who faces accusations that challenge his integrity. Simin is determined to make life better for her daughter while held back by societal limitations. Termeh is Nader and Simin's daughter who is caught between her parents' dispute, tries to navigate her own path in a world filled with adult problems. Razieh, the caregiver, and her hot-headed husband, Hodjat, bring their own set of challenges. Razieh is abided by her religious beliefs and financial needs and responsibility.



Their lives intersect with Nader and Simin's, creating a web of misunderstandings, accusations, and legal implications. The plot thickens when Nader hires Razieh, a devout woman, to care for his father while he's at work. Razieh, facing her own challenges, brings her young daughter along without her husband's knowledge, which goes against her religious beliefs. Here's where the series of events of misunderstandings start that change their lives. Razieh accuses Nader of causing her miscarriage, leading to a legal battle entangling both families. The film digs deep into the struggles of both families, revealing the complexities of truth, justice, and responsibility.

What's striking about "A Separation" is its raw portrayal of ethical dilemmas and the societal pressures in a country like Iran. It captures the struggle between right and wrong, revealing how the truth can be multifaceted/ multidimensional, never black and white. No one's right or wrong. They're all bound and held back by their responsibilities and emotions that they make the choices and do what they do. The film isn't just about a separation between a couple; it's about the separation that occurs within society due to circumstances and differing viewpoints. The movie grips your heart and mind, making you question the characters' actions and ponder over what you might have done in their shoes. It provokes empathy and understanding, offering a glimpse into the human condition—flawed, complex, and real. The beauty of thus movie also lies in its ability to leave you thinking even after the credits roll. It's not just a story; it's a mirror reflecting the complexities of life. You might find yourself contemplating the choices made by the characters, and that's the magic of this

The film beautifully portrays the everyday struggles of life. You see the courtrooms, the relationships, the people dealing

with their own problems. It's like looking through a window into the lives of real people, not just characters on a screen. That's what makes it special. The characters feel like people you might know. Nader is trying to do the right thing, but things get tangled up, leading to a series of events that make you question who's right or wrong. It's not black and white; it's all shades of gray, just like real life.



In my opinion, the movie also shows how sometimes the children get stuck between their parents and their societal values. It shows how clearly the children were affected, both Termeh (i.e. Nader and Simin's daughter) and the caregiver, Razieh's daughter. They've seen their parents fight, lie. They're made to choose between their parents which is let along disturbing but the impact it leaves on them is something that is not talked much. The film makes it possible to acknowledge, reflect and learn.

One of the things that make this movie remarkable is its simplicity. There are no fancy effects or big explosions. It's just the raw emotions and genuine acting that hit you. Their outfits including their makeup, hairstyle, the houses, literally the whole movie revolves around simplicity. The actors don't feel like they're acting; they feel like they're living those moments right in front of you. The movie doesn't rely on grand visuals or special effects. Instead, it harnesses the power of raw storytelling, capturing the emotions and conflicts through brilliant performances and a simple, realistic setting.

There is genuine portrayal of everyday life in Iran. The film presents a realistic depiction of the country's societal norms, family dynamics, and legal system. This authenticity helps the audience immerse themselves in the characters' lives and challenges. The film doesn't offer easy answers. It presents complex moral dilemmas where characters face situations without clear-cut right or wrong choices. This moral ambiguity forces viewers to question their own perspectives and judgments. He also uses a subtle cinematic language that speaks volumes without words. The use of silence, nuanced gestures, and the power of unsaid emotions create a compelling atmosphere, evoking strong emotions. He talks about class differences, gender roles, and the impact of religious and cultural norms on individual lives.

Unlike many films that follow a predictable path, "A Separation" constantly surprises its audience. It doesn't take a linear route, keeping viewers engaged as the story unfolds unexpectedly, reflecting the unpredictability of real life.

The quote written on the very top has something to do with the movie. For when you watch it you will find out what choices, why and who makes. Sometimes our choices are not liked by people but we know that regardless of other's agreeing or disagreeing to your choices, your choices have a reason in itself and it is easy for none but necessary to be made.

"A Separation" stands out from other movies with complex themes because it feels incredibly real. It's not about big actions or heroes; it's about everyday people facing tough choices. The film doesn't tell us what's right or wrong, leaving us to decide. It's like peeking into real lives, not a scripted story. This movie makes us feel like we're living through those tough moments with the characters, and that's what sets it apart from others.

In conclusion "A Separation" isn't just a movie; it's a journey that invites us to look beyond the surface and see the depth of human struggles. It's a mirror reflecting the complexities of life, leaving us with a lingering feeling of empathy and a deeper understanding of the choices people make.It's not a blockbuster with superheroes, but it's a masterpiece in its own right, a glimpse into reality that might just change your perspective on what a movie can truly be. This isn't just about a family's troubles. It's a movie that makes us think hard. It shows us that life's never easy, and sometimes what's right or wrong isn't crystal clear. The film's like a puzzle, making us question our own beliefs and how life can be so complicated. It's more than just a story; it's a real glimpse into how life can tangle us up in tough choices and feelings. It sticks with you, making you wonder long after the screen goes dark. Movies like "A Separation" don't just entertain; they challenge, provoke thought, and leave an imprint long after the credits roll.



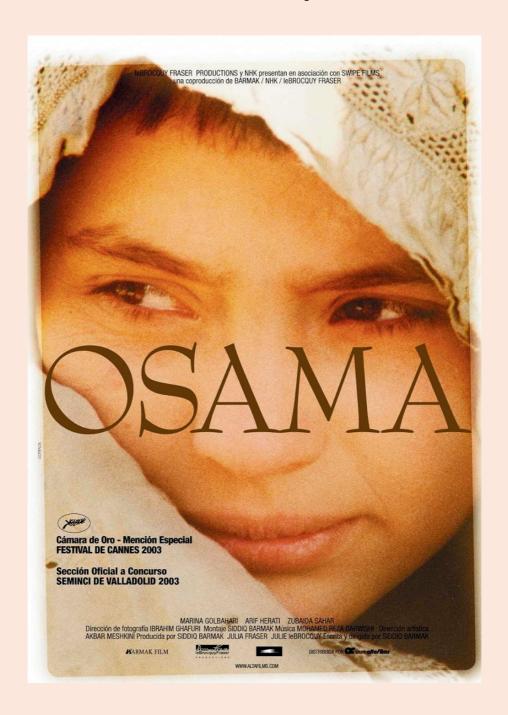
-- By Vidhi Dedhia FYBA / 46



# **OSAMA**

(2003 / AFGHANISTAN / DARI (PERSIAN) / 83 MIN / POST WAR AFGHANISTAN )

DIRECTOR: SIDDIQ BARMAK



"YOU ARE A GIRL, YOU SHOULD BE IN THE HOUSE. "YOU ARE A BOY, YOU SHOULD BE IN THE MOSQUE."

- QUOTED FROM THE FILM

I saw 'Osama' on the same weekend in which Afghanistan held its first-ever free elections. The contrast between that event and what we see in this film could not be more dramatic and striking. This is the first film made in the country since the fall of the Taliban regime. It is a harrowing study of life under that brutal dictatorship as seen through the eyes of a terrified 12-year old girl. The Taliban considered being a woman as almost akin to sinning against God. As a result, women were not allowed to hold jobs, appear in public without male escorts, or show their face or any other part of their body when venturing outdoors. 'Osama' focuses specifically on the plight of war widows who were virtually forced into starvation as a result of these draconian rules. The film tells the tale of a young girl whose mother loses her job at a local hospital. To provide food for the table, the mother and the girl's grandmother devise an extremely dangerous plan to pass the youngster off as a boy, thereby allowing her to work as an assistant to a sympathetic shop owner. Even though the penalty is death if she is caught, the young girl reluctantly accedes to the plot



When she is rounded up with the other local boys to begin a program of religious indoctrination and military training, she must expend a great deal of effort to prevent her ruse from being uncovered. 'Osama' is a short film, and it doesn't intend to do anything more than offer a very small glimpse into what life was like under this tyrannical regime. In that respect, the film provides an invaluable service to those of us in the West who find it hard to believe that such mind-numbing ignorance and cruelty can still exist in our modern world. We see it, of course, every night on the news, but until an artist can translate it into recognizable human terms, the reality often doesn't hit us in the way that it should. 'Osama' really brings it home to us. Through our experience with these characters, we come to understand how unutterably hopeless and miserable life can be for people trapped in a culture defined by a pre-scientific mindset of irrational bigotry and superstition.

The girl, who is dubbed by one of the other characters 'Osama,' is no plucky little heroine who takes on the Bad Guys, indifferent to the dangers she is facing. She is a passive victim living a life of paralyzing fear, a perfect symbol for all the other women of her country who were consigned to a similar fate. Writer/Director Siddiq Barmak has employed non-professional actors to bring the tale to life. All of them do a remarkable job, especially young Marina Golbahari, who captures the wide-eyed terror of her character with vivid exactness. Golbahari becomes such an empathetic figure that her plight is understandable to any person from any culture.'Osama' is like one of the early works from the school of post-war Italian neo-realism: small, unadorned and devastating in its simplicity and humanity

In a time when the world is so focused on the conflict unfolding in Iraq, the thing that is most clear to me after watching this movie is the old saying that after thousands of years of wars fought in the name of religion, we are not a second closer to peace than we ever were. Osama looks at one of the many religious struggles in the world by focusing on the plight of women under the iron fist of the Taliban, one of the sickest and most debase groups on earth. The story focuses on a young girl living in an all female family, and since they live in an area ruled by the Taliban, they are not allowed to leave the house, because women walking around unaccompanied by a male are promptly arrested and subjected to inhuman punishments. With no way to feed themselves, since women are not even allowed to leave the house, much less work, their only choice is to dress up their youngest member of the family as a boy and have her go out and find work to feed everyone else.



The most important thing that the film does is that it calls attention to the atrocities that are being committed by religious groups beyond hijacking planes or planting roadside bombs or kidnapping and beheading people. In addition to all of those horrible atrocities, there are women in Afghanistan that are literally treated not just like property, but like animals. At one point in the movie, one character, a woman, wishes that God had never created women. The fact that she wishes that God had never created women, rather than wishing something a little more logical, like that God had never created the Taliban, serves to bring into sharp focus the extent to which the Taliban have perverted these women's minds. The film opens with a surreal scene of a large group of women in ghostly blue burkhas in a demonstration in which they chant their desire for the right to work, for some reason seeming to have forgotten that they do not even have the right to assemble. The local Taliban, however, remembers this little detail very clearly, and starts by hosing the women down with high-pressure hoses before opening fire on them. That such madness is committed in the name of some god is an illustration of how humans can take the concept of religion and twist it so horribly wrong that they can justify doing whatever on earth they feel like.





The movie is a study not only of the atrocious practices that are carried out against wome by the Taliban, but also an illustration of the elasticity of the concept of religion. Especially in America, we have this conception of religion as this benevolent force that transcends the suffering that we endure on earth and promises justification through a higher medium. Osama shows us that it is the very concept of religion that is used in some practices to justify that suffering for which we look above for reasoning and comfort. The Taliban have in amassing all of the worst possible appropriations associated with religion, turning it from a benevolent force and into a tool with which to justify their massive destruction of human rights, which are not an American concept but a religious one. Aristotle once said, 'I do not feel obliged to believe that the same God that has endowed us with sense, reason, and intellect has intended us to for go their use. 'Similarly, I personally do not feel obliged to believe that any God in existence, presiding over any religious sect, could possibly approve of the wholesale torture, abuse, and destruction of women, a divine creation if there is a single one on earth.

A good film overall and it was really effective in putting the message across even if the movie was just 80 minutes long. 80 minutes of powerful film-making and its simplicity is the main reason that this film is a good one.









CONQUET VERSES

A Journey In The World Of War And Aftermaths

A MUSICAL POETRY TO WARZONE

FEBRUARY 2024

"IN WAR FILMS, THE CAMERA IS A LENS INTO HUMAN EXPERIENCE. A WINDOW INTO TURMOIL AND TRIUMPH, THE BEAUTY AND DESPAIR THAT COMES WITH CONFLICT. IT CAPTURES THE CHAOS AND CONFUSION, THE COURAGE AND HEROISM THAT EXISTS IN THE FACE OF DANGER. IT IS REFLECTION OF OUR OWN INNER STRUGGLES, AND A REMINDER OF THE POWER OF THE HUMAN SPIRIT TO OVERCOME EVEN THE DARKEST TIMES."

# Introduction To War Films

War films are a genre of movies that depict the realities, experiences, and consequences of armed conflict. They explore the human aspects of war, showcasing the lives of soldiers, civilians, and the societies affected by warfare. War films have been a significant part of cinema since its early days, offering a powerful medium to reflect on historical events, commemorate sacrifices, and explore the complexities of human nature in times of conflict.

These films often draw inspiration from real wars or historical events, but they can also be fictionalized accounts set in fictional or speculative settings. War films cover a broad range of themes, including heroism, sacrifice, camaraderie, fear, trauma, moral dilemmas, and the impact of war on individuals and societies. They can provide an opportunity to examine the causes and consequences of war, shed light on the human condition, and provoke discussions about the ethics and complexities of armed conflict.

War films not only entertain and captivate audiences with their action, drama, and suspense but also serve as a means of historical reflection, commemoration, and remembrance. They contribute to the collective memory of nations, preserving the stories and experiences of those who lived through wars. War films also have the potential to foster empathy and understanding by humanizing the experiences of soldiers and civilians, raising awareness of the challenges they face, and promoting compassion for those affected by war.

While war films can have both negative and positive psychological effects on viewers, their impact is influenced by individual characteristics, experiences, and the context in which they are consumed. When approached critically and with an understanding of their purpose, war films offer a powerful medium to explore the complexities of human nature and the consequences of armed conflict, encouraging reflection, dialogue, and a deeper understanding of our shared history. Thus, War films are needed in the human society today.

# How war films have evolved with time and their influence on culture...

War films have evolved significantly over time, both in terms of storytelling techniques and the depiction of war itself. Here are some insights into their evolution and influence on popular culture:

- 1. Technological Advancements: As film technology has advanced, war films have embraced new techniques to depict combat and action sequences. From practical effects and stunt work to the use of CGI and sophisticated visual effects, filmmakers have been able to create more immersive and realistic portrayals of war. This has allowed for larger-scale battles, more intricate cinematography, and enhanced visual storytelling.
- 2. Shift in Perspectives: War films have expanded beyond the traditional focus on soldiers and combat to include the experiences of civilians, resistance movements, and marginalized groups affected by war. This shift has brought diverse perspectives to the forefront, highlighting the broader impact of conflicts and shedding light on previously underrepresented stories.
- 3. Genre Blending: War films have increasingly blended with other genres, such as drama, thriller, science fiction, and even comedy. This fusion has resulted in unique and innovative storytelling approaches that explore the emotional, psychological, and moral dimensions of war in unconventional ways. It has also widened the appeal of war films to broader audiences.
- 4. Revisionist Narratives: In recent years, war films have embraced revisionist narratives that challenge traditional heroic portrayals and question the underlying justifications for conflicts. These films critically examine the complexities, contradictions, and moral ambiguities of war, offering a more nuanced and thought-provoking exploration of the subject matter.

- 5. Global Perspectives: War films have become more global in scope, exploring conflicts from different regions and cultures. This expansion has introduced audiences to lesser-known historical events and allowed for cross-cultural understanding, as filmmakers seek to depict war experiences beyond the Western-centric narratives.
- 6. Influence on Popular Culture: War films have had a significant influence on popular culture, shaping public perceptions and contributing to the collective memory of historical events. They have inspired other forms of media, including books, video games, and television series, which have further expanded the reach and impact of war narratives. War films have also influenced fashion, music, and even political discourse, leaving a lasting imprint on society.

Overall, war films have evolved to encompass a wider range of perspectives and storytelling techniques, challenging traditional narratives and exploring the human complexities of war. Their influence on popular culture extends beyond cinema, shaping public perception and fostering dialogue about the profound impact of armed conflict on individuals and societies.

### World without War films/Genre

A world without war films or the war genre would have several implications for society:

- 1. Loss of Historical Reflection: War films often serve as a means of historical reflection, preserving the stories and experiences of those who lived through wars. Without war films, there would be a significant loss of visual representations and narratives that provide insights into past conflicts. This could result in a diminished understanding of historical events, eroding collective memory and potentially leading to a lack of appreciation for the sacrifices made by previous generations.
- 2. Limited Understanding of War's Impact: War films contribute to our understanding of the impact of war on individuals, societies, and global politics. They shed light on the physical and psychological toll of armed conflict, exploring themes such as trauma, resilience, and moral dilemmas. Without war films, there would be a reduced opportunity for audiences to gain empathy and insight into the experiences of soldiers, civilians, and the lasting consequences of war.
- 3. Diminished Dialogue and Reflection: War films often provoke discussions and critical examination of the ethical, moral, and social dimensions of war. They prompt viewers to reflect on the causes, consequences, and complexities of armed conflict. Without the war genre, there would be a loss of a medium that stimulates meaningful dialogue and reflection, potentially leading to a decreased awareness and understanding of the complexities surrounding war and peace.

- 4. Impact on Popular Culture: War films have had a significant influence on popular culture, shaping public perceptions and contributing to the collective memory of historical events. They have inspired other forms of media, such as books, video games, and television series, which have further expanded the reach and impact of war narratives. Without war films, popular culture would miss out on a rich source of inspiration, storytelling, and exploration of the human condition in times of conflict.
- 5. Lack of Emotional Connection and Empathy: War films have the ability to create emotional connections and evoke empathy in viewers by humanizing the experiences of those affected by war. They provide a medium through which audiences can vicariously experience the challenges, sacrifices, and emotions associated with armed conflict. Without war films, there would be a diminished opportunity for individuals to develop empathy and a deeper understanding of the realities faced by soldiers and civilians during times of war.

Overall, the absence of war films or the war genre would result in a loss of historical reflection, reduced understanding of war's impact, limited opportunities for dialogue and reflection, diminished influence on popular culture, and a potential decrease in empathy and understanding of the human experience in times of conflict. War films play a crucial role in fostering awareness, empathy, and critical examination of the complexities of war, and their absence would leave a significant void in our cultural and societal landscape.





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# Celluloid magic

### 24 FRAMES

# ECHOES OF EMOTIONS

In the realm of cinema, the concept of 24 frames per second is a fundamental element that brings motion pictures to life. Each frame is a snapshot, a captured moment in time, but when played in rapid succession, they create the illusion of movement. It is within these frames that stories are told, emotions are conveyed, and the imaginations of both filmmakers and audiences are stirred.



### **CINEMA**

A dimension of Beauty, pain and phenomenons

A kaleidoscope to soul and secrets

A Film Society at K.J.Somaiya of Arts and Commerce



These frames hold the power to transport to distant us introduce us to fascinating characters, and evoke a myriad of emotions. They allow us to experience joy, sorrow, love, fear, to evoke laughter, tears, and everything in between. They enable us to witness the intricacies of relationships, uncharted territories, and delve into the depths of the human psyche. In those 24 frames per second, the magic of cinema unravels, inviting us to experience a multitude of emotions, to question our perceptions, and to discover new perspectives. It is a medium that transcends language and cultural barriers, connecting people from different walks of life through the universal language of storytelling. With each frame, we are invited to embark on a journey, to be captivated by the artistry and craftsmanship of filmmakers, and to immerse ourselves in the world of cinema, imagination knows no bounds.

# Apocalypse Now

(1979 / US / English / 127 mins)

### **Director: Francis Ford Coppola**

Kurtz : the horror... the horror...



"It's impossible for words to describe what is necessary to those who do not know what horror means. Horror has a face and you must make a friend of horror. Horror and moral terror are your friends. If they are not, then they are enemies to be feared."

— Colonel Kurtz

Apocalypse Now, directed by Francis Ford Coppola, is an intense and thought provoking film that explores the horrors and moral complexities of the Vietnam War. Regarded as a true masterpiece and a landmark in American cinema, the film delves into the darkness of human nature, questioning the morality of war and the psychological impact it has on those involved.

The Plot revolves around special Operator Benjamin L. Willard (Martin Sheen) who is sent into the jungle to assassinate the villain and apparently insane Colonel Walter E. Kurtz (Marlon Brando) of special forces.



The film was produced and directed by Francis Ford Coppola from a script by Coppola and John Milius. The script is based on Joseph Conrad's novella "Heart of Darkness", and also draws elements from Michael Herr's Dispatches, the film version of Conrad's Lord Jim which shares the same character of Marlow with Heart of Darkness and Werner Herzog's "Aguirre, the Wrath of God (1972)".

The movie is about the Vietnam War. It shows how war can make people crazy and evil. The movie is very good and has great actors. The movie is also very scary and sad. The movie is about a soldier who has to kill a bad colonel in the jungle. The soldier sees many horrible things on his way. The movie has beautiful pictures and sounds. The movie makes you think about war and life. The movie is very long and sometimes hard to understand but it is a classic movie that many people love.

Apocalypse Now is an absolute masterpiece that deserves every bit of praise that it has received. From the stunning visuals to the incredible performances, everything about this film is topnotch.

The Directions: Francis Ford Coppola's direction is absolutely masterful. Every shot in this film is meticulously crafted to convey a sense of dread and chaos. The use of sounds and music is also incredible, with the haunting sounds of helicopters and the eerie music of The Doors creating a truly unforgettable atmosphere.



# "I love the smell of napalm in the morning"



"You do it yourself. you don't expect the world to change."

The **Performances:** The performances in this film are truly outstanding. Martin Sheen given an incredible performance as **Captain** Willard, perfectly capturing the character's descent into madness. Marlon Brando is also phenomenal as Colonel Kurtz, bringing a sense of gravitas and danger to the role.

The Cinematography: The Cinematography in this film is simply breathtaking. The lush, green landscapes of Vietnam are set side by side with the stark, brutal realities of war to create a truly stunning visual experience

The Theme: Apocalypse Now is a film that is rich in themes and ideas. From the horrors of war to the human capacity for evil, this film explores some of the darkest aspects of the human conditions. It's a film that will leave you thinking long after the credits have rolled.

The legacy: Apocalypse Now is a film that has had a lasting impact on cinema. Its influence can be seen in countless films that have come since, and it remains a timeless classic that will endure.

Apocalypse Now is probably one of the greatest war movies ever made. This is the one with a lot of shooting, bombing and running. It is the war among us which is one form or another depending on which side we choose to be on one which kills and one which loves. This is not an anti-war film, nor it is a pro-American film.

The depiction of the Vietnam war is as accurate as it can be. and in terms of social and historical matters the setting in which the war took place is perfectly described, and the whv **Americans** reasons returned home defeated are exposed, sometimes subtly and sideways, but sometimes so strongly that you feel stuck by the chaos of the war, generated by the carelessness of the leaders.





Apocalypse Now is the ultimate war movie, a riveting adventure story, a searching and deeply committed probing of the moral problem of the Vietnam War -- and something more than all of these, transcending categories and genres in a way that only true art, and specifically true movie art, does at its best. The film seethes with violence, horror, madness, irony, humor, sweetness, anger, despair, and hope, but the seething is controlled by the hand of a master.

The essential story, which is loosely based on Joseph Conrad's "Heart of Darkness", is straightforward. Coppola's goal with Apocalypse Now is twofold: to display something of the absurdity or war and to provide evidence of what it turns human beings into. In the process, the director provides a vivid understanding of why the United States lost the war. Unlike other Vietnam films, such as Platoon and Full Metal Jacket, Apocalypse Now is neither highly politicized nor especially controversial. With a notable exception (the sampan massacre), it does not dwell on American atrocities perpetrated upon the indigenous population. In fact, the Vietnamese are at best supporting characters. They show up occasionally, but the movie isn't really about them. In fact, few changes would be necessary to re-locate the story to almost any other setting with a long river surrounded by a hostile jungle. That, after all, was the premise of Conrad's book.

Martin Sheen plays Captain Benjamin Willard, a U.S. military officer who is dying for an assignment. Even though the film stays with him for most of its running length, Willard remains much of a mystery. He is our guide, but details about his history are dropped like breadcrumbs. By the time the movie reaches its climax, we know more about Willard's elusive quarry, Colonel Walter E. Kurtz (Brando), than we do about the film's protagonist. This is intentional; Willard is a stand-in for every audience member. He is not a superhero. He is prone to make mistakes and to place too much trust in his superiors.

# **CATACLYSM**

# "THE CINEMA CELEBRATES THE BRAVERY AND SACRIFICES OF THE SOLDIERS ON THE FRONTLINE."



The film's narrative is episodic in nature as it follows Willard's iourney up the (fictional) Nung River. He is accompanied on a patrol boat by four others: Chief Phillips (Albert Hall), the boat's commander, who resists Willard's authority as much as he can; Chef (Frederic Forrest). whose lone ambition in life is to cook; Clean (a 14-year old Laurence Fishburn), an inner city kid whose mother sends him tape- more often stoned than recorded "letters"; and Lance (Sam Bottoms), a surfer who's sober. Only Willard knows their mission. All he tells Chief is to take the boat past the Do Lung bridge and into Cambodia.

The story is familiar to most. permanently Battle-weary, altered Special Ops Captain Benjamin Willard (Martin Sheen) is assigned a mission to venture into Cambodia where he is to track down and terminate the command Colonel Walter Kurtz (Marlon Brando). Kurtz, commanding a band of Montagnards who treat him like a god, is "operating without any decent restraint, totally beyond the pale of acceptable human conduct". It is implied, with almost no degree of subtlety by his superiors, that Willard is to kill Kurtz. The film covers his journey upstream, accompanied by the crew of a small patrol boat, until they arrive at Kurtz' compound. On the way, both Willard the audience and immersed in the madness of the Vietnam War, to a point where it is almost impossible to discern good from evil.

The filming of Apocalypse Now was beset by difficulty. Over-budget and taking an eon to shoot, the film took a significant toll on many of those involved (see the documentary, **Hearts** Of Darkness: Filmmaker's Apocalypse for an insight). lt was probably worth it. From the grainv opening shots of helicopters slowly passing in front of palm trees, set to intoxicating soundtrack of The Doors' The End, the film is an absorbing experience. Almost universally accepted as a masterwork, this is not so much a critique of Apocalypse Now as it is a comment of this new cut.

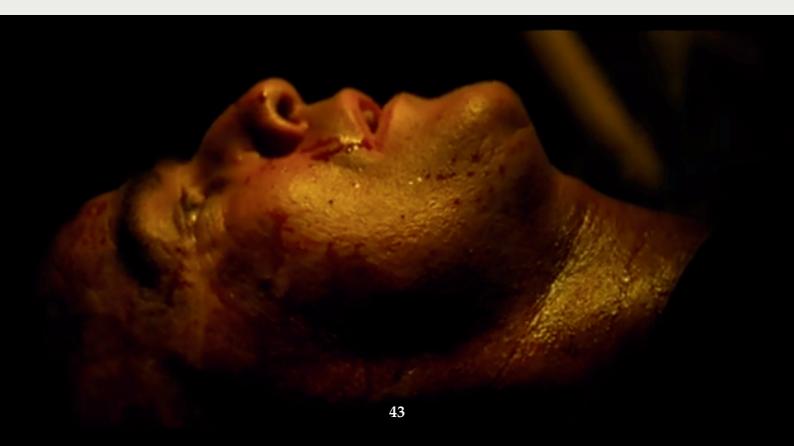
Coppola prefaces the screening with a short filmed introduction, explaining that his previous attempt at a re-cut, Redux, strove to include everything that was taken out of the 1979 version. Final Cut is a more considered approach; one he is happy with.

Apocalypse Now is a visual wonder on every level, and to see it on a new and shiny print is manna from Heaven. The sound has also been enhanced. The stereo is stunning and, as Coppola mentions in his preview, the audience can now feel the explosions as well as hear them. The score seems more prominent in this version but perhaps this is because, over time, one notices the more subtle elements of films with which they have become very familiar. Despite being firmly timestamped in the late-1970s (rather than the time in which the film is set) the score perfectly adds to the sense of disquiet and overall weirdness.

At 183 minutes, the film is closer in time to the original than to the sprawling Redux. Overall, however, it bears a closer resemblance to the later version. Most of the edits are small in nature and help remove some of the more abrupt scene changes to allow for a greater flow to the adventure. Others fix some minor continuity errors and a few add to the drama.

The strengths of Redux is that Apocalypse Now was never about the straight story, it was more about the journey Willard undertakes rather than a build up to a traditional conclusion - while the ending is big, it is no more or less important that anything that has gone before it. So for that reason it is a good thing that, simply put, there is now more of the journey to be enjoyed! '49 minutes of new material' my dvd cover screams at me; combine this with the movement of scenes and certainly it does have the feel of a different (albeit familiar) film rather than just a bit of spit and polish with some new CGI effects (yes ET, I'm looking at you). However this increased material also brings with it the problems that not all the material compliments the film in terms of total quality.

~ by Priya Suchak/ FYBA/227



In the twilight of existence, shadows loom, A world once vibrant, now consumed by doom. The sun, obscured, casts a mournful light, As darkness descends, shrouding day and night.

The heavens weep, tears of acid rain, Burning the land, inflicting endless pain. Mountains crumble, swallowed by the sea, Nature's wrath unleashed, a devastating spree.

The winds howl fiercely, a mournful cry, Whispering tales of a world gone awry. Silent ruins stand where cities once thrived, Echoes of life, forever deprived.

Gone are the songs of birds in the air, Replaced by silence, a void of despair. The rivers run dry, devoid of their flow, Life's blood extinguished, a poignant blow.

Humanity's legacy, a tragic tale, Hubris and greed, the scales did tip and fail. Wars and strife, the seeds of our demise, Now we reap the harvest of our own lies.

Yet amidst the chaos, a glimmer of hope, A spark in the darkness, a chance to cope. For in our hearts, resilience resides, To rebuild, to restore, against the tides.

Let us learn from the past, embrace the light, To forge a new path, with compassion and might.

For the apocalypse may be a wake-up call, To cherish our planet, before we all fall.

~poem



# ROME, OPEN CITY



# Director: Roberto Rossellini



"IT'S NOT HARD TO DIE WELL, IT'S HARD TO LIVE WELL."

"Rome, Open City" is a landmark Italian film directed by Roberto Rossellini, one of the most prominent directors of the Italian neorealist cinema. Released in the year 1945 this neorealist classic is set against the backdrop of World War 2. The film depicts the daily lives of Romans in Nazi-occupied Rome. It is made in a documentary style with melodramatic, captivating background music. Rossellini's vision is clear and it can be seen through his work. His message is conveyed and emotions are perfectly capsulated. It is that piece of fiction which leaves a long-lasting impact on people. It has characters that you will take home and a story that will always stay with you.

This classic shows the lives of ordinary citizens coming from different social, economic, and religious backgrounds fighting for resistance with resilience. It is an authentic portrayal of their struggles, sacrifices, and display of sheer determination to resist their occupiers. The film begins with German SS troops trying to find Luigi Ferraris, a communist and a leader of the Resistance against the Nazis and Italian Fascists in occupied Rome. He later encounters Pina, a pregnant fiancée of another resistance fighter Francesco. While she is about to marry her fiancée, she lives with her sister Laura who works in a cabaret club entertaining the Nazis and the fascists hence there is a little bad blood between these two. Don Peitro Pellagrini, the central character of the film is a parish priest who actively assists the resistance and helps other leaders throughout. It is loosely based on the tragic and heroic lives of the Romans. Their resistance, justice, and freedom in Nazi-occupied Rome.





## Characters in the film

- Luigi Ferraris He is the central character of the film who is shown as a strong and brave resistance leader. His character reflects the resilience and determination of the Italian people during wartime
- Pina She is a working-class woman and mother of a young son who becomes involved in the Italian Resistance against Nazis. Her character is marked by unwavering determination which makes her a symbol of strength and heroism during a challenging period
- Don Pietro Pellegrini He is a Roman Catholic priest who plays a strong role in the Italian Resistance. His character shows moral integrity, deep compassion, and a strong commitment to social justice



# Other Character's:-

- Francesco- Active member of the resistance.
- Marcello- Pina's son
- Laura- Pina's sister
- Marina- Giorgio's girlfriend
- Major Bergmann, a sadistic Nazi commander in rome

Together they all showcase the true human spirit and compassion. Their hardships during wartime change force them to shape and adjust according to the situation but they always prevail. They stand tall together side by each other without leaving behind. The anvone characters are strongly inspired by the real heroic resistance fighters who fought against occupation and showed the spirit of patriotism. Realism and authenticity are what are strongly reflected in this Italian classic.



There are several elements and key points which make this film unique and pleasing to watch. The director explores various themes to convey one message through this cinematic piece.

WW2 background: Set in Nazi-occupied Rome in 1944, the film shows the harsh realities faced Romans during that time. It encapsulates raw emotions honest and shows the intentions of the people. The traumatic war situation leaves a lasting impact on the civilians. Because of their grit and resilience, they succeed.

Authenticity: The Film was shot just after the events had occurred in Rome. With documentary-style

cinematography, the use of real locations for shooting and using non-professional actors makes the film realistic, authentic, and a much more immersive raw experience. It blurs the line between fiction and reality.

Neorealism: This Film initiated the theme of Neorealism in mainstream cinema, Italian a film movement aimed to depict real-life situations characters almost the same as the people during that time. A realistic portrayal of events and a simple narrative create an impactful piece of art





Emotional Impact: The film's emotional impact is a key element. It showcases a range of emotions, from hope and resilience to sorrow and despair. Each scene in the film makes one feel something. The characters' personal struggles and sacrifices touch deep emotional levels.

Music and Sound Design: The sound and music add extra layers to the film. It enhances the emotional depth of the narrative. The haunting background score complements the visual contributing elements, favorable to the atmosphere of the film

Character Archetypes: The film features a range of character archetypes that emblematic of the broader Italian society during the war. These archetypes include the priest, the mother, the resistance fighter, and the collaborative informant. Each character represents a different facet of wartime experience



Narrative structure: Rome, Open City follows a non-linear narrative structure, interweaving multiple storylines and characters. This approach helps convey the chaos and unpredictability of life during wartime keeping one hooked till the end of the film.

Political Commentary: The explores various film conflicts. societal Ιt critiques the actions of the Nazi occupiers and their collaborators while praising the commitment and resilience of the Italian people. It also shows Italian fascists and the civilians struggling due to them. The political dimensions underscore the film's themes of justice and freedom.

Moral Dilemmas and Sacrifices: The Film delves deep into the moral dilemmas faced by the resistance fighters. The tough decisions, choices, and sacrifices made by them mirror those of people during wartime enduring atrocities.

Social Commentary: Set in the World War background, it serves as a broader social commentary on the effects of war and occupation on ordinary people. It highlights the disruption of daily life, the erosion of civic liberties, and the pervasive atmosphere of fear. These themes remain relevant in a world still grappling with the consequences of conflict and oppression. Power dynamics and International relations with other countries may lead to the collapse of our own country.

Rome, Open City is a gritty masterpiece of Italian Neorealism, it is raw, real, and immersive. It shows the revolutionary things done by people with great compassion and deep moral integrity. The war-time drama provides an insight into the lives of people living under the Nazi occupation during that time.





Roberto Rossellini conveys his message in the most straightforward way through this classic. The Rome shown in the film is not the same as today where one would just see the Colosseum and eat panini. It's Rome that has seen tough battles, brave resistance fighters and liberation from occupiers. The film explores the sacrifices made by the resistance fighters along with their moral dilemmas. They go through a transformation and make difficult choices for freedom. Exploring the themes world war the film has a strong social as well as political commentary. One can draw parallels between the Italian resistance fighters and the Nazis. Differences between their actions and intensions. The Germans were supposedly the "master-race" but what made them superior? Harassing women and children, pulling out people from their homes ruling over people is what made them feel superior.

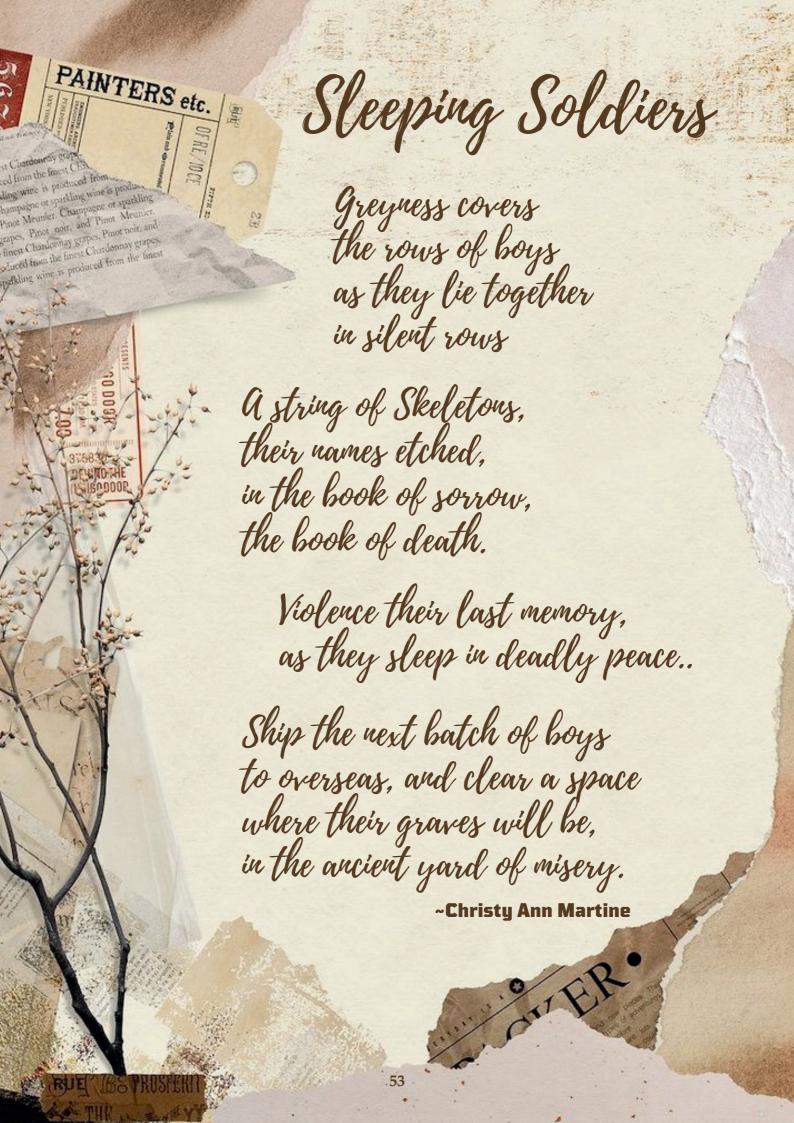
The film at its core is a tribute to the indomitable spirit of the Italian people during a dark chapter in their history. Characters like Don Pietro, Pina, and others symbolize the unwavering commitment to resisting oppression, even in the face of immense danger. The film explores the sacrifices individuals are willing to make for the greater good, emphasizing the importance of moral courage and their fight for freedom.

The film's documentary-like cinematography by Aldo Tonti captures the grim atmosphere of the time. It employs a documentary-like approach, using handheld cameras and natural lighting to create a sense of immediacy and immersion. Along with music and sound it provides a wholesome experience one could be looking for. Such elements polish the film and make it very enjoyable.

Rome, Open City has been an important film in the history of not just mainstream Italian cinema but also global cinema. It has reached people worldwide across different generations for decades for leaving a lasting impact and legacy of neorealism in cinema. The film's legacy is something that cannot be overstated. It marked a turning point in filmmaking, influencing subsequent generations of filmmakers and shaping the course of Italian and International cinema. It contributed to the emergence of neorealism as a significant cinematic movement. Its focus on authentic storytelling and real locations continues to influence contemporary filmmakers. This is a piece of cinema that will be discussed not just for its storytelling or filmmaking but for showing the real history because we learn from history and what better than a visual treat like this which will not only entertain you but also keep you informed?

Rome, Open City is a multifaceted work with layers of historical, social and artistic significance. Its impact on the world of cinema and its ability to evoke profound emotions and thoughts in its audience continue to make it a film of enduring importance.

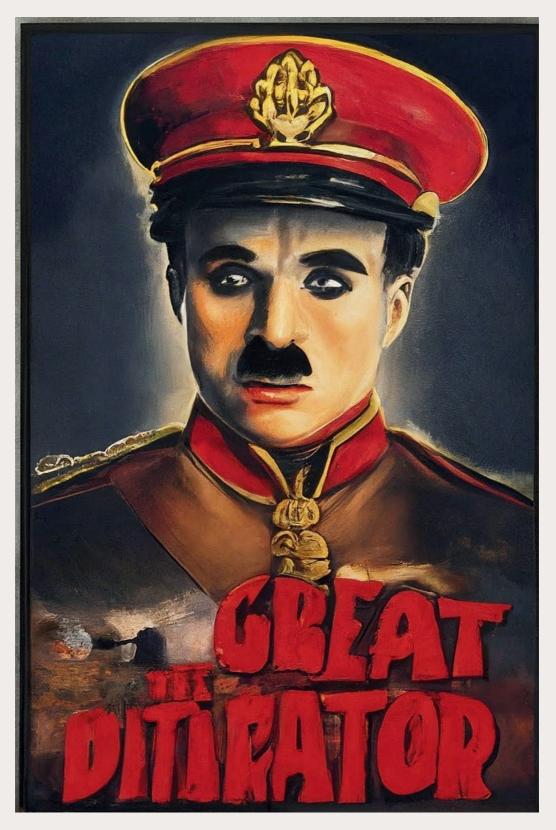
~by VIDHI BAJARE/ FYBA/10



# The Great Dictator

( 1940 / USA / English / 120 minutes )

## Director: Charlie Chaplin



"You'll never find rainbows if you're looking down."

In 1938, the world's most famous movie star began to prepare a film about the monster of the 20th century. Charlie Chaplin looked a little like Adolf Hitler, in part because Hitler had chosen the same toothbrush moustache as the Little Tramp. Exploiting that resemblance, Chaplin devised a satire in which the dictator and a Jewish barber from the ghetto would be mistaken for each other. The result, released in 1940, was "The Great Dictator," Chaplin's first talking picture and the highest-grossing of his career, although it would cause him great difficulties and indirectly lead to his long exile from the United States.



If Chaplin had not been "premature," however, it is unlikely he would have made the film at all. Once the horrors of the Holocaust began to be known, Hitler was no longer funny, not at all. The Marx Brothers, ahead of the curve, made "Duck Soup" in 1933, with Groucho playing the dictator Rufus T. Firefly in a comedy that had ominous undertones about what was already under way in Europe. And as late as 1942, the German exile Ernst Lubitsch made "To Be or Not to Be," with Jack Benny as an actor who becomes embroiled in the Nazi occupation of Poland.



In 1938, Hitler was not yet recognized in all quarters as the embodiment of evil. Powerful isolationist forces in America preached a policy of nonintervention in the troubles of Europe, and rumors of Hitler's policy to exterminate the Jews were welcomed by anti-Semitic groups. Some of Hitler's earliest opponents, including anti-Franco American volunteers in the Spanish Civil War, were later seen as "premature antifascists"; by fighting against fascism when Hitler was still considered an ally, they raised suspicion that they might be communists. "The Great Dictator" ended with a long speech denouncing dictatorships, and extolling democracy and individual freedoms. This sounded to the left like bedrock American values, but to some on the right, it sounded pinko.





Chaplin's film, aimed obviously and scornfully at Hitler himself, could only have been and elsewhere, it played with an impact that, today, may be hard to imagine. There had never been any fictional character as universally beloved as the Little Tramp, and although Chaplin was technically funny, he says in his autobiography, if he had not yet known the full extent of the Nazi evil. As it was, the film's mockery of Hitler got it banned in Spain, Italy, and neutral Ireland. But in America, not playing the Tramp in "The Great Dictator," he looked just like him, this time not in a comic fable but a political satire.

The plot is one of those concoctions that makes the action barely possible. The hero, a barber-soldier in World War I, saves the life of a German pilot named Schultz and flies him to safety, all the time not even knowing he was the enemy. Their crash-landing gives the barber amnesia, and for 20 years he doesn't know who he is. Then he recovers and returns to his barber shop in the country of Tomania (say it aloud), only to discover that the dictator Hynkel has come to power, not under the swastika, but under the Double Cross. His storm troopers are moving through the ghetto, smashing windows and rounding up Jews (the term "concentration camp" is used early, matter-of-factly). But the barber's shop is spared by the intervention of Schultz, now an assistant minister, who recognizes him.

The barber (never named, just like the Tramp) is in love with the maid Hannah (Paulette Goddard, who was Chaplin's estranged wife at the time). And he is befriended by his former neighbors. But he and the disloyal Schultz are eventually put in a concentration camp, and then Hynkel has a boating mishap, is mistaken for the barber, and locked up into the camp just as the barber and Schultz escape -- with Hynkel's uniform. Now the barber is assumed by everyone to be the dictator.





In the classic Chaplin tradition, the movie has a richness of gags and comic pantomime, including Hynkel's famous ballet with an inflated balloon that makes the globe his plaything. There is a sequence where five men bite into puddings after being told the one who finds a coin must give his life to assassinate Hynkel. None of them want to find the coin and there is cheating, but eventually -- see for yourself. And there is a long, funny episode when the dictator of neighboring Bacteria, Benzini Napaloni (Jack Oakie), pays a state visit. Napaloni, obviously modeled on Mussolini, eludes an attempt to make him sit in a low chair so the short Hynkel can loom over him. And when the two of them sit in adjacent barber chairs, they take turns pumping their chairs higher than the other. There is also a lot of confusion about saluting, and Chaplin intercuts shots of the two dictators with newsreels of enormous, cheering crowds.

In 1940, this would have played as very highly charged, because Chaplin was launching his comic persona against Hitler in an attempt, largely successful, to ridicule him as a clown. Audiences reacted strongly to the film's humor; it won five Oscar nominations, for picture, actor, supporting actor (Oakie), screenplay and music (Meredith Willson). But audiences at the time, and ever since, have felt that the film comes to a dead end when the barber, impersonating Hynkel, delivers monologue of more than three minutes which represents Chaplin's own views.

Incredibly, no one tries to stop the fake "Hynkel." Chaplin talks straight into the camera, in his own voice, with no comic touches and only three cutaways, as the barber is presumably heard on radio all over the world. What he says is true enough, but it deflates the comedy and ends the picture as a lecture, followed by a shot of Goddard outlined against the sky, joyously facing the Hynkel-free future, as the music swells. It didn't work then, and it doesn't work now. It is fatal when Chaplin drops his comic persona, abruptly changes the tone of the film, and leaves us wondering how long he is going to talk (a question that should never arise during a comedy). The movie plays like a comedy followed by an editorial.

Chaplin (1889-1977) nevertheless was determined to keep the speech; it might have been his reason for making the film. He put the Little Tramp and \$1.5 million of his own money on the line to ridicule Hitler (and was instrumental in directing more millions to Jewish refugee centers). He made his statement, it found a large audience, and in the stretches leading up to the final speech, he shows his innate comic genius. It is a funny film, which we expect from Chaplin, and a brave one. He never played a little man with a mustache again.

And now a memory. In 1972, the Venice Film Festival staged a retrospective of Chaplin's complete work, with prints from his own collection. On the closing night, his masterpiece, "City Lights" (1932), was shown outdoors in Piazza San Marco. The lights were off, the orchestras were silenced for the first time in more than a century, and the film played on a giant screen to standing room only.



When it was over, and the blind flower girl could see again, and she realized the Little Tramp was her savior, there was much snuffling and blowing of noses. Then a single spotlight sprung from the darkness and illuminated a balcony overlooking the square. A little man stepped out and waved. And we cheered and cheered

According to Jürgen Trimborn's biography of Nazi propaganda filmmaker Leni Riefenstahl, both Chaplin and French filmmaker René Clair viewed Riefenstahl's Triumph of the Will together at a showing at the New York Museum of Modern Art. Filmmaker Luis Buñuel reports that Clair was horrified by the power of the film, crying out that this should never be shown or the West was lost. Chaplin, on the other hand, laughed uproariously at the film. He used it to inspire many elements of The Great Dictator, and, by repeatedly viewing this film, Chaplin could closely mimic Hitler's mannerisms.



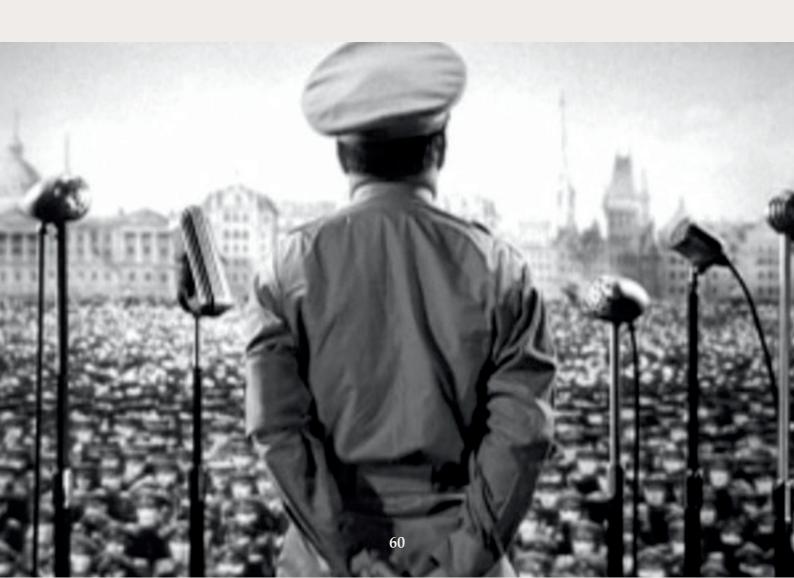
Trimborn suggests that Chaplin decided to proceed with making The Great Dictator after viewing Riefenstahl's film. Hynkel's rally speech near the beginning of the film, delivered in German-sounding gibberish, is a caricature of Hitler's oratory style, which Chaplin also studied carefully in newsreels.

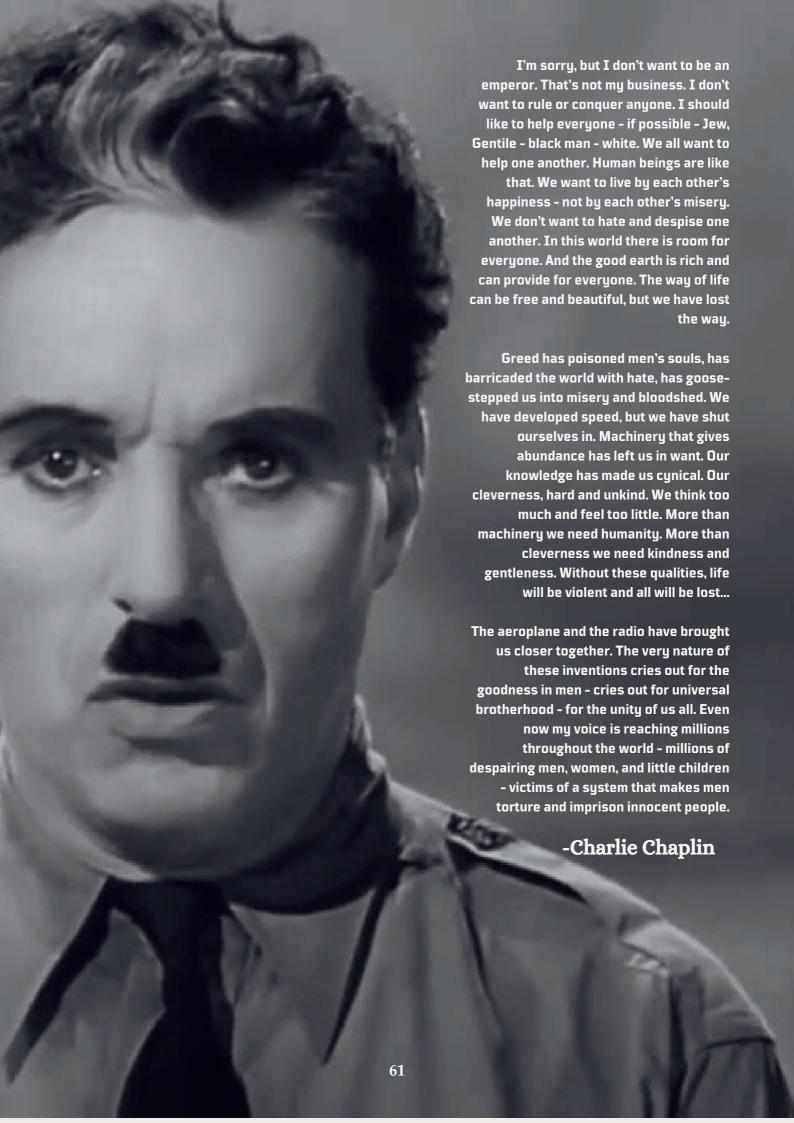
The film was directed by Chaplin (with his half-brother Wheeler Dryden as assistant director), and written and produced by Chaplin. The film was shot largely at the Charlie Chaplin Studios and other locations around Los Angeles. The elaborate World War I scenes were filmed in Laurel Canyon. Chaplin and Meredith Willson composed the music. Filming began in September 1939 (coincidentally soon after Germany invaded Poland, triggering World War II) and finished six months later.

Chaplin wanted to address the escalating violence and repression of Jews by the Nazis throughout the late 1930s, the magnitude of which was conveyed to him personally by his European Jewish friends and fellow artists. Nazi Germany's repressive nature and militarist tendencies were well known at the time. Ernst Lubitsch's (1942) "To Be or Not To Be", dealt with similar themes, and also used a mistaken-identity Hitler figure. But Chaplin later said that he would not have made the film if had he known of the true extent of the Nazis' crimes. After the horror of the Holocaust became known, filmmakers struggled for nearly 20 years to find the right angle and tone to satirize the era.

In the period when Hitler and his Nazi Party rose to prominence, Chaplin was becoming internationally popular. He was mobbed by fans on a 1931 trip to Berlin, which annoyed the Nazis. Resenting his style of comedy, they published a book titled "The Jews Are Looking at You" (1934), describing the comedian as "a disgusting Jewish acrobat" (although Chaplin was not Jewish). Ivor Montagu, a close friend of Chaplin's, relates that he sent the comedian a copy of the book and always believed that Chaplin decided to retaliate with making Dictator.

~by Divya Bhanushali/ FYBA/47

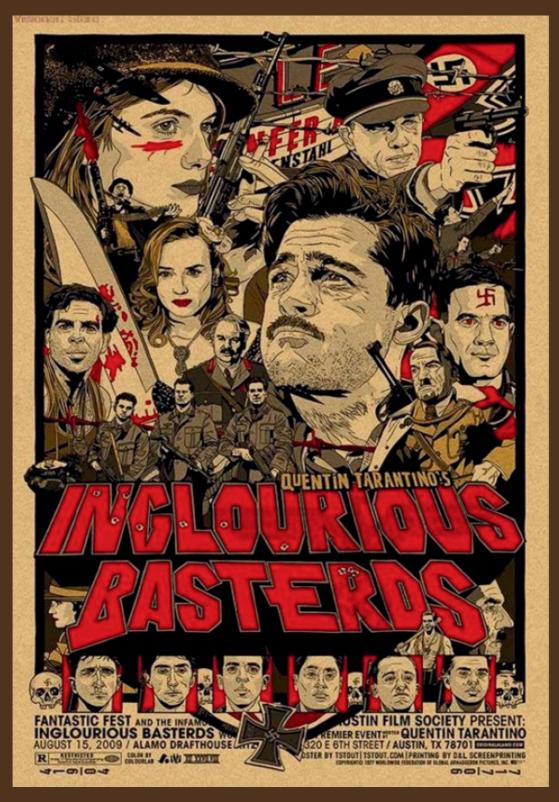




### INGLORIOUS BASTERDS

(2009 / Germany-France / german-france / 153 mins)

### Director; Quentin Tarantino



"If the shoe fits, you must wear it."





Inglourious Basterds, directed by Quentin Tarantino, is a captivating and audacious film that defies conventional World War II narratives. Released in 2009, it is an American movie largely filmed in Germany and France. It is 153 minutes long, this thrilling masterpiece takes us on a rollercoaster ride through an alternate history of the war, where a selected group of Jewish-American soldiers seek to bring doom upon the Nazis. Set in Nazi-occupied France, the film is filled with tension, dark humor, and Tarantino's signature stylized violence. Inglourious Basterds is not just a war film; it explores themes of revenge, identity, and the power of cinema. With a stellar cast led by Brad Pitt and Christoph Waltz, this movie stands as one of Tarantino's most ambitious and critically acclaimed works. In this article, we will delve into the brilliance of Inglourious Basterds, dissecting its unique storytelling techniques, memorable characters, and its impact on both the war Tarantino's illustrious genre and filmography.

This movie has the perfect combination of Quentin Tarantino's writing with genius acting of Christoph Waltz and Brad Pitt can make any conversation seem like the most interesting thing in the world, its evident from the opening scene. The movie has the perfect balance of Action, Comedy, and Drama, it is explosive and exciting while also deep and well thoughtout. The movie has used different languages skillfully. The movie is divided in six parts, like Chapter 1 and so on. It starts in 1941 in Nazioccupied France during World War II, a plan to assassinate Nazi leaders by a group of Jewish U.S. soldiers and young Jewish woman refugee Shosanna Dreyfus coincides with a theatre owner's vengeful plans for the same.

Inglourious Basterds is a gripping and intense World War II film directed by Quentin Tarantino. Set in occupied France, the movie follows a group of Jewish-American soldiers known as the "Inglourious Basterds" who embark on a mission to kill high-ranking Nazi officials. Led by the relentless Lieutenant Aldo Raine, played by Brad Pitt, the Basterds employ guerrilla tactics and terrorize the enemy with their ruthless acts of retribution. Meanwhile, a French-Jewish cinema owner named Shosanna Dreyfus is planning her own revenge against the Nazis. As she hatches a plot to burn down the theatre during a major event attended by Nazi officers, she becomes entangled with a German war hero-turned-Nazi propagandist, Colonel Hans Landa, skillfully portrayed by Christoph Waltz. The fate of these characters intertwines in a thrilling and suspenseful climax, showcasing Tarantino's signature style of storytelling. Balancing intense action sequences with thought-provoking dialogue, Inglourious Basterds captivates audiences with its unique blend of historical drama, revenge, and Tarantino's trademark wit.



One of the most distinctive and unique elements of the movie Inglourious Basterds is its unconventional take on history. Director Quentin Tarantino presents a revisionist World War II narrative where a group of Jewish-American soldiers, led by Lieutenant Aldo Raine (Brad Pitt), embarks on a mission to hunt down and kill Nazis in Nazi-occupied France. This alternate historical approach sets the film apart, as it both challenges the traditional understanding of events and offers a cathartic revenge fantasy for the atrocities committed during the war. Additionally, Tarantino's signature dialogue and storytelling style brings a fresh and daring perspective to the narrative, with long, tension-filled conversations that become key turning points in the film. Furthermore, the movie explores themes of identity, cultural clash, and the power of cinema, as embodied by the character Shosanna Dreyfus (Mélanie Laurent), a Jewish woman seeking vengeance against the Nazis who killed her family. This blending of genres, audacious storytelling, and thought-provoking themes make Inglourious Basterds a truly distinctive and standout film in both Tarantino's oeuvre and the war movie genre.





One performance that stands out in particular is Christoph Waltz's portrayal of Colonel Hans Landa. Waltz's performance is both chilling and charismatic, earning him numerous accolades, including the Best Actor award at the Cannes Film Festival and the Academy Award for Best Supporting Actor. His ability to make Landa simultaneously charming and terrifying is a testament to his skills as an actor, creating an iconic character that will forever be remembered in cinematic history.

Another standout performance comes from Brad Pitt as Lieutenant Aldo Raine, the leader of the titular "Inglourious Basterds." Pitt brings his trademark charisma and wit to the role, delivering a memorable performance that is equal parts humorous and intense. He perfectly captures Raine's audaciousness and determination, making him a magnetic presence on screen.

Mealina Laurent's portrayal Shosanna Dreyfus, a Jewish cinema owner seeking revenge against the Nazis, is also noteworthy. Laurent incredible brings depth and vulnerability the to character, effectively conveying Shosanna's complex emotions while showcasing her strength and resilience.

And Diane Kruger delivers a commendable performance as Bridget von Hammersmark, a German film actress turned Allied spy. Kruger brings elegance and intelligence to the role, capturing the allure and bravery of her character. Her chemistry with the other actors is palpable, tightening the tension and excitement throughout the film.

It is not only the lead actors who shine but also the supporting cast, which includes memorable performances from Eli Roth, Michael Fassbender, and Daniel Bruhl, among others. Each actor brings their unique talents to the table, adding layers of complexity to their respective characters and elevating the overall quality of the film.

In conclusion, the performances in the movie is a testament to the actors' talents and the compelling vision of the director. Through their remarkable performances, the cast brings an authenticity and depth to the film, immersing the audience in a captivating and thrilling cinematic experience.

"Inglourious Basterds" is a masterpiece that solidifies Quentin Tarantino's status as a visionary filmmaker. My favourite scene is "The Bar" because that's point from which things start following apart. The movie skillfully blends history, comedy, drama, and intense action for an unforgettable viewing experience. The tension builds from the opening scene with brilliantly written dialogues. Christoph Waltz steals the show with his captivating portrayal of Colonel Hans Landa. Brad Pitt delivers a memorable performance as Lieutenant Aldo Raine. The supporting cast adds depth and complexity. The film reimagines World War II in an alternate universe and has stunning cinematography. The violence highlights the brutality of war. Overall, it is a must-watch cinematic triumph.

~by Kushal Gada/ FYBCOM/220



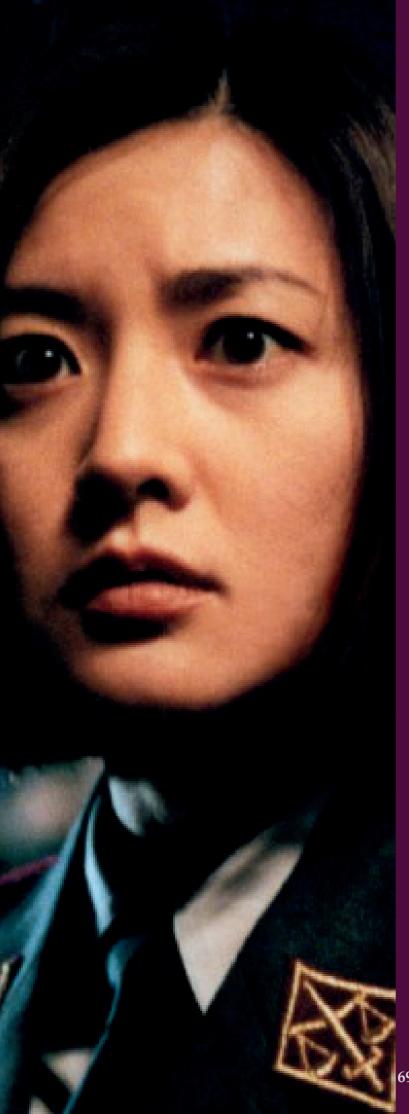
## JOINT SECURITY AREA

(2000/South Korea/Korean/110 mins)

### **Director: Park Chan-wook**



"What's important in battle isn't speed. It's carrying yourself with composure and bravery."



mystery-thriller The Korean movie, "Joint security area" is a marvelous film released in the year 2000. The movie stars Song Kangho, Lee Byung Hun and lee Youngae the prominent characters. This movie is directed by Park Chan-wook based on the novel DMZ by Park sang Yeon.

The director of this film Park Chan- wook is not only a director but also a screenwriter, producer and a former film critic. He is considered one of the most prominent filmmakers of South Korean cinema as well as 21stcentury world cinema. His films have gained notoriety for their and cinematography framing, black humor and often brutal subject matter. Some of his work include "Mr.Vengeance" (2002), "Oldboy"(2003), and which received critical widespread acclaim worldwide, with the latter also winning the Grand Prix prize at Cannes Film Festival. "Lady Vengeance" (2005), another film in the unofficial The Vengeance Trilogy, also received critical acclaim. In 2000, Park directed Joint Security Area, which was a great success both commercially and critically, even surpassing Kang Je-gyu's "Shiri" as the then most-watched film ever made in South Korea. This success made it possible for Park to make his next film more independently.



million viewers in Seoul alone in its first week. Within 15 days of its release the film reached one million admissions and by early 2001, Joint Security Area had become the highestgrossing film in Korean film history. It was later passed by the films "Friend", and "Taegukgi: "Silmido" The Brotherhood of War". Overall, JSA had 2,499,400 admissions in Seoul over its 20 weeks in the cinemas and an estimated 5.8 million admissions nationwide. The film was also very successful in Japan where it grossed ¥1,160,000,000 becoming one of the top grossing foreign productions of 2001.

The movie revolves around the story of two North Korean soldiers being killed by a south Korean soldier at the border area between north and south korea. Sgt. Lee Soo-hyeok (Lee Byung-hun) is the shooter, but lead investigator Maj. Sophie E. Jean (Lee Young-ae), a Swiss-Korean woman, receives differing accounts from the two sides. Lee claims he fired in self-defense after getting wounded, while a North Korean survivor says it was a premeditated attack leaving Jean with her work cut out for her.

The movie begins with a very mysterious scene which shows a dark night, which itself increases the curiosity of the viewers at the very beginning then the murderer i.e., a south Korean soldier is shown running to his base after causing the murder. There are these stylistic touches that are present. I love the close-up of an owl as it hears what transpired in the fateful night in question. The transitions and cuts are equally inventive, with the turning of a page leading into the next scene or the sudden cut to a theme park ride during the investigation. Not all of Park Chan-wook's stylistic flourishes appear as smoothly as they do now in his career, but you get the sense that Park is finding his voice and style as a visual filmmaker and storyteller here, which makes the visual element quite interesting when read as a sign of what is to come for Park Chan-wook down the line. The story then goes ahead to the beginning of investigation in which lee soo- hyeok does not co-operate with the investigation because of the trauma and the depression that he was facing due to the incident. In flashback, South Korean Sgt. Lee Soo-hyeok (Lee Byung-hun) mistakenly steps into Northern territory on a nightly patrol and nearly triggers the tripwire on a landmine. Unable to move until the mine is disarmed, Sgt. Lee waits until the North Korean Sgt. Oh Kyeong-pil (Song Kang-ho) and Pvt. Jung Woo-jin (Shin Ha-kyun) stumble upon him. Desperate, Sgt. Lee convinces Sgt. Oh to disarm the mine. Once he's safely back over the border, Sgt. Lee begins writing letters to Sgt. Oh and Pvt. Jung, affixing them to rocks, and throwing them across to their guard station, which the Northerners reciprocate. The section wherein the two soldiers start building friendship is shown very beautifully. Their relationship eventually escalates to the point that Sgt. Lee and his colleague Pvt. Nam Sung-sik (Kim Tae-woo) start crossing the border and visiting Sgt. Oh and Pvt. Jung's station in the dead of night. There, they discuss life in their countries, share their culture and food, and learn to live happily among each other—all in secret. It is a truly delightful section of the film, which reveals it to be quite a humanist picture about testing the limits of imaginary borders that divide people who have a lot in common. These scenes, wherein you see them bonding, are what sits with you after the film comes to an end. It is a film about the futility of hostility and the warmth of shared humanity. Although the person we think is are our 'enemy' can sometime become our really close friend, it is our perception or thoughts that make them our enemy. Park Chan-wook used flashbacks splendidly to slowly reveal exactly what happened, keeping the tension through out the film. He presents the general atmosphere and the depiction of the conditions in one of the most unstable areas in the world with realism, but without failing to entertain in equal proportion, particularly through some comedic moments, as the scene where the two protagonists spit at each other across the line that separates the two countries. The story is not only limited to the investigation but also it shows some points which reveals that the Swedish investigating officer Sophie Jean, is the daughter of an expatriated Korean which further complicates the investigation for her. The stories that people tell about their encounters along the frontier are inevitable partisan, given the extreme polarisation that the border represents, and the strict penalties against fraternisation of any kind. It also shows how both the south Korean soldiers commit suicide due to their guilt as they cheated on their friends.



Song Kang-ho as Oh Kyung-pil and Lee Byung-hun as Lee Soo-hyeok are both magnificent, to the point where the spectator cannot pick a side among them. The two of them, along with the direction and the Kim Seong-bok's cinematography, who shoots an already very dangerous place in a fashion that intensifies the thriller aspects of the narrative, are the narrative's biggest assets.

"JSA" is a very entertaining film that will satisfy both fans of crime films and thrillers. It also tells that the nationality does not decide whether the person is good or bad. it's also one of the best war films to ever come out of Korea. Supported by great acting performances, very good cinematography, a more than decent soundtrack and a superb ending, the movie deserves to be watched and appreciated.

~by Anakha Nair/ FYBA/147



The war will end. The leaders will shake their hands. The old woman will keep waiting for her martyred son. That girl will wait for her beloved husband. And those children will wait for their heroic father. I don't know who sold our homeland. But I saw who paid the price.

MAHMOUD DARWISH

## SCHINDLER'S LIST

(1993 / US / German-polish / 195 mins)

## **Director: Steven Spielberg**



"FORGETTING EXTERMINATION IS PART OF EXTERMINATION."

The burning of two candles during a Shabbat and the extinguishing of its flames into wisps of

smoke is the opening scene of Schindler's List directed by Steven Spielberg. The opening scene holds symbolic value as the movie progresses and the audience is plunged into the lives of the Polish Jews who are forced out of their homes to live in ghettos and fight for their survival.

Schindler's List is based on the novel "Schindler's Ark" by Thomas Keneally, which won the

Booker Prize of 1982. The book is based on the real-life story of a man named Oskar Schindler,

a German industrialist and a member of the Nazi party credited with saving the life of

approximately 1,200 Jewish workers.

The movie released in 1993 was a commercial success and received many accolades and awards including three BAFTAS, Golden Globe and Academy Awards.

After getting the audience acquainted with the difficulties faced by Polish Jews, film introduces us to Oskar Schindler, played by Liam Neeson, getting dressed for a party. With a nonchalant cigarette and a bribe in his hand, he is a man who plans to profit from the war and become a millionaire. To do so, he bribes the Nazi officers to help him set up a factory of enamelware in Poland. The man introduced to us is one who is only concerned with money, but as the movie moves forward, Oskar gets transformed from a man who lusts after money to a man who worries about the lives of his Jewish workers.



Oskar's motives behind employing Jewish workers are purely selfish in the beginning, as he would have to pay them less than Polish workers. Thus, he and his Jewish accountant Itzhak Stern played by Ben Kingsley start employing Jews and Oskar's factory gets converted into a sort of haven where no Jew is murdered.





The film's narrative unfolds in the city of Krakow, Poland where Schindler arrives in 1939 hoping to capitalize on the economic opportunities presented by the war. Initially driven solely by profit and blind to the miseries faced by Jews, Schindler is disgusted and saddened when a little girl(the girl in the red coat) is murdered by the Nazis and he finds her body being carried in a wagon. It is this incident that serves as a turning point in Schindler's life. The girl's coat is the only object depicted in colour in this black-and-white movie. The colour of the coat is red; the colour of blood.

Taking over a kitchenware factory in Krakow and benefiting from Jewish slave labour, Oskar at first is no hero. During a deft, seamless section of the film that depicts the setting up of this business operation, Oskar is seen happily occupying an apartment from which a wealthy Jewish couple has just been evicted. Meanwhile, the film's Jews are relegated to the Krakow ghetto. After Ghetto is evacuated and shut down, they are sent to Plaszow, which is overseen by a coolly brutal SS commandant named Amon Goeth.





A deserted street littered with the suitcases of those who have just been rounded up and taken away. The look on the face of a captive Jewish jeweller as he is tossed a handful of human teeth to mine for fillings. A snowy sky that proves to be raining ashes. The panic of a prisoner unable to find his identity papers while he is screamed at by an armed soldier, a man with an obviously dangerous temper. These visceral scenes, and countless others like them, invite empathy.

The movie's narrative holds profound sensitivity and meticulous attention to detail and historical accuracy. Speilberg, known for his storytelling prowess, delivers a hauntingly powerful depiction of the horrors faced by Jews under the Nazi regime. black-and-white The stark cinematography lending an almost documentary-like authenticity, expertly crafted by Janusz Kaminski, intensifies the film's atmosphere, immersing the viewers in the bleakness of wartime Poland. Liam Neeson's portrayal of Oskar Schindler is nothing short of extraordinary. He captures Schindler's complex character arc, from a shrewd businessman driven by profit to a compassionate saviour risking everything to protect innocent Neeson's performance lives. powerful and nuanced, eliciting admiration empathy and Schindler's courage. Ralph Fiennes delivers a chilling performance as Amon Goeth, the sadistic Nazi officer who has a hobby of playing sniper and casually targets the prisoners from his balcony with a high-power rifle. Ralph of human portrays the depths depravity with terrifying authenticity. Ben Kingsley, as Schidler's loyal accountant Itzhak Stern, brings a quiet strength to his role.

John Williams' haunting musical score adds another layer of emotional resonance to the film. The music complements the visuals, intensifying the impact of key scenes and heightening the overall sense of tragedy and hope. The movie forces the audience to confront the depths of human cruelty through men like Goeth, while simultaneously showcasing acts of extraordinary compassion and bravery through Schindler. The film's enduring message is one of hope and the power of individual actions to make a difference in the face of overwhelming darkness. The film's conclusion of visitors and the people saved by Schindler placing stones on his memorial serves as a reminder of how kindness, whether big or small, is always remembered. The film serves as an exceptional piece of remembrance as it remembers Schindler as a saviour and also forces the viewers to remember one of the most brutal chapters in human history. In conclusion, Schindler's List is an unparalleled cinematic achievement that continues to be a potent reminder of the Holocaust. Its compelling storytelling, exceptional performances, excellent cinematic techniques and meticulous craftsmanship make it a timeless classic, deserving of its critical acclaim and numerous accolades.

~by Fatema Magar/ TYBA/40



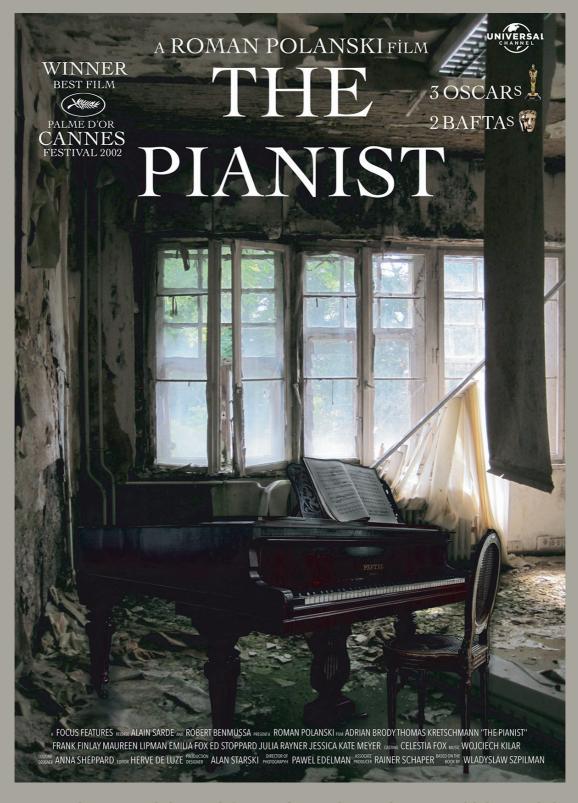
"Today is history. Today will be remembered. years from now the young will ask with wonder about this day. Today is history and you are part of it." — Amon Joeth



## THE PIANIST

(2002/Poland/multi-lingual/150 mins)

### Director: Roman Polanski



"MUSIC WAS HIS PASSION.SURVIVAL WAS HIS MASTERPIECE."



The Pianist premiered at the 2002 Cannes Film Festival on 24 May 2002, where it won the Palme d'Or, and went into wide release that September; the film received widespread critical acclaim, with critics lauding Polanski's direction, Brody's performance and Harwood's screenplay. At the 75th Academy Awards, the film won for Best Director (Polanski), Best Adapted Screenplay (Harwood), and Best Actor (Brody), and was nominated for four others, including Best Picture (it would lose to Chicago). It also won the BAFTA Award for Best Film and BAFTA Award for Best Direction in 2003, and seven French Césars, including Best Picture, Best Director, and Best Actor for Brody. It was included in BBC's 100 Greatest Films of the 21st Century in 2016.

In September 1939, Władysław Szpilman, a Polish-Jewish pianist, is playing live on the radio in Warsaw when the station is bombed during Nazi Germany's invasion of Poland. Hoping for a quick victory, Szpilman rejoices with his family at home when he learns that Britain and France have declared war on Germany, but the promised aid does not come.

Fighting lasts for just over a month, with both the German and Soviet armies invading Poland at the same time on different fronts. Warsaw becomes part of the Nazi-controlled General Government. Jews are soon prevented from working or Owning businesses, and are also made to wear blue Star of David armbands.

By November 1940, Szpilman and his family are forced from their home into the isolated and overcrowded Warsaw Ghetto, where conditions only get worse. People starve, the SS guards are brutal, starving children are abandoned and dead bodies are everywhere. On one occasion, the Szpilmans witness the SS kill an entire family in an apartment across the street during a round-up, including throwing a wheelchair-bound old man from a window. On another occasion, Szpilman witnesses an SS guard torturing a young boy to death behind a wall while walking around the ghetto.



On 16 August 1942, Szpilman and his family are to be transported to Treblinka extermination camp as part of Operation Reinhard. However, a friend in the Jewish Ghetto Police recognizes Władysław at the Umschlagplatz and separates him from his family. He becomes a slave labourer, and learns of a coming Jewish revolt. He helps the resistance by smuggling weapons into the ghetto, on one occasion narrowly avoiding a suspicious guard. Szpilman eventually manages to escape, and goes into hiding with help from a non-Jewish friend, Andrzej Bogucki, and his wife Janina.

In April 1943, Szpilman watches from his window as the Warsaw Ghetto Uprising, which he aided, unfolds, and then ultimately fails. After a neighbor discovers Szpilman in the flat, he flees to another hiding place. The new room has a piano in it, but he is compelled to keep quiet, while beginning to starve and eventually suffers from jaundice.

In August 1944, during the Warsaw Uprising, the Home Army attacks a German building across the street from the apartment. Szpilman's hideout is hit by a tank shell, forcing him to flee. Over the course of the following months, Warsaw is destroyed. Szpilman is left alone to search desperately for shelter and supplies among the ruins.

Szpilman eventually makes his way to a house where he finds a can of pickled cucumbers. While trying to open it, he is noticed by Wehrmacht officer Wilm Hosenfeld, who learns that he is a pianist. He asks Szpilman to play on a grand piano in the house. The decrepit Szpilman manages to play Chopin's "Ballade No. 1". Hosenfeld lets him hide in the attic of the empty house, which is briefly used as a center of operations, and regularly supplies food for him. In January 1945, the Germans are retreating from the Red Army offensive. Hosenfeld meets Szpilman for the last time, promising he will listen to him on Polish Radio after the war. Before leaving, Hosenfeld gives Szpilman a large parcel of food, as well as his greatcoat to keep warm.

In Spring 1945, former Nazi concentration camp inmates pass by a Soviet prisoner-of-war camp holding captured Wehrmacht soldiers and verbally abuse them, one lamenting over his former career as a violinist. Hosenfeld, being one of the prisoners, walks up to the violinist and asks if he knows Szpilman which he confirms and he requests Szpilman to return the favor. Later, the violinist brings Szpilman back to the site but it is abandoned.





After the war, Szpilman is back on the Polish Radio, where he performs Chopin's 'Grand Polonaise brillante" to a large prestigious audience. An epilogue states that Szpilman died in 2000 at the age of 88, whereas Hosenfeld died in 1952, still in Soviet captivity. But the story of Szpilman is the story of escape. He avoids the death camp, so the film does not enter that epicentre of hell; but he is not in the resistance either, so the film does not go inside the great Warsaw Uprising. He spends a lot of his time holed up in safe flats, and, peeking out of the window, has a ringside seat at much military action, but remains strangely marginalised. Szpilman does not even get to play the piano much, and there is not a great deal of insight into his existence as a pianist or an artist.

However, a resolution to these tensions is offered by the climactic confrontation between Szpilman and a Wehrmacht officer. Entranced by Szpilman's performance of Chopin's "Ballade No.1" in G minor on a miraculously undamaged piano in the bombed-out house in which he'd been hiding, Captain Wilm Hosenfeld (Thomas Kretschmann) helps him to survive. This is evidently based on fact, and - who knows? - the scene might make the Chopin Ballade as famous as the Warsaw Concerto from Dangerous Moonlight, another movie about a wartime Polish pianist.



But the neat arrival of a "good German" and the suggestion of a redemptive, humanist equivalence between him and the Jew is tough to take, especially when we've watched such horrific Nazi barbarity. I suppose this is the kind of narrative difficulty that dramatization entails, and, all in all, Polanski surmounts it very plausibly. The Pianist is a weighty and moving film, A genuine achievement. The Pianist" is indeed a powerful and moving film that depicts the harrowing experiences of Władysław Szpilman during the Nazi occupation of Poland. Roman Polanski's direction, Adrien Brody's outstanding performance, and Ronald Harwood's screenplay contributed to the film's critical acclaim and numerous awards. The climactic confrontation between Szpilman and Wehrmacht officer Wilm Hosenfeld adds a redemptive element to the narrative, offering a glimpse of humanity amid the horrors of war. The film effectively captures the struggle for survival and the impact of music in moments of despair.



1. \*Human Resilience:\* "The Pianist" portrays the indomitable human spirit as Szpilman perseveres through the atrocities of war, showcasing resilience and the will to survive even in the face of unimaginable adversity.

\*Cinematic Mastery:\* Polanski's masterful storytelling and cinematography immerse the audience in the bleak wartime atmosphere, skillfully conveying emotional intensity Szpilman's journey and the devastation wrought upon Warsaw.

3. \*Musical Catharsis:\* The film skillfully integrates music, particularly Chopin's compositions, as a form of catharsis for Szpilman and a means of connecting with the audience on a profound emotional level, underscoring the transformative power of art in the midst of chaos

~by Yuvraj Gurjar/ FYBA/74 हम चैन से सो पाए, इसलिए वो सो गया, वो समर्पित फौजी ही था, जो आज शहीद हो गया।

जहाँ हम और तुम जाति-धर्म पे लड़ते रहते, कुछ लोग हमारे खातिर सरहद की बर्फ में मरते रहते, नींद उड़ गई यह सोचकर, हमने क्या किया देश के लिए, आज फिर सरहद पे बहा हैं खून मेरी नींद के लिए।

अपना घर छोड़ कर, सरहद को अपना ठिकाना बना लिया, जान हथेली पर रखकर, देश की हिफाजत को अपना धर्म बना लिया।

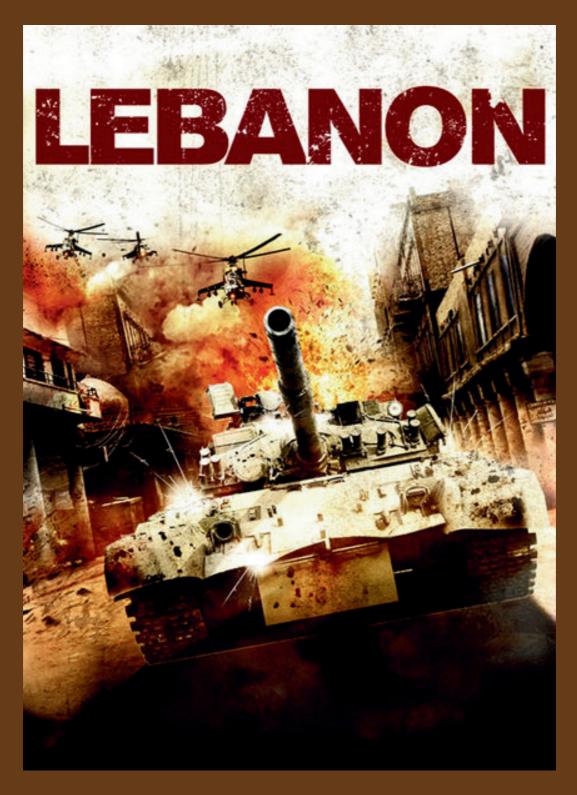
मरने के बाद भी जिसके नाम मे जान हैं, ऐसे जांबाज़ सैनिक हमारे देश की शान है।

~BQ TV

# LEBANON

(2009/ Israel/ Hebrew / 90 mins)

### **Director: Samuel Maoz**



"A Cinematic Odyssey into the Abyss of War and Humanity"



"Lebanon," the 2009 Israeli war drama directed by Samuel Maoz, is a film that explores the harrowing depth of war with intensity. Set during the 1982 Lebanon War, a crucial moment in Middle Eastern history, this cinematic masterpiece offers a profound exploration of the horrors of armed conflict and the resilience of the human spirit. Through the lens of a cramped tank and the experiences of its crew, "Lebanon" not only depicts the brutality of war but also sheds light on the enduring human spirit that remains resilient even in the most dehumanizing situations. In this comprehensive article, we will take an elaborate journey through the film and its cinematic techniques that make it a one of the best war based movie I have ever watched

#### The Claustrophobic Setting:

One of the most distinctive aspects of "Lebanon" is its setting, which is a proof to the film's narrative brilliance. The entire story takes place inside a tank, immersing the audience in the confined, tense, and dangerous environment that mirrors the soldiers' experiences. The tank becomes a character in itself, and as the audience, I was confined within its steel walls, experiencing the same sense of entrapment, vulnerability, and fear as the young soldiers it houses.

Samuel Maoz, the director, draws from his own personal experiences as a soldier during the Lebanon War to bring authenticity and a sense of claustrophobia to the film. He himself was a tank gunner, and his first-hand knowledge allowed him to capture the and emotional physical confinement of war with great precision. The result is an intense and immersive experience that allows viewers including me to understand the overwhelming stress and terror faced by soldiers in such a small space.



The tank, as the primary setting, becomes a symbol for the broader context of war. It is an example of the larger conflict, with the soldiers' actions, emotions, and moral dilemmas reflecting the complexities of the Lebanon War itself. The confined space serves to a psychological tension, allowing the film to explore the internal conflict and ethical confusions enforced by war on its characters.





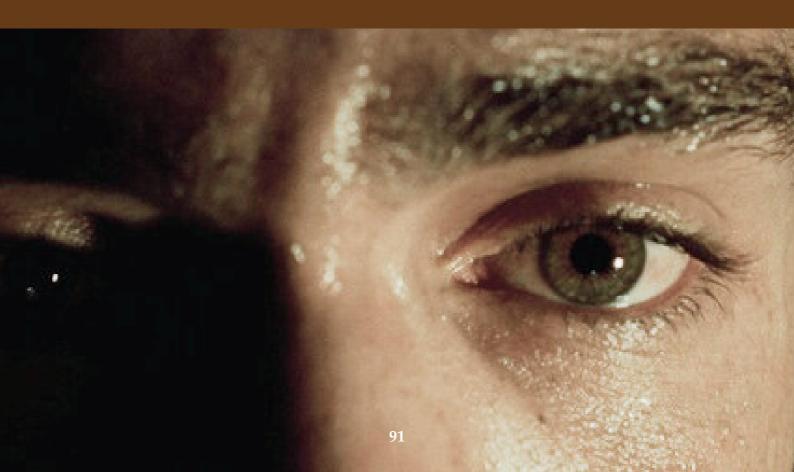
#### **Human Complexity amidst War:**

"Lebanon" is not a conventional war film; it avoids idealizing or glorifying war in any manner. The film's characters are not portrayed as classic heroes or villains, but as ordinary individuals thrust into an extraordinary and extremely challenging environment. Each character brings their own flaws, fears, and vulnerabilities with them, this according to me adds a layer of complexity to the narrative.

The primary focus of the film is on four young soldiers: Shmulik, Assi, Yigal, and Herzl. They are not experienced and tough fighters but inexperienced young men who find themselves dealing with the immense pressure of war. As the narrative unfolds, I witnessed their individual struggles, both external and internal. These characters are not portrayed as one-dimensional heroes; they are human, flawed, and scared, which makes their experiences all the more relatable and moving.

The film captures the chaos and terror of the battlefield, fearlessly depicting the harsh realities of combat. It presents violence and destruction in a way that emphasizes the brutal nature of war. Inside the tank, instances of extreme panic, confusion, and fear frequently break the narrative, all according to me were portrayed with great realism.

Perhaps the most compelling aspect of "Lebanon" is its humanization of the soldiers. During the brutality and chaos of war, the film consistently reveals moments of compassion, unity, and vulnerability among the crew. This portrayal emphasizes the idea that, even in the darkest of times, humanity can prevail. The characters' interactions provide an emotional depth that challenges the dehumanization that often accompanies war. The audience is given glimpses of their shared humanity as they cope with the horrors of the battlefield.



#### A Harrowing Journey:

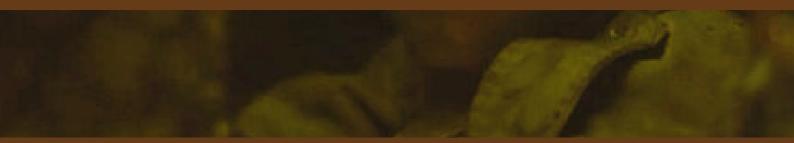
"Lebanon" unfolds as a harrowing journey into the depths of war and its impact on the human mind. In my opinion, at first the soldiers are assigned a simple mission, but they soon struggle with the deep moral challenges posed by war. As they journey deeper into the challenging landscape of Lebanon, their experiences force them to question their own actions, confront their fears, and confront the moral wetlands that war creates.



The movie's story is carried forward by the constant development of events and the increasing tension inside the tank. It takes the audience on a rollercoaster ride through a series of intense encounters, each one more emotionally charged than the last. Whether it's dealing with civilian deaths, facing enemy forces, or dealing with their own fear and uncertainty, the soldiers are constantly pushed to their limits.



One of the film's standout sequences occurs when the tank crew encounters a trapped Lebanese family, which includes a young boy. This part of the story strongly depicts the impact of war on civilians and the ethical challenges it presents. It is a deeply moving and thought-provoking scene that adds an extra layer of emotional weight to the film.



The climax of "Lebanon" is a peak of the soldiers' experiences and their evolution throughout the film. It forces them to confront their deepest fears and moral dilemmas in a manner that is both heartbreaking and healing. The closing moments of the film illustrates the emotional and psychological impact of war, leaving the viewers with a deep understanding of the price of conflict.



#### **A Cinematic Triumph:**

"Lebanon" is a cinematic victory that refuses to romanticize or glorify the horrors of war. It serves as a moving and thought-provoking testament to the power of cinema in exploring the human condition in the most extreme circumstances. Samuel Maoz's directorial brilliance, combined with the exceptional performances of the cast, produces a movie that deeply connects with the emotions and leaves a strong impression.

The cinematography and sound design of "Lebanon" are exceptional. Cinematographer Giora Bejach expertly portrays the confined and oppressing ambiance inside the tank while keeping the tension and drama of the external conflict high. The use of sound further enhances the audience's sense of immersion, with the constant noise of the tank's machinery and the distant sounds of warfare adding to the tension.

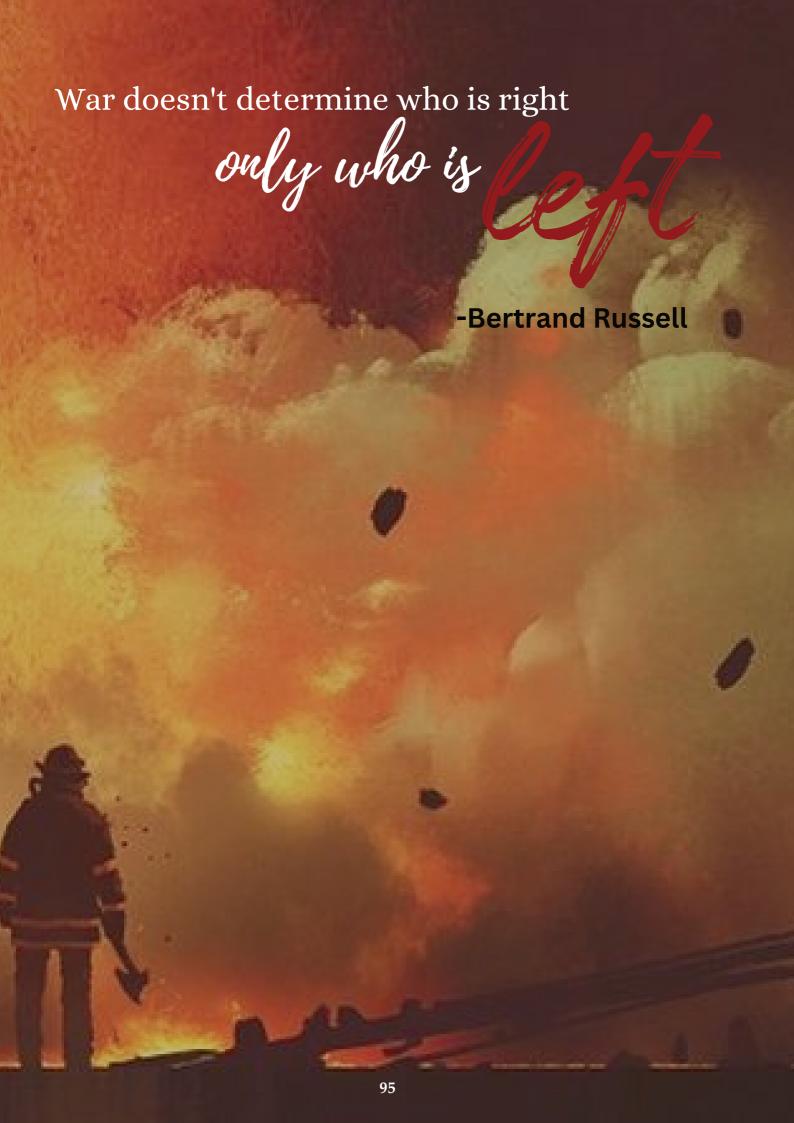




In conclusion, "Lebanon" is a cinematic masterpiece that demands to be seen and remembered. It is a film that does not just depict the brutality of war but also explores the depths of human emotion in the face of immense challenges. Through its claustrophobic setting, complex characters, and deep portrayal of war, "Lebanon" leaves a mark on the viewer's mind. It stands as a reminder of the human cost of conflict and the persistent spirit that can shine even in the darkest of times. "Lebanon" an unforgettable cinematic experience that captures the horrors and humanity of war in equal measure.

> ~ by Nidhi Bhagat/ FYBCOM/31





# Saving Private Ryan

(1998/US/English/169 minutes)

## **Director: Steven Spielberg**



"JAMES... EARN THIS... EARN IT."

In the realm of cinema, few films have captured the harrowing realities of war with such unflinching intensity and emotional resonance as Steven Spielberg's 1998 masterpiece, Saving Private Ryan. Set amidst the brutal backdrop of the Normandy landings during World War II, the film follows a group of American soldiers tasked with a seemingly impossible mission: to locate and rescue Private James Ryan, the last surviving brother of four. Spielberg masterfully interweaves the grand sweep of historical events with the intimate struggles of individual soldiers, creating a cinematic tapestry that is both epic and deeply personal. The film's opening sequence, a 24-minute depiction of Omaha Beach, stands as a landmark achievement in filmmaking, immersing the audience in the chaos and terror of battle with unprecedented realism.



Beyond its technical brilliance, Saving Private Ryan is a profound exploration of the human condition in the face of unimaginable adversity. The film challenges traditional war narratives, eschewing the glorification of violence and instead presenting a raw, unflinching portrayal of the psychological and emotional toll of combat. Captain John Miller, portrayed with stoic intensity by Tom Hanks, emerges as the film's moral compass, grappling with the conflicting demands of duty, compassion, and the preservation of his own humanity. His transformation from a hesitant schoolteacher to a hardened leader underscores the profound impact of war on the human psyche. The film's ensemble cast delivers nuanced and memorable performances, each character etched with their own distinct motivations and fears. Matt Damon, as the titular Private Ryan, embodies the vulnerability and resilience of a young soldier facing the loss of his family and the uncertainty of his own survival.



Saving Private Ryan's exploration of the ethical dilemmas of war is a central theme that resonates throughout the film. The question of whether or not risking the lives of eight men to save one is justified is never fully resolved, leaving the audience to grapple with the complexities of morality in a world defined by conflict. Despite unflinching portrayal of war's brutality, Saving Private Ryan is ultimately a testament to enduring power of human spirit and the bonds brotherhood. The camaraderie forged amidst the chaos of battle provides a flicker of hope and humanity in the face of unimaginable darkness.

In my personal opinion, Saving Private Ryan stands as a cinematic masterpiece that has redefined the war genre. Spielberg's masterful storytelling,coupled with ground breaking cinematography and performances of unparalleled depth, has created a film that is both historically significant and deeply affecting. Saving Private Ryan is more than just a war movie; it is a profound exploration of human nature, courage, and the enduring power of hope in the face of overwhelming adversity. It is a film that demands to be experienced, seen, and reflected upon long after the credits roll.



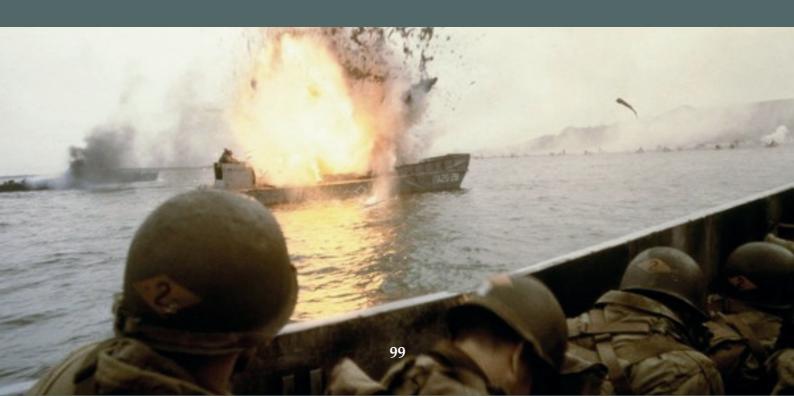


#### **Saving Private Ryan's Enduring Impact**

Saving Private Ryan's impact on cinema and popular culture is undeniable. It has been hailed as one of the greatest war films ever made, praised for its realism, its unflinching portrayal of the human cost of war, and its complex exploration of morality and brotherhood. The film's influence can be seen in countless other war films that have followed, from Band of Brothers to Dunkirk. It has also inspired a generation of filmmakers to tackle difficult and challenging subjects with honesty and integrity.

Beyond its cinematic achievements, Saving Private Ryan has also had a profound impact on our understanding of World War II. The film's realistic depiction of the Normandy landings helped to dispel the myth of the "good war" and brought to light the true horrors of combat. It has also sparked a renewed interest in the history of World War II, leading to a resurgence of interest in books, documentaries, and museum exhibitions about the war.

Saving Private Ryan is more than just a movie; it is a cultural touchstone that has shaped our understanding of war, heroism, and the human spirit. It is a film that will continue to be relevant and important for generations to come.





#### Spielberg's Vision and the Road to Saving Private Ryan

Steven Spielberg's journey to create Saving Private Ryan began in 1993 when he read Stephen E. Ambrose's book D-Day. The book's vivid descriptions of the Normandy landings struck a chord with Spielberg, who had long been interested in making a film about World War II. Spielberg spent several years researching the war, interviewing veterans and reading countless books and articles. He was determined to make a film that was as realistic and authentic as possible. In 1997, Spielberg began filming Saving Private Ryan on location in England and Ireland. The production was plagued by challenges, including bad weather and a tight budget. But Spielberg's determination never wavered.

The film's opening sequence, a 24-minute depiction of the Normandy landings, is considered to be one of the most realistic and graphic portrayals of war ever filmed. Spielberg used a handheld camera and a variety of special effects to create a visceral and immersive experience for the audience. Saving Private Ryan was released in 1998 to critical acclaim and commercial success. The film was praised for its realism, its performances, and its direction. It was nominated for 11 Academy Awards, winning five, including Best Director and Best Picture.



#### **Saving Private Ryan's Legacy**

Saving Private Ryan is considered to be one of the greatest war films ever made. It is a film that is both historically significant and deeply affecting. It has had a profound impact on our understanding of World War II and on the war genre as a whole. The film's legacy is sure to endure for generations to come. Saving Private Ryan marked a watershed moment in the war genre, breaking away from the traditional tropes of heroism and glorification to present a more nuanced and realistic portrayal of the human experience in war.

Prior to Saving Private Ryan, war films often romanticized the battlefield, presenting sanitized versions of combat that failed to capture the true horrors of war. Soldiers were often portrayed as fearless heroes, devoid of fear or vulnerability.

Saving Private Ryan shattered these illusions, depicting the psychological and emotional toll of war with unflinching honesty. The film's characters are not invincible heroes; they are ordinary men thrust into extraordinary circumstances, grappling with the horrors of combat and the constant threat of death. Spielberg's film also challenged the traditional narrative of war as a noble endeavor. It highlighted the brutality senselessness of conflict, questioning the justification for sending young men to fight and die in distant lands. Saving Private Ryan's impact on the war genre was immediate and profound. It set a standard for realism new authenticity, inspiring a wave of films that sought to capture the complexities of war and the human cost of conflict.





Films such as Band of Brothers, Flags of Our Fathers, and Dunkirk owe a significant debt to Saving Private Ryan, carrying forward its legacy of realism and questioning the traditional war narrative. The film's influence extended beyond the war genre, impacting cinema as a whole. Its use of handheld cameras, cinematography, and immersive sound design influenced filmmakers across various genres, leading to a more realistic and visceral storytelling style. Saving Private Ryan's impact on popular culture is undeniable. It became a cultural touchstone, sparking discussions about war, heroism, and the human spirit. The film's iconic images, such as the raising of the American flag at Iwo Jima, have become embedded in our collective consciousness. Saving Private Ryan's legacy is firmly cemented in cinematic history. It stands as a testament to the power of film to challenge our perceptions, confront difficult truths, and remind us of the enduring power of the human spirit in the face of adversity.



#### Saving Private Ryan Omaha Beach scene

As the film progresses, Spielberg delves into the psychological and emotional toll of war. The soldiers are haunted by the horrors they have witnessed and the constant threat of death. They grapple with fear, guilt, and the loss of innocence. Captain John Miller, played with understated intensity by Tom Hanks, emerges as the moral compass of the group. He is torn between his duty to follow orders and his compassion for the young soldiers under his command. As the mission takes its toll on the men, Miller struggles to maintain his own humanity amidst the relentless violence.

Tom Hanks as Captain John Miller in Saving Private Ryan.

Matt Damon delivers a powerful performance as Private James Ryan, the soldier the mission is intended to save. He is initially portrayed as a naïve young man, but as he witnesses the horrors of war, he matures and finds his courage.

The film's exploration of the ethical dilemmas of war is a central theme that resonates throughout. The question of whether or not risking the lives of eight men to save one is justified is never fully resolved, leaving the audience to grapple with the complexities of morality in a world defined by conflict. Despite its unflinching portrayal of war's brutality, Saving Private Ryan is ultimately a testament to the enduring power of human spirit and the bonds of brotherhood. The camaraderie forged amidst the chaos of battle provides a flicker of hope and humanity in the face of unimaginable darkness. The film's score, composed by John Williams, is a powerful and emotional accompaniment to the action. It captures the film's themes of heroism, sacrifice, and the enduring spirit of humanity. Saving Private Ryan is a cinematic triumph that has earned its place among the greatest war films ever made. It is a film that is as relevant today as it was when it was first released. It is a film that demands to be seen, experienced, and reflected upon long after the credits roll. In my opinion, Saving Private Ryan is a cinematic masterpiece. It is a film that has redefined the war genre and has had a profound impact on our understanding of war and the human spirit. It is a film that will continue to be relevant and important for generations to come.

> ~by Tushar Jain/ SYBA/252

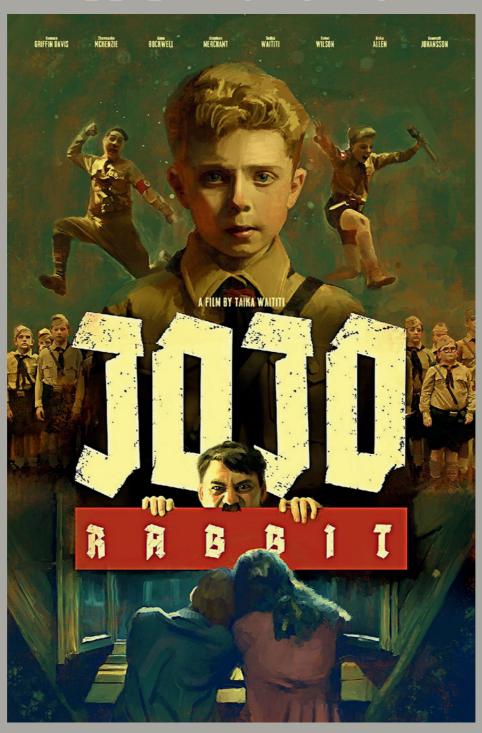




# JOJO RABBIT

(2019/ Germany/English/108 mins)

### Director: Taika Waititi



"Let everything happen to you / Beauty and terror / Just keep going / No feeling is final."



Jojo Rabbit is a 2019 film written and directed by Taika Waititi, and starring Roman Griffin Davis, Thomasin McKenzie, Scarlett Johansson, Sam Rockwell and Waited. It's based on a novel called Caging Skies, by Christine Leoneans. It won the Academy Award for Best Adapted Screenplay that year, and was nominated in 5 other categories, including Best Picture and Best Supporting Actress. It also won a number of other accolades. It's not your usual war film – in fact, the line between whether or not it's a war film is blurred; yet the atmosphere of World War II permeates the German town in which it's set.

The film is arguably about childhood and growing up in difficult times. Johannes "Jojo" Butler (Sam Griffin Davis) is a 10-year-old who joins the Detaches Jungvolk, the junior section of Hitler Youth. Children are trained here to be good Nazi soldiers. But they are still kids, and this is used to comedic effect: in one scene, burning censored books in a bonfire is an official item on the itinerary that they have a lot of fun doing. Jojo, like other kids of his time, is indoctrinated in Nazi ideals. His imaginary friend is Adolf Hitler (to the audience's amusement, a comical, foolish version of him. Played by Taika Waititi, he's always offering Jojo a cigarette from his cigarette case, and has dinner appointments with important people where the main course is roasted unicorn). This friend turns up several times in the movie and advises or comments on everything the boy does. In spite of all this, when egged on to kill a rabbit to prove his worth, Jojo tries to help it escape instead. This earns him his nickname and the jeering of his fellow scouts, but it shows his sensitive side. As we see, he turns out to be a rabbit in more than one way

His mother Rosie (excellent performance by Scarlett Johansson), is a strong character. Through her role, we understand how little agency mothers had over their children in Nazi Germany, for being branded traitors could get them and their children killed. And still Rosie encourages her son's lovelier side, getting him to be the child he really is. She is revealed to be hiding a Jewish girl, Elsa (played by Thomasin McKenzie), her deceased daughter's classmate, in her house, and to be part of the German resistance to Hitler's regime. She hasn't told Jojo about it. In outward behavior she is like any German mother of the time, because she doesn't want her son to know anything that would get him in trouble. Elsa, a few years older to Jojo, is emotionally scarred. But Rosie encourages the inner child in her to come out too. At a pivotal point in the film, she tells lojo that one must dance - celebrate life. So Rosie's character is more about love than any of the other characters; she is constantly bringing out love wherever she can. Rosie's character has elements of motherhood seen everywhere. The story follows Jojo's discovery of Elsa, his coming to terms with the fact that his mother is a 'traitor' to the regime he idealizes, his attempts to be a patriotic Nazi (he tries to write a book about Jews by trying to get information from Elsa; initial entries are based on the picture he has formed of them through propaganda), and his realization, as he forms a friendship with Elsa, that none of it is true.

He isn't the only one. Another story arc concerns the conflicted army veteran who is in charge of the Jungvolk camp — Captain Klenzendorf (played well by Sam Rockwell) He can no longer fight as part of the regular army because he has lost sight in one eye to combat. Ironically, he sees better than any of the other Jungvolk adults — sees Nazism for what it really is. And while he is a supporting character, he plays an important role, because he ends up saving Elsa's as well as Jojo's life. Maybe that is meant to tell us something about Hitler's regime in particular and any unjust rule in general: it's tempting to think of the enemy as all-black. It's tempting to think that all who appear complacent with an unjust government are part of it. But people are rarely only one thing or the other. Klenzendorf might be the most human character in the film.

You realize over the course of watching the movie that these are real people with real lives. Jojo is a misled child. His beliefs are ones he has learned. And Elsa, the Jew, is just a person, not the devil-like creature she is presumed to be. Rosie is just a person too – are her choices the best? We don't know, but she does the best she can.

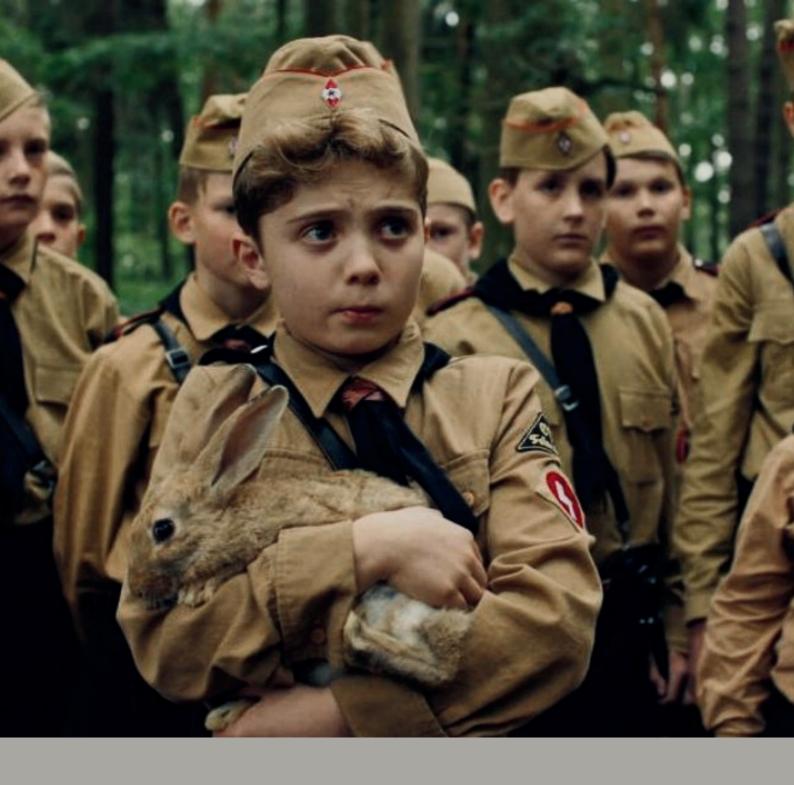


The movie has something to say about the nature of education too. One kind of education is the kind that is passed on formally, through schools, colleges, camps, youth wings. What gets passed on is what those in power think ought to be passed on. So it can be unreliable; biased, even. And it have terrible consequences. Early on during the camp, there is an activity where the children take turns describing Jews' characteristics so the camp counsellor can draw them on a blackboard: two horns, long tongue, and forked tail. These are things that the children believe. We actually through his early conversations with Elsa that Jojo thinks Jews are money-minded, out to kill those of the Aryan race, and love ugly things. And the second kind of education is the one that comes through real experience. Jojo learns about it as he comes to love Elsa, and later, as he experiences an attack by the Allies on his town. Elsa has had some of it: she is saddened, but not angered, by Jojo's beliefs, because she knows that that's what he has been taught his whole life. And Klenzendorf has had it through his years of army service and seeing what things are really like. So which kind of education is more worthy of the name? Maybe this dialogue puts it best:

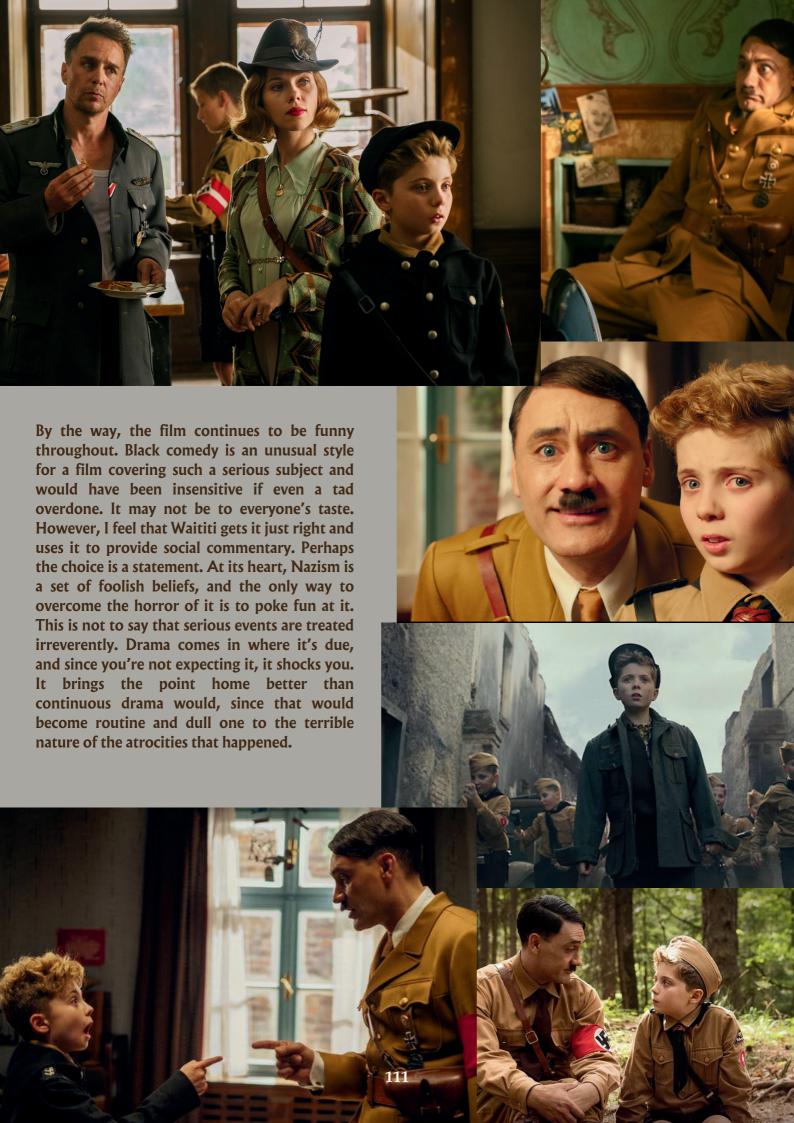


JOJO: I asked you to draw a picture of where Jews live most of the time, this is just a stupid picture of my head! ELSA: That's where we live most of the time. Inside your head.





The plot and writing? Definitely strong. A story is a truth inside a lie: while the story of Jojo Rabbit is fictional, the historical circumstances and universal human condition it portrays are real. It's amazing how much it's able to tell us about the nature of people only by portraying them as they really are. This is in part because of the actors' good performances. The use of lighting is noteworthy – whenever Jojo's joyous child side is in the picture, the frame has warm colors, and it goes cold and grey when it comes up against the suffering around him. In one scene that turns wrenching, a blue butterfly is the only bright color in the frame, and the boy smiles as he tries to catch it. No wide skies are shown, emphasizing the feeling of tightness and being caged in that must have existed at the time.





By the end of the movie, Jojo grows up. imaginary Hitler has become more and more overbearing and keeps chastising him about having a close friendship with a Jew. Besides, there is news that the real one has committed suicide. Now he isn't going to put up with it any longer.

Hitler: Hile me? Just a little hile, for old times' sake.
Jojo: No

And then he kicks him out the window. He has lost his imaginary friend, he has grown up. But he has also got his childhood back. They've had many bad experiences, but at the end of the movie Elsa and Jojo are free, and they dance. Coming back to the start, why did I decide to write about Jojo Rabbit as a war film? War films ultimately depict what is common to all wars - human resilience.

resourcefulness, love and kindness in the face of inhumane circumstances. And this film is a poignant portrayal of just that. It's that side of us that wins out.

~by Satvika Kamath/ TYBA/251



but war is interested in war, is that no one learns."

"The lesson of the interested in war, is that no one learns." "The lesson of history

- Steven Erikson, Deadhouse Gates

WE CAN'T FEED THE POOR BUT WE CAN FUND A WAR.

66 YOU MUST BE THE **CHANGE YOU WISH** TO SEE IN THE

WORLD

CARVING OUT PEACEFUL TOMORROWS.

MARTIN LUTHER KING JR

Those who fail to learn from history are doomed to repeat it

- Winston Churchill

WARS ARE POOR CHISELS FOR the conflict

If you avoid to keep the peace, you start a war inside youself.

"All warfare is based on deception.

THOSE WHO LO

# Rich man's

GEORGE ORWELL QUOTES

66 Power is not a means, it is an end. One does not establish a dictatorship in order to safeguard a revolution; one makes the revolution in order to establish the dictatorship.,,

#### The greatest threat to mankind,

and all of life on this beautiful planet, is not climate change, Islamic terrorism, over population or resource scarcity.

No, the greatest threat to mankind is the same today as it was over a thousand years ago; we are ruled over by parasitical psychopaths who plunge us into war, manipulate us against each other and flood our minds with fear, hate, bigotry and ignorance with every chance they get.

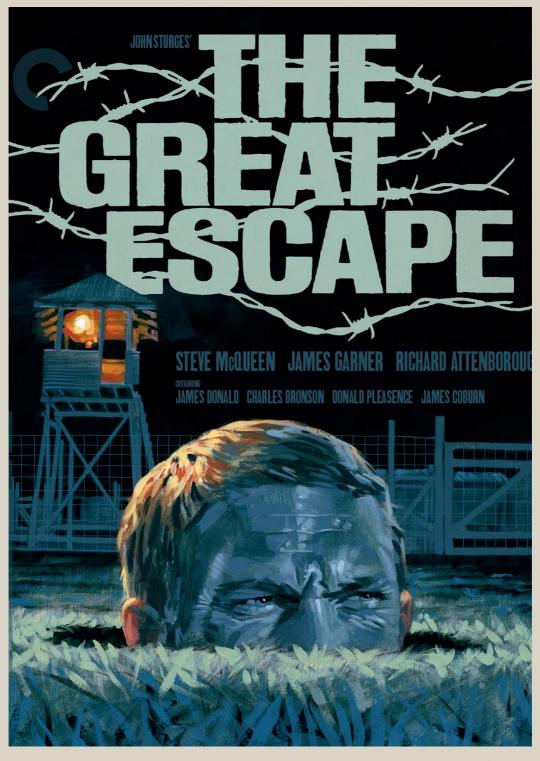
**Gavin Nascimento** 

COOPWHOOP

## THE GREAT ESCAPE

(1963/US/English /172 mins)

Director: John Sturges



the great adventure! the great entertainment!

"The Great Escape" is a classic 1963 American war film directed by John Sturges. The film is based on the real-life events of the mass escape of Allied prisoners from the German prisoner of war camp Stalag Luft III during World War II. With an ensemble cast led by Steve McQueen, James Garner, and Richard Attenborough, the movie remains an enduring favorite for its thrilling portrayal of the prisoners' daring escape plan and their struggle for freedom. In this comprehensive discussion of the film, we will delve into its plot, characters, historical accuracy, production details, and its enduring impact on popular culture.



## **Plot Synopsis:**

"The Great Escape" is set during World War II and takes place in a German prisoner of war camp called Stalag Luft III. The camp primarily holds Allied airmen who have been captured by the Germans. The story revolves around a group of Allied prisoners who come together to plan and execute a daring mass escape from the camp.

The central character of the film is Squadron Leader Roger Bartlett, played by Richard Attenborough. Bartlett, who goes by the nickname "Big X," is the mastermind behind the escape plan. He assembles a team of prisoners, each with a unique skill, to assist in the breakout. The film features an ensemble cast, with notable characters including Captain Virgil Hilts, played by Steve McQueen, who is known for his motorcycle stunts, and Flight Lieutenant Hendley, played by James Garner, who is a skilled scrounger

The prisoners' plan involves digging three tunnels, codenamed "Tom," "Dick," and "Harry," beneath the camp. They work tirelessly to create these tunnels, facing various challenges such as limited resources, the need to dispose of dirt without arousing suspicion, and the constant threat of discovery by the German captors.

As the escape plan progresses, the prisoners face setbacks, betrayals, and intense scrutiny from the German guards. The tension builds as the prisoners struggle to complete the tunnels and prepare for the escape, while the Germans grow increasingly suspicious of their activities. The film climaxes with a thrilling escape sequence as a group of prisoners manages to break out of the camp through one of the tunnels. They disperse in various directions, hoping to reach freedom and make their way back to their respective Allied forces.

## Historical Accuracy:

"The Great Escape" is based on real events but takes creative liberties for dramatic effect. The actual escape from Stalag Luft III occurred in March 1944 and involved 76 prisoners. In the film, the number is reduced to 76 to make the story more manageable for a cinematic narrative. Some of the characters in the movie are composites or fictionalized versions of real people. For example, Steve McQueen's character, Captain Virgil Hilts, is a fictionalized portrayal of several different prisoners who attempted escapes.

The film also simplifies the roles and personalities of the characters for storytelling purposes. In reality, the planning and execution of the escape were the result of the collaborative efforts of many individuals. One notable departure from reality is the film's ending, which is more optimistic than what transpired in real life. In actual history, the majority of the escapees were recaptured, and several were executed by the Gestapo. Despite these liberties, "The Great Escape" is widely regarded for its depiction of the camaraderie and determination of the prisoners and the audacious nature of the escape plan.



produced by John Sturges released by United Artists. It was filmed on location in Germany, providing authentic an backdrop for the story. The production team faced the challenge of recreating the complex tunnel system used in the escape. Elaborate sets were constructed to depict tunnels, including sections that had to be flooded for certain scenes.

The film's ensemble cast, led by Steve McQueen, was made up of well-known actors of the time. McQueen's portrayal of Captain Virgil Hilts, known for his motorcycle jumps, became iconic and added to the film's lasting appeal. McQueen performed many of his own stunts, including the famous motorcycle chase scene. The movie's score, composed by Elmer Bernstein, has also become iconic, with its memorable and suspenseful music enhancing the tension of the film. "The Great Escape" was well-received upon its release and has since become a classic in the war film genre. It has been praised for its ensemble cast, thrilling sequences, and the portrayal of the indomitable spirit of the prisoners.



## Impact and Legacy:

"The Great Escape" has left a lasting legacy in popular culture. It continues to be celebrated for its portrayal of courage, ingenuity, and the human spirit in the face of adversity. The film's memorable characters and scenes, such as Steve McQueen's motorcycle jump, have become cultural touchstones. The movie's influence can be seen in subsequent films and television shows that depict prison breaks and escape attempts. It has also inspired documentaries and books about the real events at Stalag Luft III. One of the film's most enduring legacies is the annual Steve McQueen Motorcycle Rally, which takes place in California. The rally honors McQueen's iconic motorcycle scenes in "The Great Escape."

## The Escape Plan:

The film's climax centers around the meticulous execution of the escape plan, which is a masterpiece of engineering, intelligence, and cooperation. The plan involves digging three tunnels named "Tom," "Dick," and "Harry" to facilitate the escape of numerous prisoners. As the plan nears completion, tension and excitement build, and the audience is drawn into the suspenseful world of these brave men.

## The Triumphs and Tragedies:

The conclusion of the movie is a rollercoaster of emotions. Some prisoners manage to escape successfully and find temporary freedom, but the joy is short-lived. Many are recaptured by German forces, and their fate is sealed. These moments of triumph and tragedy are the heart of the film, and they showcase the harsh realities of war. The film does not shy away from depicting the consequences of the escape attempts, both the jubilation of those who succeed and the heartbreak of those who do not. The Motorcycle Chase: One of the most iconic scenes in the film is the thrilling motorcycle chase as a group of escapes attempts to make their way to a train station. This high-speed pursuit is a breathtaking spectacle, filled with tension, excitement, and daring stunts. It serves as a visual and emotional climax to the film, showcasing the audacity and determination of the escapees.

## The Tragic Repercussions:

As the film nears its conclusion, we witness the tragic repercussions of the escape plan. The German authorities discover the tunnels and realize the extent of the Allied prisoners' determination to escape. In a chilling sequence, the commandant of the camp, Oberst von Luger (played by Hannes Messemer), informs the prisoners of their discovery and the consequences they will face.

# The End of the Line:

The film's conclusion brings us back to the where camp, the surviving prisoners are counted and locked away. The atmosphere is heavy with the weight of their failed escape. The camaraderie that had sustained them throughout their captivity remains intact, even in the face of defeat.

#### **Epilogue:**

film concludes The with an epilogue that informs the audience about the fate of the characters. Some escapees managed to make it to safety, while others were recaptured and sent to different prisoner of war camps. The audience is left with bittersweet feeling, knowing that the prisoners' determination and spirit were both admirable and heartbreaking.



# Themes and Analysis:

"The Great Escape" explores several themes, including the resilience of human spirit, the price of freedom, the bonds of friendship, and the harsh realities of war. The film presents a poignant commentary on the sacrifices made by those who fought in World War II and the enduring spirit of those who refused to be defeated, even in the face of seemingly insurmountable odds.

## Roger Bartlett's Sacrifice:

Roger Bartlett, a key character, plays a central role in the escape plan. He's the mastermind behind it all and is willing to do whatever it takes to make sure it succeeds. However, his commitment to the plan ultimately leads to his capture by the German guards. In a heartwrenching moment, he is gunned down while attempting to flee, sacrificing himself for the greater good. This sacrifice underscores the themes of heroism and camaraderie that run throughout the film. In conclusion, "The Great Escape" is a timeless classic that has captivated audiences for decades. Its portrayal of the daring escape from a German prisoner of war camp, while taking creative liberties for dramatic effect, remains a testament to the resilience and determination of the human spirit. The film's ensemble cast, thrilling sequences, and enduring impact on popular culture make it a must-see for fans of war films and cinematic history. With its rich history, memorable characters, and iconic moments, "The Great Escape" continues to stand as a cinematic treasure that will be cherished for generation.



You have to be willing to go to war with yourself and create a whole new identity.

**DAVID GOGGINS** 

#### TO KILL A MOCKINGBIRD HARPER LEE

You never really understand a person until you consider things from his point of view... Until you climb inside of his skin and walk around in it.

Einstein

**ONLY THE DEAD HAVE SEEN THE** END OF WAR.

**PLATO** 

The world will not be destroyed by those who do evil, but by those who watch & do nothing

66Those whoare at war with others are not at peace with themselves.

William Hazlitt

"Know yourself and you will win all battles" — Sun Tzu

The essence of being human is that one does not seek perfection.,,

ART OF WAR IS TO SUBDUE THE ENEMY WITHOUT FIGHTING." - SUN TZU

"THE SUPREME

"Everyone THINKS OF CHANGING THE WORLD, BUT NO ONE THINKS OF CHANGING HIMSELF."

-Leo Tolstoy

"Everyone believes in the atrocities of the enemy and disbelieves in those of his own side. without ever bothering to examine the evidence."

#### **NATION OF SHEEP RULED BY WOLVES OWNED BY PIGS**

any difference, they wouldn't

If voting made let us do it.

TOO MANY **PEOPLE** STAND BACK INSTEAD OF STAND UP

THE GREATEST TYRANNIES ARE **ALWAYS** PERPETRATED IN THE NAME OF THE NOBLEST CAUSES

THOMAS PAINE

MARK TWAIN

# WHY ARE WAR FILMS BANNED?

from learning about wars in textbooks to watching them on the big screen has been a long journey. In the current time war is the major topic of focus, as it engages us and leaves us hungry for more information. From the Beginning War films have been around for quite some time. They have many different aspects to them. Each film has a little bit different view, depending on what the director wants the audience to get out of the movie. Some target the importance of how horrific and heartbreaking war was, while others are used to inspire their country to support their troops. There are films though that go straight to the point of war and show all of the intense combat, the pain and suffering the soldiers did for their country, and the brutality of what countries did to prisoners in concentration camps. War films never get dull, they will keep the audience interested and on the edge of their seat the whole time, unless of course, a person cannot handle the blood and sight of innocent soldiers being blown to pieces just to serve their country. As soon as cameras could take moving pictures of combat, war became a popular subject for narrative movies. As all this has been said have u ever imagined why certain war films are banned? We usually conclude it by saying it must have been very violent to be viewed by a normal audience, but what if I say there is more to it? So through this article let's find out some of the reasons why war films are banned in some places.

One such banned movie is 'All Quite on the Western Front [1930]'. It emphasized the horrors that soldiers witnessed during World War I, as well as their struggles to return to regular civilian life. History of one of the great war movies dates back to 1929 when a novel named 'I'm Westen nichts Neues' (All quiet on the western front) written by a German novelist 'Enrich Maria Remarque' (who served in the German army in world war I) was published. In 1930 this novel was adapted into a movie named 'All Quite on the Western Front' directed by Lewis Milestone. This movie was praised a lot for being one of the most effective antiwar movies ever made and won an Academy Award (Outstanding Production), But this praise wasn't universal both the movie and novel suffered a huge amount of controversy and were thereupon banned. Remarque was forced to flee to the U.S.A. And was even treated as a leper in their homeland. As the Nazi party rose to power in 1933 they saw both the movie and the novel as a threat to Hitler's anti-Semitic, nonsensical theory that Jewish-Marxist revolutionaries were responsible for Germany's loss of World War I. "All Quiet on the Western Front" became the first novel to be publicly at a demonstration in Germany. It became illegal to own a copy. The movie was not only banned in Germany but also in countries like Italy, France, and Austria. The movie was solely banned due to political reasons.

Next on the list is one of the most realistic and extraordinary films ever made. The Battle of Algiers is an emotionally devastating account of the anti-colonial struggle of the Algerian people and a brutally candid exposé of the French colonial mindset. The movie focuses on Mathieu's systematic hunt for all of the FLN's leadership, and after a series of successful arrests by the French security forces, the film seemingly closes with the dramatic killing of the leadership's last member. The film divides its attention fairly evenly between the insurgents, whose tactics include acts that can only be called terrorism, and the state, which regularly engages in torture and outright murder.

Many french people were unhappy with the representation of their army and country in the film. It was not officially censored in france, but the general public and all cinemas boycotted it. It was seen as anti-french propaganda. The strongest voices came from those who fought in the Algerian War, known as repatriates and pied-noirs, french nationals born in Algeria. However, even when the official ban was lifted, the movie was still not publicly screened for another four years. Various cinemas tried to show the film but many were debarred by bomb threats from various hardline groups within france. When the cinemas finally released the film in the early 1970s, many recognized it as a candid portrayal of the historical event, if not perhaps too nice to the french. The french government's official censorship was directly linked to its desire to protect its military servicemen from charges of war crimes.

Have you ever watched a movie of the horror/war genre? If not then you should definitely watch "The Men behind the Sun". The Men Behind the Sun was a watershed moment for cinema in its exploration of the very real and terrible atrocities perpetrated by the infamous Unit 731. Focusing exclusively on Unit 731's many war crimes highlights the depravity of the Japanese war effort during their desperate bid to maintain their Pacific empire. Because of its graphic content, the film has suffered mass controversy with censors all over the world. It was originally banned in Australia and caused a public outcry in Japan to such an extent that director Mou even received threats of his life. T. F. Mous didn't intend to make an "exploitation" film, he wanted to create an educational piece to inform the world of what had been done to the Chinese by the Japanese. Film is only one voice but because of its visual nature, the impact of such tragedies can be felt tenfold by its audience. War films are hard to watch and perhaps not the first choice during this holiday season but when you take a look at what's happening around the world now you can see that films like this must exist. These stories have to be told even if they are hard to imagine. It is no wonder that war films have inevitably gained attention for their gritty, hyper-violent, and often overt political messaging over the years. Often controversial, not only for the subject of war but also for the handling of it, war films are often lampooned for their historical inaccuracies and artistic license. Even so, the genre remains one of the most popular ever, gaining incredible popularity among critics and audiences alike.

# So here are the top 10 best war films of all time

- 1. The Battle of Algiers
- 2. Pearl Harbour
- 3. Paths of Glory
- 4. Patton
- 5. Bridge on the River Kwai
- 6. From here to Eternity
- 7. Das Boot
- 8. The Last Full Measure
- 9. Empire of the Sun
- 10. Dunkirk

~by Prajakta Mishra/ FYBA/136

## First World War Films

#### 1. The Fighting 69th (1940)

Directed by William Keighley Country: United States

#### 2. Sergeant York (1941)

Directed by Howard Howks Country: United States

#### 3. The African Queen (1951)

Directed by John Huston Country: United States

#### 4. Lawrence Of Arabia (1962)

Directed by David Lean Country: United Kingdom

#### 5. The Trench (1999)

Directed by William Boyd Country: United Kingdom/France

#### 6. Flyboys (2006)

Directed by Tony Bill Country: United States

#### 7. My Boy Jack (2007)

Directed by Brian Kirk Country: United Kingdom/Ireland

#### 8. The Red Baron (2008)

Directed by Nikolai Müllerschön Country: Germany

#### 9. The Lost Battalion (2009)

Directed by Russell Mulcahy Country: United States/Luxemburg

#### 10. Beneath The Hill (2010)

Directed by Jeremy Sims Country: Australia

~catalogued by Bhavika Gandhi/ FYBA/61

## Second World War Films

#### 1. Das Boot (1981)

Directed by Wolfgang Petersen Country: Germany

#### 2. Come and see (1985)

Directed by Elem Klimov Country: Russia

#### 3. Life Is Beautiful (1997)

Directed by starring Roberto Benigni Country: Italy

#### 4. Saving Private Ryan (1998)

Directed by Steven Spielberg Country: America

#### 5. Thin Red Line (1998)

Directed by Terrence Malick Country: America

#### 6. The Pianist (2002)

Directed by Roman Polanski Country: Poland/Germany/France/United Kingdom

#### 7. Letter From Iwo Jima (2006)

Directed by Clint Eastwood Country: United States

#### 8. Inglorious basterds (2009)

Directed by Quentin Tarantino Country: United States & Germany

#### 9. Dunkirk (2017)

Directed by Christopher Nolan Country: United Kingdom, United States,France& Netherlands

#### 10. Operation Finale (2018)

Directed by Chris Weltz Country: United States

~catalogued by

Monali Kumavat/ FYBA/106

# Japanese War Films

#### 1. Objectives, Burma (1945)

Directed by Raoul Walsh Country: United States

#### 2. The Bridge of the River Kwai (1947)

Directed by David Lean Country: United Kingdom /United States

#### 3. Tora!Tora!Tora! (1970)

Directed by Richard Fleischer, Toshio Masuda, Kinji Fukasaku, Akira Kurosawa (uncredited) Country: Japan

#### 4. The Battle of Okinawa (1971)

Directed by Kihachi Okamoto Country: Japan

# 5. Under the Flag if the Rising Sun (1972)

Directed by Kinji Fukasaku Country: Japan

#### 6. Ran (1985)

Directed by Akira Kurosawa Country: Japan and France

#### 7. The Last Samurai (2003)

Directed by Kenji Misumi Country: Japan

#### 8. Yamto (2005)

Directed by Junya Sato Country: Japan

~catalogued by

Monali Kumavat/ FYBA/106

# Vietnam War Films

#### 1. The Deer Hunter (1978)

Directed by Michael Cimino Country: United States

#### 2. Apocalypse Now (1979)

Directed by Francis Ford Coppola Country: United States

#### 3. Platoon (1986)

Directed by Oliver Stone Country: United States

#### 4. Full Metal Jacket (1987)

Directed by Stanley Kubrick Country: United Kingdom

#### 5. Hamburger Hill (1987)

Directed by John Irvin Country: United States

#### 6. Good Morning, Vietnam (1987)

Directed by Barry Levison Country: United States

#### 7. First They Killed My Father (2017)

Directed by Angelina Jolie Country: Cambodia

> ~catalogued by Bhavika Gandhi/ FYBA/61

## Indian War Films

#### 1. Haqeeqat (1964)

Director: Chetan Anand

2. Border (1997)

Director: J.P.Dutta

3. LOC: Kargil (2003)

Diretor: J.P.Dutta

4. Lakshya (2004)

Director: Farhan Akhtar

5. Tango Charlie (2005)

Director: Mani Shankar

6.1971 (2007)

Director: Amrit Sagar

7. Picket 43 (2015)

Director: Major Ravi

#### 8. Paltan (2018)

Director: J.P.Dutta

#### 9. Ghazi Attack (2017)

Director: Chetan Anand

#### 10. Kesari (2019)

Director: Anurag Singh

## 11. 72 hours: Martyr who never died (2019)

Director: Avinash Dhyani

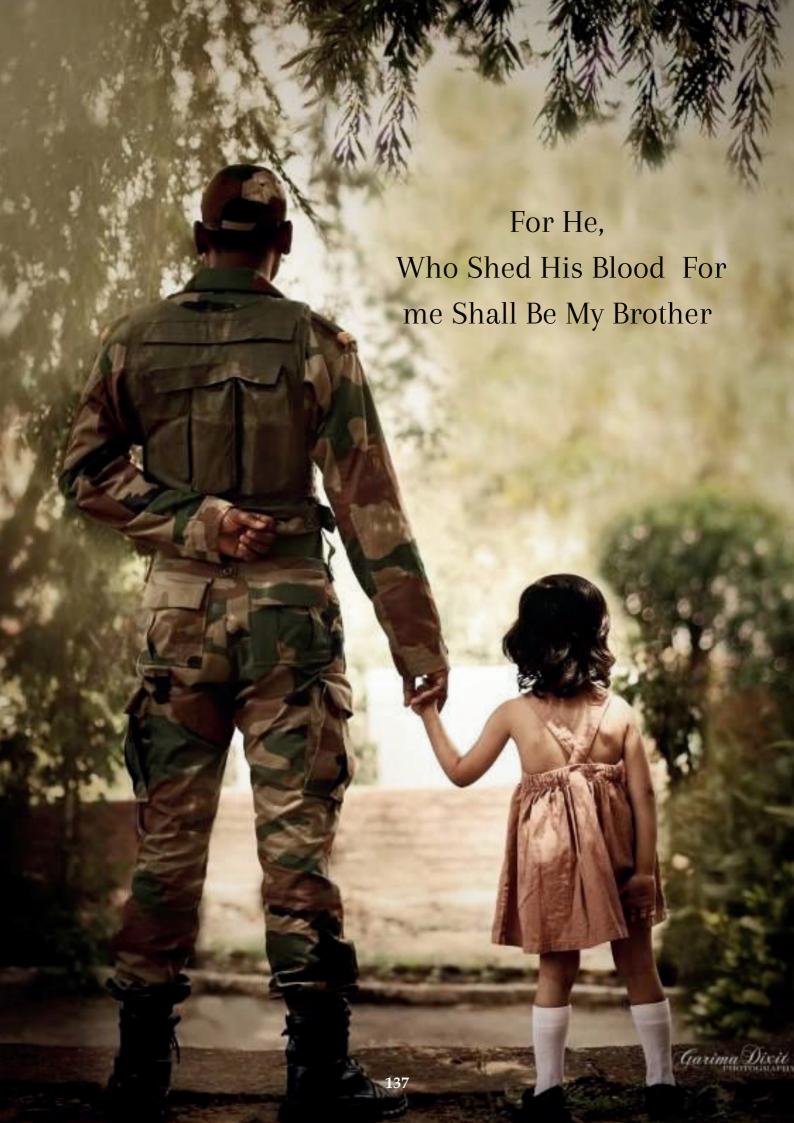
#### 12. Uri: The surgical strike (2019)

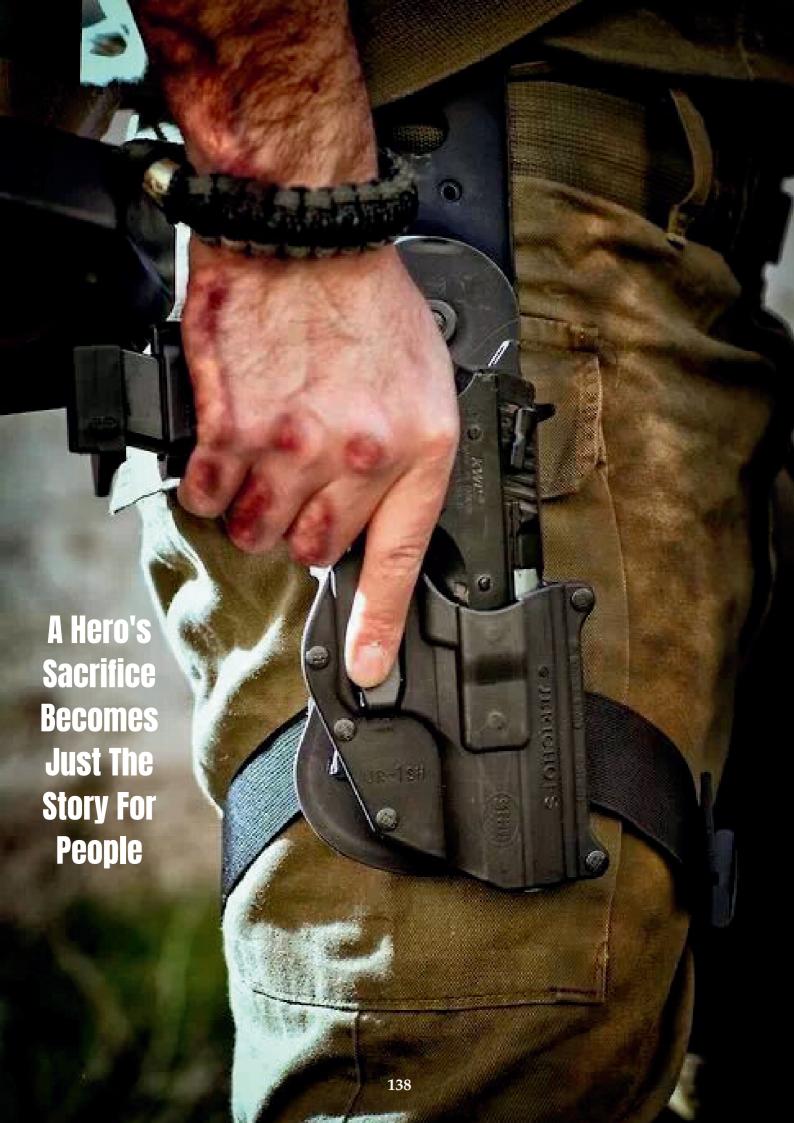
Director: Aditya dhar

#### 13. Pippa (2023)

Director: Raja Krishna Menon

~Curated by
Abhijit Desh
&
Anjali Raghwani /FYBA/186





Atrue Soldier Fights not Because he hates what is in infront of him, but because he loves what is behind him

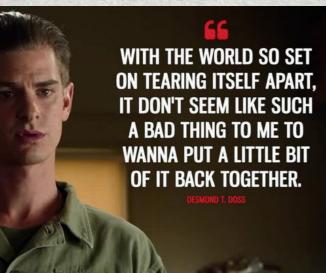
G.K.CHESTERSON

# "If you can't explain it simply, you don't understand it well."

~ Albert Einstein

## Life is the most difficult exam.

Many people fail because they try to copy others, not realizing that everyone has a different question paper.

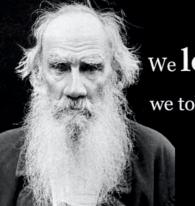


Sometimes in war, it's hard to be the one that survives.

WAR IS PEACE

FREEDOM IS SLAVERY

IGNORANCE IS STRENGTH



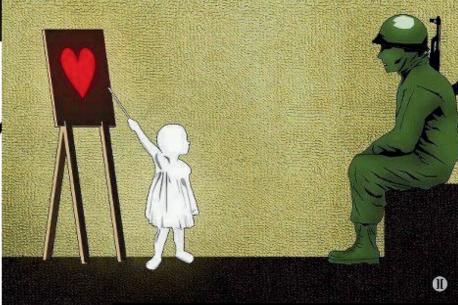
We lost because we told ourselves we lost.

~Leo Tolstoy

"Be bad, but at least don't be a liar, a deceiver!"

Teach your children there is no glory or heros in war.

That the glory comes from the actions that prevent war, and the heros are the ones who implement those actions.



The two most powerful warriors are patience and time.

If liberty means anything at all, it means the right to tell people what they do not want to hear.



## Team Drushti Film Forum 2023-2024

Abhijit Deshpande (Founder and Advisor, Dff) Mamata Tendulkar (chairperson, dff)

> Aqsa Khan (MA, Part 2) Janki Balsara (TYBCOM Siddharth Chopade (TYBA) Sumit Rahega (TYBA) Arya Dubey (SYBA) Somya Kejriwal (FYBCOM) Anakhaa Nair (FYBA) Anjali Raghwani (FYBA) Ankita Devda (FYBA) Bhavika Gandhi (FYBA) Ishaan Tondwalkar (FYBA) Monali Kumavat (FYBA) Prajakta Mishra (FYBA) Riddhi Kute (FYBA)

> > It felt like a movie...



As a versatile medium, film can offer artistic, historical, personal, technological and educational insights into various disciplines and the world we live in. In acknowledgment of this, Drushti Film Forum (DFF), a Film Society at K J Somaiya College of Arts and Commerce, presents the inaugural edition of "24 FRAMES." This film academic journal, crafted by students under the guidance of teachers, is an annual publication dedicated to scholarly articles, reviews, and analyses within the realm of film studies.



Thank you

#### **About Drushti Film Forum**

Drushti Film Forum (DFF), also known as the Film Society of K.J. Somaiya College of Arts and Commerce, is a platform that aims to foster an academic approach to cinema. It provides students with an opportunity to explore and appreciate meaningful cinema from around the world.

Since its inception in July 2006, DFF has been instrumental in introducing students to the diverse world of cinema. The forum was formally inaugurated on August 8, 2007, in the presence of renowned documentary filmmaker and actress Suhasini Mule. Over the years, DFF has screened more than 250 films spanning various countries, languages, and themes.

Screenings and discussions at DFF are conducted with a strong emphasis on academia. The events take place at Kalidas Sabhagruha / Conference Room of K.J. Somaiya College of Arts and Commerce on specific weekdays. By regularly showcasing World Cinema, Drushti Film Forum serves as a powerful tool to introduce students to the art and aesthetics of cinema. It broadens their perspective by exposing them to different realities and advanced techniques within the medium.

For Drushti Film Forum, cinema is not just a form of entertainment; it is a window to the world. Consequently, films from all over the world, spanning diverse genres and unconventional subject matter, are given preference during screenings. This exposure to World Cinema helps students develop a more comprehensive worldview.

In addition to screenings, Drushti Film Forum facilitates academic discussions on cinema, provides reference material, conducts film appreciation workshops, and encourages students to attend external film festivals.

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A Film society of K.J Somaiya College of Arts and Commerce, Vidyavihar (E), Mumbai