

***Topic : Popular Myth, Popular Literature : the
myth of Nation State, Recast in Indian Cinema***

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Abstract

While trying to open up a different perspective in the study of Popular Myth as reflected in Popular Literature which obviously stands opposed to Classical literature, the idea came to my mind that popular literature which had laid a mass impact on the readers or the audience of the 20th century is due to the fact that they were largely disseminated on all mediated forms of communication, ie, mass media. The history of Popular Literature as it emerged with the rise of middle class aristocrats whose increased curiosity for knowledge supplemented by the technological invention specifically printing press had resulted in the growth and expansion of popular literature. But the popular literature was never considered as opposed to classical literature or satisfying the lower taste of the people, rather its familiarity or popularity was coincided with the mass production of literature and its transmission on mass media specially through tele-soaps, movies etc. The literary ethos of Enlightenment that had cultivated an intellectual movement which dominated the world of ideas in Europe, had centered its emphasis on reason as the primary source of authority and legitimacy, had actually paved the ground for making classical literature liberated from the philosophical argument that poets are the madmen and they should be banished from an ideal republic as they are slaves to their emotions and imitates the reality. Thus literature became more open to free thinking, the ideals such as liberty, progress, tolerance, fraternity, constitutional government, separation of church and the state etc. This had led to the decline of the conventional binaries between classical and the modern, the elite and the working class, author as 'person' and author as 'created by the reader' and so the 'death of author' is no longer an absurd proposition. Also, popular literature has always played a major role being a vibrant narrative source for cinema. Indian popular films had followed the same rules of storytelling where factory-system of production gave birth to such typical narrative pattern in commercial Hindi cinema which sustains the myth of either state patriotism or state antagonism, which is very much in keeping with the politics implied in the strategic diversion of the masses from immediate problems to spectacular consumption & instant pleasure. Thus, Popular Hindi movies were used as propaganda for reflecting the myth of nation-state as reflected in the Nehruvian ethos of an egalitarian society.

Introduction

The point of argument in the first part of my research project is that Popular Myth as replete in Popular Literature has been used as a technique of immediate identification which ultimately means that familiarity with the story line or the narrative structure evokes more attention and interest of the audience or readers. And hence mythical literature can be described as a powerful weapon in terms of influencing the mind-set or the “collective unconscious” of the mass audience.

But the subversion of ‘popular myth’ is also rampant in popular literature and has been legitimized on the ground that such examples of de-mystification of myth or narrative - structural and transcendental subversion - was necessitated and strengthened by the zeal to overthrow its original or moral or spiritual referent. Just as Surrealists sought to recover the original power of the spirit which it considers lost in the bourgeois society. In our great classics woman’s body were shown as the receptacle of exclusive & exquisite charm, was legitimized on the ground that such physical attributes are meant only for the spectacular consumption of the male. That is why such women of palpably sensuous but derogatory beauty has to be either Kinnari (women entertainer), Devdasi (Lord’s slave in a temple) or Nartaki (danseuse in the courtyard). And those who cling to the domestic traditions of the patriarchy & sacrifice themselves to the choices of their dominant man have either authorized themselves to be nurturing, caring mother or a rebel. And stringent rules of chastity, virtuosity, submissiveness as ordained by the male for the female demands a great amount of testing that will testify the particular woman’s devotion to her master.

In the second part of my research project, my focal argument laid stress on the fact that Popular Literature as opposed to High-Brow Literature or Classical Literature has been used as a technique of immediate identification with the mass which ultimately means that familiarity with the story line or the narrative structure evokes more attention and interest in the audience or the readers. And the degree of identification or interpellation with the mass audience has actually paved the ground for establishing the post-structuralist myth of the death of author, breaking the barriers between high and low culture, between author as an empirical agent and author as created by the readers.

Both the above two propositions are further substantiated by highlighting the fact that the popular myths and popular literature are inter-linked, have always been the source

of immediate identification. The term “popular” as opposed to “elite”, denotes the fact that it has always got to do with the people or the mass entertainment and that is the reason of such literature being popular or accepted by the mass. The general perception on popular literature is that such fictions do not deal with abstract problems; it takes moral principles as the given, accepting certain generalized, common-sense ideas and values as its base. (Common-sense values and conventional values are not the same thing; the first can be justified rationally, the second cannot. Even though the second may include some of the first, they are justified, not on the ground of reason, but on the ground of social conformity. Popular fiction does not raise or answer abstract questions; it assumes that man knows what he needs to know in order to live, and it proceeds to show his adventures in living (which is one of the reasons for its popularity among all types of readers, including the problem-laden intellectuals). The distinctive characteristic of popular fiction is the absence of an explicitly ideational element, of the intent to convey intellectual information (or misinformation).

Many people are familiar with the classics of the seventeenth and eighteenth centuries but let's take a look at the other forms of literature that were made available to the masses. Despite the belief that literature was only available to the wealthy and well educated, there were many forms of writing available to those who did not have the money for possessing classics of the time. The rise of the popular press and of literacy meant that writing reached a wider audience than ever before. Writings were made available to upper class women and to the middle-class in the form of chapbooks, and ballads. The term Grub Street was used for many of the writers of the popular press. The new demand for writers meant that not all of them were talented writers; most of them were very poorly paid and lived in poor conditions. Grub Street was a place of filth, clutter and noise, and home to thieves and beggars. It was also the place where printing presses based themselves along with aspiring writers. Chapbooks (cheap books) were the first form of popular publishing (for the people and not for large publishing companies). These chapbooks allowed people to communicate, share and preserve their own ideas without the approval of a publisher. Ballads also became very popular. Broadside Ballads were printed forms of folk music, while traditional ballads were oral songs.

Early 19th century Europe saw numerous changes in the nature of publishing, the status of literary genres and the act of reading itself. In the 18th century, the publishers used to benefit unscrupulously by pirating the manuscripts and making handsome profits. Also, authors did not use to sign their work-therefore, the publisher had the liberty of saying whatever he wanted about the text's authorship. Under the patronage system,

the authors did not get their name publicized. Aristocratic authors (the ones who were not dependent on literary activity for their livelihood) wished to avoid the scandal of subjecting their name to public scrutiny. However, during 1790-1830, most nations adopted copyright laws. Authors also benefitted from the growing trend of publishers paying them royalties. The reading public grew larger and books began to get more widely circulated. At this point, the expectation that the authors' names would be clearly identified grew apace.

The third part of my research project would focus on how popular literature has always played a major role as being a vibrant narrative source for cinema. Coming a long way from technical inadequacies to competence, cinema has already emerged as vital instrument. Now it can't be said that it covers a neutral transmission of some pre – given, apparently transparent forms of knowledge available in some pre – existent reality – e.g the arrival of the train or the smoke gushing out of factory chimneys etc. Rather its potentiality lies in establishing a discursive power over the masses which immediately helps neutralizing all the conflicting emotions and tensions hidden in a particular discourse. And the resurgence of an alternative mode of story-telling through different literary movements in cinema which is in sharp contrast to the mainstream cinema, avant-garde films we may call, actually were catalyst to the emergence of different genres that subverted the existing myth or popular literature standardized by the mainstream cinema.

The narrative space as created by the popular or mainstream cinema, in other words, the classical mode of representation in mainstream cinema testify to the fact that the hierarchy of the discourses is maintained by a homogenous pattern where all disparities or any heterogeneous element within the discourses always got suppressed by the dominant discourse. Hence, the narrative pattern in Classical Hollywood Film always embraces one dimensional structure of story telling with a beginning, middle and an end, leading to a standardized genre and the slightest tinge of differentiation if any, implied within that structure allows another form of standardization only. Indian popular films also followed the same rules of storytelling where factory-system of production gave birth to such typical narrative pattern in a commercial Hindi cinema which sustains the myth of either state patriotism or state antagonism which is very much in keeping with the politics implied in the strategic diversion of the masses from immediate problems to spectacular consumption & instant pleasure.

In an era of “communication revolution” and information metabolism, the two most sophisticated signature of the modern society, the long cherished ideals of culture have got a severe jolt. The term “culture” has so long been associated with that organic

metaphor which inspires self – tillage or the ploughing & harrowing of self by the use of what the ages have transmitted to us from the works of gifted minds. All cultural activities that include all sorts of aesthetic production have been extended to the level of reproducing those generalized precepts which will help in determining the space occupied by man in the history of an individual struggle against the tyranny of circumstances or the dictates of Nemesis. And cinema in its early days as an extension of all those popular cultural specificities reproduced those established myths or rather the models of language with which the audience is already familiar. Hollywood Classical Cinema was so popular despite its subservience to the instinctual formalism & generic determinism, just because of the narratives were adaptations from popular literature or Romantic melodrama. Early Indian Popular Hindi cinema had drawn its narrative sources from popular myth or popular literature and played the role of an ideological apparatus where the projected screen was used as a tool to influence human psyche with certain discourses with which the audience was already familiar and which they relied on.

Class distinctions in the literature of modern times exist more in the works themselves than in their audience. Although Henry James wrote about the upper classes and Emile Zola about working men, both were, in fact, members of an elite and were widely read by members of an elite. The ordinary people, if they read at all, preferred sentimental romances and ‘penny dreadfuls’. Popular literature had already become commercially produced entertainment literature, a type which today is also provided by television scripts. A series of popular sitcoms and films which were adaptations from popular literature like *Pride & Prejudice*, *Sense & Sensibility*, *Mansfield Park*, *Emma* and many others will be discussed. Works of literature have been adopted for films since the dawn of the industry.

In the last chapter I had discussed how popular Hindi movies were used as propaganda for reflecting the myth of nation–state as portrayed in the Nehruvian ethos of an egalitarian society. Also I had thrown lights on how different film movements in the International film history had influenced a bunch of Indian film makers heralding different avant-garde trends, experimental films etc. as opposed to popular Hindi/Bollywood movies, how the regional film industry started booming up and played a major role in establishing an alternative trend in film-making. Here I would like to refer to Indian myths as they are being taken into cinematic forms in the early days of Indian Cinema. Motion picture ie cinema was figured as the microcosm of the future nation state and how in the Phalke era or the silent era, screen space was used for inducing nationalist impulses. Dadasaheb Phalke who is credited with launching the Indian Film Industry, the original conception was centered on the point of projection – the screen space- rather than on the instrument that stands at the center of the entire cinematic institution: the motion picture camera. Swadeshi movement helped screen turn as a political space. Predominance of mythological narratives in early Indian cinema had

strengthened two textual practices – recognition of icons & mobilization of politics. State intervention in cinema in the form of censorship was made prominent in the Indian Motion Picture Congress of 1939, the demand for declaring cinema as a legitimate industry was raised. Hence pre – independence instance of a film had to negotiate its double loyalties within its narrative structure – loyalty for the state & for the family. Film censorship was favored on the ground that State or Nation-state must regulate the ‘political unconscious’ of the mass as they are vulnerable to be misguided by different anti-state forces or as reflected in the post-independence polemics that the audience is still to attain maturity in terms of ethical values that contain acceptability or non-acceptability. Hence, certain forms of intervention was required by the state to protect nation as a socialist welfare country. Films projected Nehruvian idea of a socialist state included progressive, integrational messages. References to quite a number of films can be made like AWARA, MOTHER INDIA, DO BIGHA ZAMEEN etc where women were always placed in a dual crisis – loyalty to the nation and loyalty to the family. Another area of state intervention was the institution of commissions of inquiry – Khosla Commission. Here I had drawn instances from Nagamese literature with specific references to the novels by Esterine Kire where the myth of state patriotism or antagonism was the pivotal ground of conflict that accelerates the tempo of the story.

The narrative space as occupied by the popular or mainstream Hindi cinema while emulating classical mode of representation of Hollywood movies, introduced two textual practices which were very relevant for the acceptance of those projected unsung heroes on the screen as models to be followed in their day to day life. Those textual practices are recognition of icons and mobilization of politics. The story lines were adopted from popular myths as the audience is already familiar with those stories as performed on stage. In those days the only source of entertainment was different street plays and theatre like nautanki, kathputli natak and occasional dance and music shows and when Lumiere brothers first screened six short films in Watson Hotel in Mumbai, people were taken aback and thus a sort of film culture was instilled into the psyche in the Indian audience. They fell in love with this medium and started exploring. A year after the screening in France, they displayed 6 short films in Watson Hotel in Mumbai. This was the first time Indian audience encountered the whole concept of cinematography and screening. This was their first experience of moving picture and as history proves it, Indian people fell in love with the concept. In a land of utmost tension, silent films came as antidepressant pills. In a land of pre-independence chaos and a time of two upcoming World Wars, films came as an escapade to a fictional world far away from the entire chaotic political scenario. The much-needed joy was provided by this visual entertainment. In the early cinema during Phalke era, the larger than life images of the protagonists as projected on the screen was used to evoke a sense of awe or respect in the mind of the spectators and that testified to the fact that a hierarchy of the

discourses is maintained by a homogenous pattern where all disparities or any heterogeneous element within the discourses always got suppressed by the dominant discourse. Hence, the narrative pattern in Classical Hollywood Film always embraces one dimensional structure of storytelling with a beginning, middle and an end, leading to a standardized genre and the slightest tinge of differentiation if any, implied within that structure allows another form of standardization only. Indian popular films also followed the same rules of storytelling where factory-system of production gave birth to such typical narrative pattern in commercial Hindi cinemas which sustain the myth of either state patriotism or state antagonism which is very much in keeping with the politics implied in the strategic diversion of the masses from immediate problems to spectacular consumption & instant pleasure. In order to substantiate more clearly the history of nationalism and how it was reflected in different mediated forms of communication including literature, it is imperative to discuss the other side of that spirited enthusiasm which engulfed the syndrome. Hence, such sectarian tendencies or trends which ran parallel and reflected in regional popular literature, should be taken into account. In this connection, I had discussed how this movement for an alternative nationalism had influenced Nagamese literature with specific reference to Esterine Kire.

Research Objectives :

- To give an alternative perspective to the available discourses on popular myth, popular literature as well as classical literature.
- To pose an argument that the post-structuralist concept of death of author may have its origin to an organized slackening of such typical binaries like classical and popular, elite or mass and so on and so forth.
- To highlight the necessity of reawakening nationalist ethos, the Myth of Ideal Nation State, in the truest sense of the term at a time of crisis when it is fast eroding.
- To assert that Mass Media can serve as strong springboard for a cultural revival in India.
- The Golden Age of 60s in Parallel Indian Cinema can be brought back only through Neo Cultural Renaissance.
- To emphasize that Globalization leading to a convergence of Digital Media seemingly responsible for the growing cleavage between humanity and science can be minimized through a reassertion of Nehruvian nationalist ethos.
- To delve deep into the root cause of losing national identity and assure next generation that only through a mass sentience this onslaught can be resisted.

Research methodology

My research work had combined both the textual & practical (field work done in Kolkata at National Library and interactions with the literary intellectuals, playwrights, filmmakers etc) analysis of the emerging scenario in the study of Myth where it is proved that the duality on the interpretation of Myth is basically an offshoot of social change exemplifying certain internal conflict underlying the social structures, social aberrations so to say, causing an indelible impact on the minds of the audience or the readers. Therefore when such mythical archetypes like Antigone or Aujun when placed in modern context, they not only represent the time- spirit of their age rather the inherent anomaly that still exists in our social system. My research work has included both the analytical, empirical research on both the emergence of popular literature, its historical background, dissociation of popular myths that high brow literature is not opposed to popular literature and then case of study of select statistical and sociological data and different social and religious community to reveal how their indigenous popular myths had influenced behavioral changes of that community and shaped different social and cultural discourses. I had also tracked down the narrative resources in popular Hollywood film, popular Hindi Cinema and the alternative avant-grade movements in cinema where all those dominant practices were subverted. The general proposition that there is no narrative without a narrator, poses particular problems when applied to narration in feature films (as distinct from documentaries, etc.). Though almost all of these films, many of them adaptations from literature, abound in storytelling capacities and thus belong to a predominantly narrative medium, their specific mode of plurimedial presentation and their peculiar blending of temporal and spatial elements set them apart from forms of narrativity that are principally language-based. Also, my research work has included both analytical and empirical research on both the emergence of Classical Hollywood mode of representation and the kind of cultural hegemony that had been created by the Hollywood star-system and studio system of production. How the transformation of popular fictional elements into film took place, how the notion of empirical authors got replaced by the growing popularity of the concept of author or auteur as created by the readers. A close analysis of different trends in Cinema both in Hollywood, Bollywood and Avan-grade trends will exemplify how the narrative style got changed, testifying the fact that the synthesis or lack of synthesis of the multiple elements of film production, and the effects, emotional and intellectual, of that synthesis and of the individual elements had led to different narrative genres in Hollywood cinema. Also, an alternative perspective of the myth of nation-state has been placed in order to justify its relevance in the present day context as well as to unravel the contradicting elements that are latent within.

Chapter - 1

The myth of Nemesis as Exemplified in Greek Dramas : The Greeks saw myths as something that explained the world's origins and diversity as well as their history. These stories also had courageous characters who tried to be excellent leaders. Example can be drawn from the concept of "Nemesis" - the Greek goddess of Divine Retribution and rightful indignation, commonly known as the Goddess of Revenge.

Nemesis was an avenging goddess awarding to each individual the fate which his/her actions deserve. She was the daughter of the ancient primordial gods, NYX the dark goddess of Night and Erebus whose province was the Underworld before the emergence of the Olympian God, Hades. A number of Greek tragic dramas were written based on this concept - from Oedipus, Antigone to Agamemnon where the protagonists were meant to be victims of their "hubris" and "hamartia" and the circumstances that always remain beyond control, led them to their own destiny. Oedipus' boastful assertion "Here I am myself/ you all know me, the world knows my fame: I am Oedipus" or in another emotional outburst "Look and learn all citizens of Thebes. This is Oedipus. He, who read the famous riddle, and we hailed chief of men, All envied his power, glory, and good fortune".



"Now upon his head the sea of disaster crashes down. Mortality is man's burden. Keep your eyes fixed on your last day. Call no man happy until he reaches it, and finds rest from suffering" – clearly serve as a prelude to how he is going to be enslaved by his own destiny.

Another excerpt from OEDIPUS :

Then I shall reveal those things anew/ For justly did Phoebus, and justly did you/ assign me this case on behalf the deed,/ so that you will rightly see me as an ally/ avenging both this land and the god thereafter / For not on behalf of more distant friends/ But as if from myself I shall dispel the stain/ For whoever he was who killed that man/ would as soon kill me with that same violent hand/ Helping that one, therefore, I am helping myself/ But you, my children, as soon as you can rise/ from these

seats, stopping these suppliant wails/ Someone, muster here the people of Cadmus/ as I will leave nothing undone, For with God's help/we shall see whether we are saved or lost".

Dramatic irony played an important part in Oedipus the King. The story revolved around two different attempts to change the course of fate : Jocasta and Laius's killing of Oedipus at birth and Oedipus's flight from Corinth later on. In both cases, Jocasta and Oedipus had become victims of their own destiny which they wanted to reverse and that's why an oracle's prophecy came true regardless of the character's actions. Jocasta killed her son only to find him restored to life and married to her. Oedipus left Corinth only to find that in so doing he had found his real parents and carried out the Oracle's words. Both Oedipus and Jocasta prematurely exulted over the failure of oracles only to find that the oracles were right after all. Each time a character tries to avert the future predicted by the oracles, the audience knows that their attempt is going to be futile, creating a sense of irony that permeated the play throughout. Even the manner in which Oedipus and Jocasta expressed their disbelief in oracles is ironic. In an attempt to comfort Oedipus, Jocasta tells him that oracles are powerless : Jocasta :

'You now free yourself from these matters ; / listen to me and learn why nothing mortal/ can show you anything of prophecy/ I shall tell a quick tale to prove my words/ A prophecy came to Laius once – I won't say/ from Apollo himself, but from his servants/ that death would come to him from his child, / Whoever was born to him from me. But then/ just as the report is, some foreign brigands/ slew him where the three wagon roads meet/ Yet three days had not passed from the birth of my child/ when that man, binding his ankles together/ sent him in another's hands into the wild/ of the mountain, And so Apollo brought about/ neither that he slay his father nor that Laius; suffer the terrible thing he feared from his child / Such things are speeches of seers predict/ you should ignore; for whatever the God/ requires, he himself will easily reveal'.

Yet at the beginning of the very next scene we see her praying to the same gods whose powers she has just mocked. Oedipus rejoices over Polyus's death as a sign that oracles are fallible, yet he will not return to Corinth for fear that the oracle's statement concerning Merope could still come true. Regardless of what they say, both Jocasta and Oedipus continue to suspect that the oracles could be right, that gods can predict and affect the future and of course they know they can. If Oedipus discounts the power of oracles, he values the power of truth. Instead of relying on gods, Oedipus counts on his abilities to root out the truth, after all, he is a riddle solver. The contrast between trust in the God's oracles and trust in intelligence plays out in this story like the contrast between religion and science in the nineteenth to the same century novels. But the irony is, of course, that the oracles and Oedipus's scientific method both lead to the same

outcome. Oedipus's search for truth reveals just that and the truth revealed fulfills the Oracle's prophecies. Ironically, it is Oedipus's rejection of the oracles that uncovers their power; he relentlessly pursues truth instead of trusting in the Gods and his detective work finally reveals the futility of the oracle's words. As Jocasta says, if he could just have left well enough alone, he would never have discovered the horrible workings of fate.

In his search for the truth, Oedipus showed himself to be a thinker, a man good at unveiling mysteries. This is the same characteristic that brought him to Thebes; he was the only man capable of solving the Sphinx's riddle. His intelligence is what makes him great, yet it is also what makes him tragic; it is his problem-solver's temperament made him embark on this task of identifying the cause of epidemic that plagued Thebes and thus the mystery of his birth unfolded. In the Oedipus myth, marriage to Jocasta was the prize for ridding Thebes of the Sphinx. Thus Oedipus's intelligence, a trait that brought Oedipus closer to the Gods, is what caused him to commit the most of all possible sins. In killing the Sphinx, Oedipus is the city's savior, but in killing Laius (and marrying Jocasta), he is the scourge, the cause of the blight that took over the city at the play's beginning.

PRIEST :

Oedipus, you who rule my land, you see / how many of us sit here at your alters; / some do not yet have the strength to fly far;/ others are heavy with age, I am the priest/ of Zeus and these were chosen from the young men./ There is another group wreathed as suppliants/ sitting in the marketplace and another/ at the double – gated temple of Athena/and at the smoke filled oracle of Ismenus/ For the city, as yourself can see/ is badly shaken already, and from the waves/ can no longer lift her head above this/bloody tossing; there is death in the fruitful buds/ from the earth and in the pasturing herds, / and even in the childless births of women/Falling upon us, the fire bringing God/most hateful disease drives the city/ and by him the house of Cadmus is drained, / and dark Hades grows rich with groans and wails/ Now, I do not hold you equal to the Gods/nor do these children who sit at your hearth, / but we judge you the first of men both/in the ordinary chances of life/ and in the contingencies of the divine. / It was you who came and release Cadmus' town/from the tribute we paid to the cruel songstress,/ and these things you did knowing nothing from us/ nor instructed at all, but with help from God/you spoke and knew how to set your lives straight/And now, Oedipus, greatest in the eyes of all/ we who are here as your suppliants beseech you/ to find some defense for us, as you may have heard/ the voice of the Gods or have learned/something from a man – for I think that the ideas/of experienced men most often succeed /Come, oh best of mortals, and save our city/ come, but be careful, since now this land/calls you her savior for your former zeal/and let us never recall of your reign/that we first stood straight but stumbled later./ Rather then restore this city to safety. / For at that time you gave us great fortune/be now equal to what you were then

/ since, if indeed you would rule this land, / just as you do know, it is far better/ to rule over men than a wasteland/ nothing matters, neither tower nor ship/if it is empty of men to dwell within it”.

The Sphinx’s riddle echoes throughout the play, even though the dramatist Sophocles never mentions the actual question she asked. Audiences would have known the Sphinx’s words : ‘what is it that goes on four feet in the morning, two feet at midday and three feet in the evening ?/ Oedipus’s answer, of course, was a ‘man’. And in the course of the play, Oedipus himself proves himself to be the same man, an embodiment of Sphinx’s riddle. There is much talk of Oedipus’s birth and his exposure as an infant, here is the baby of which the Sphinx speaks, crawling on four feet (even though two of Oedipus’s are of pinioned). Oedipus throughout the play is an adult man, standing on his own feet instead of relying on others, not even Gods. And at the end of the play, Oedipus will leave Thebes as an old blind man, using a cane. In fact, Oedipus’s name signifies “swollen foot” because of the pins through his ankles as a baby, thus even as a baby and young man he has a limp and uses a cane, a prefiguring of the ‘three legged’ old man he will become. Oedipus is more than merely the solver of Sphinx’s riddles, he himself is the answer.

Perhaps, the best example of dramatic irony in this play, however, is the frequent use of references to eyes, sight, light and perception throughout. When Oedipus refuses to believe him, Teiresias cries, ‘ have your eyes/And do not see your own damnation ?/ Eyes/ And cannot see what company you keep ?’ mentioned twice in the same breath, the word ‘eyes’ stands out in this sentence. Teiresias knew that Oedipus will blind himself, later in the same speech he says as much : ‘ those now clear seeing eyes/ shall then be darkened’. The irony is that sight here means two different things. Oedipus is blessed with the gift of perception, he was the only man who could see answer to the Sphinx’s riddle. Yet, he cannot see what is right before his eyes, he is blind to the truth, for all he seeks it. Teiresias’s presence in the play is doubly important, as a blind old man, he foreshadows Oedipus’s future and the more Oedipus mocks his blindness, the more ironic he sounds to the audience. Teiresias is a man who understands the truth without the use of his sight; Oedipus is the opposite, a sighted man who is blind to the truth right before him. Soon, Oedipus will switch roles with Teiresias, becoming a man who sees the truth and loses his sense of sight.

Teiresias is not the only character who uses eyes and sight as a metaphor. When Creon appears on the scene after he gets to know that Oedipus accused him of being immoral, he says “said with unflinching eye, was it ?”. This is a strange thing to say, one would expect a bold statement to be made with ‘unhalting voice’ not ‘unflinching eye’. Yet, it continues the theme of eyes and sight; Oedipus makes accusations while boldly staring Creon down, yet later when he knows the truth, he will not be able to look at Creon again. He will be ashamed to look at any who love him in the eyes, one reason, according to Oedipus, that he blinds : ‘ how could I have met my father beyond the grave/ with seeing eyes or my unhappy mother ‘. Oedipus himself makes extensive use of eyes and

sight as metaphor. When he approaches Creon a few lines later, he says 'did you suppose I wanted eyes to see/ The plot preparing, wits to counter it?'. Ironically, Oedipus does in fact lack the capacity to see what is happening around and the more he tries to untangle the mystery, the more blind he becomes. The Chorus's reflections after Oedipus discovers the truth, carry the sight theme to another level " Show me the man, the Chorus says "whose happiness was anything more than illusion/ Followed by disillusion Time sees all and now he has found you

Or if we take example of the Antigone, here the Nemesis began with the overwhelming pride that Creon showed when he decided to overthrow the divine rule and ventured to kill Antigone for her daring spirited loyalty to State by giving burial to her brother Polynices. Antigone, the strong lady, stands for the individual, conscience and divine law, whereas Creon, the new king of Thebes, stands for the state, law and human law. As an individual Antigone is morally obliged to give proper burial to her brother to whom the state has denied the burial. Her conscience urges her to do what is right and not to follow what other says is right. She believes that according to divine law too, any human being on the earth must be given funeral right after the death. So, she is bold and stubborn enough to carry out her mission to bury her brother. On the other side, Creon, the newly appointed king of Thebes, tries to establish his authority as supreme and makes his own law disobeying gods' law. As a king, he has to set rules to keep order and peace in the state, but at the same time must not forget the divine law. But he trespasses the law and denies the burial to Polynices and orders to kill Antigone. Creon's need to defeat Antigone anyhow sometimes seems to be too personal: to maintain his pride, his kingship, his power and more basically to maintain his manhood.

Halfway through the play, the Chorus appears on the scene to announce that the tragedy is on. His speech offers a meta-theatrical commentary on the nature of tragedy. Here, in apparently a reference to Jean Cocteau, tragedy appears as a machine in perfect order, a machine that proceeds automatically and has been ready since the beginning of time. Tension of the tragic plot is the tension of a spring: the most haphazard event sets it on its inexorable march: in some sense, it has been lying in wait for its catalyst. Tragedy belongs to an order outside human time and action. It will realize itself in spite of its players and all their attempts at intervention. Anouilh himself commented on the paradoxical nature of this suspense: "What was beautiful and is still beautiful about the time of the Greeks is knowing the end in advance. That is "real" suspense..." As the Chorus notes, in tragedy everything has "already happened." Anouilh's spectator has surrendered, masochistically, to a succession of events it can hardly bear to watch. "Suspense" here is the time before those events' realization. Thus the play began with Antigone, explaining that she is about to "burst forth as the tense, sallow, willful girl" who will rise up alone against the king and die young. With the rise of the curtain, she began to feel the inhuman forces drawing her from the world of

those who watch her now. They watch with little concern, for they are not to die tonight.

Antigone : Ismene, mine own sister, dearest one :

Is there, of all the ills of Oedipus

One left that Zeus will fail to bring on us,

While still we live ? for nothing is there sad

Or full of owe, or base, or fraught with shame,

But I have seen it in thy woes and mine.

And now, what new decree is this they tell

Our rules has enjoined on all the state ?

Knowest thou ? has heard ? or is it hid from thee,

The doom of foes that comes upon thy friend ?

Years later, however, philosophers called the myths of the Greeks ethically deficient. They were accused of promoting theft, adultery, vindictiveness and other shameful acts. A writer named Xenophanes believed that the Greeks wanted their gods to be like them. Xenophanes was the first monotheist. Theagenes believed that the myths were allegories. An allegory means that all characters, places, and actions are symbols that represent something other than what they appear to be. He thought that battles between Greek gods represented different parts of natural phenomena. Greek myths were prevalent until the Roman government's legitimization of Christianity. Christians looked down on the ancient myths and devalued them because they thought Greek gods were demons. Mythology became popular again only during the European Renaissance, when many artists, writers, and scholars reincorporated Greek gods into their works. Mythology generally has two meanings. It can signify either a system of myths or an analysis of their form, purpose or function. Scholars have tried to create theories that claim to understand myths by breaking them into parts. By doing this the scholars can tell us what myths are and aren't. Some are a reaction to the physical world, and others are expressions of the human mind.

There are many different types of myths. Nature myths were created as a reaction to physical nature, especially the elements that directly affect human life: day and night, sunshine and darkness, and heat and cold. Many Greek tales humanize these natural processes. Some examples are Zeus, Poseidon, Hyperion and Selene. Zeus is the god of storms. Poseidon is god of the sea and earthquakes. Hyperion is the sun god and Selene is god of the moon, which rises when the sun sets. Many Greek myths reflect the constant fear of agricultural infertility in the Greek islands. Demeter searched for years for her daughter Persephone, who was stolen and taken to Hades. Demeter became angry and made everything on earth sterile. When she did this, nothing on earth could grow or reproduce, and every living thing faced starvation and death. Her despair ended when Persephone was returned to her. Another example is the myth

about the women who lived on Lemnos, an island in the Aegean Sea. Aphrodite caused the women to have an offensive smell, so their husbands would reject them. The wives then murdered the husbands, and only women were left on the island. When Jason and his Argonauts found it, their celibacy ended. Soon after, the women gave birth to their children and Lemnos became repopulated. Even psychologist Sigmund Freud had theories about myths. He believed they were similar to dreams because both have strange images and a lot of narrative. Dreams are influenced by hidden emotions and thoughts we are afraid to talk about during the day. At first he thought dreams were wish fulfillments, but later believed they expressed the dreamer's anxieties. Carl Jung talked about how every culture and race dreams the same way. He said that some situations figure largely in both dreams and myths. This would include journeys, struggling with an attacker, and encountering frightening monsters. Jung called these archetypes, which are original forms or patterns. Every ethnic group has them. He believed that they came from the collective unconscious.

Subversion of Myth in the Shakesperean drama : Now if we take example from Shakespeare's drama we would find that this concept of Nemesis has been reversed by the theory of reason or logic in the period of Renaissance or Enlightenment where the tragic heroes were not proved to be victims of Nemesis – chain of circumstances , rather their own lapses that occurs out of their own desire to exert choice or free will which they start to recognize at the middle of the play and thus paved the ground for their own resurrection or retribution. Thus Shakesperean heroes, Macbeth or Othello or Hamlet are not avowed victims of their own destiny but they are strong enough to question the complexities of Nemesis and stood victorious at the end of the play by virtue of their own discretion. Thus the intrinsic conflict of interest between 'Fire Within' and 'Necessity Without' has been better expressed throughout all the Shakesperean tragedies. The ancient Greek notion of tragedy always concerned about the fall of a great man such as king, from a position of superiority to humility and the root cause has always been asserted as his or hers extreme ambitious pride or 'hubris'. To the Greeks, such arrogance in human behavior was punishable by terrible vengeance. The tragic hero was to be pitted in his fallen plight not necessarily forgiven. Thus Greek tragedies always have to end in a catastrophic disaster or colossal massacre that will definitely make the hero learn a lesson and the lesson is that they should never try to go beyond the limits already charted out Nemesis.

Macbeth is very rational, contemplating the consequences and implications of his actions. He recognizes the political, ethical and religious reason why he should not commit regicide : ' Turns them to shape and give to airy nothing/ A local habitation and a name'. Macbeth and King Lear, Othello and Hamlet, are usually reckoned Shakespeare's four principal tragedies. King Lear first stands for the profound intensity of the passion ; Macbeth for the wildness of the imagination and the rapidity of the action; Othello for the progressive interest and powerful alternation of feelings; Hamlet

for the refined development of thought and sentiment. If the force of genius sewn in each of these works is astonishing, their variety is not less so. They are like different creations of the same mind, not one of which has the slightest reference to the rest. This distinctiveness and originality is the necessary consequence of the truth and nature. Macbeth is like a record of preternatural and tragical event. It has the rugged severity of an old chronicle with all the imagination of the poet can engraft upon traditional belief. The castle of Macbeth, round which the 'air smells wooingly' and 'where the temple hunting martlet builds' has a real subsistence in the mind; the weird sisters met us in person on 'the blasted heath' 'the air drawn dagger' moves slowly before our eyes; the gracious Duncan 'the blood-boltered Banquo' stand before us; all that passed through the mind of Macbeth keeps gliding over the stage one after another, anticipating a premonition that a heinous crime is on the cards. All that could actually take place, all that is only possible to be conceived, what was said and what was done, the workings of passion, the spells of magic, all brought before us coupled with an absolute sense of truthfulness and vividness. The wilderness of the surroundings, the sudden shifting of the situations and characters, the bustle, the expectations excited, are equally extraordinary. From the first entrance of the Witches and the description of them when they met Macbeth "What are these/ So wither'd and so wild in their attire / That look not like the inhabitants of th' earth/ And yet are on 't? the mind is prepared for all that follows'.

This tragedy is alike distinguished for the lofty imagination it displays and for the tumultuous vehemence of the action; and the one is made the moving principle of the other. The overwhelming pressure of preternatural agency urges on the tide of human passion with redoubled force. Macbeth himself appeared driven along by the violence of his fate like a vessel drifting along the streams as if awaiting a storm, he reels to and fro like a drunken man, he staggered under the weight of his own purposes and the suggestions of others; he stood at bay with his situation; and from the superstitions awe and breathless suspense into which the communications of the Weird Sisters throw him, was hurried on the daring impatience to verify their predictions and with impious and bloody hand to tear aside the veil which hides the uncertainty of his future. He was not equal to the struggle with fate and conscience; he now 'bended up each corporal instrument to the terrible feat; at other times his heart misguided him and he was cowed and abashed by his success. 'The deed, no less than the attempt, confounds him', his mind is assailed by the pangs of remorse and full of 'preternatural solicitations'. His speeches and soliloquies are dark riddles on human life, baffling solutions and thus entangling him into a labyrinth of mess. In thought, he is absent and perplexed, sudden and desperate in act; his desperation proved all the more fatal when he started disbelieving his own resolution. His energy sprang from the agitation and anxiety that overshadowed other priorities or logical reasoning. His blindly rushing forward on the objects of his ambition and revenge or his recoiling for them – equally betrays the harassed state of his feelings. His characteristic desperation was purposely juxtaposed

against the kind of instigation that Lady Macbeth had showered on him, whose obdurate strength of will and masculine firmness gave her ascendancy over her husband's faltering nature. She at once seized on the opportunity that offered for the accomplishment of all their wished –for–greatness and never flinches from her object till all is over. The magnitude of her resolution almost covered the magnitude of her guilt. She is an embodiment of all evils that the audience would find difficult to accept but she would definitely arouse a sense of fear more than hatred. She does not excite our loathing and abhorrence just like Regan and Goneril. She is only wicked to gain a great end; and is perhaps more distinguished by her commanding presence of mind and inexorable self-will, which do not let her diverted from an entrusted task, to be battered in between womanly regrets and never gave up to natural affections. The impression which her lofty determination of character makes on the mind of Macbeth is well subscribed when he explains : ‘ Bring forth men children only/ for they undaunted mettle should compose/ nothing but males’.

Nor do the pains she is at to “screw his courage to the sticking-place”, the reproach to him, not to be ‘lost so poorly in himself’, the assurance that a ‘little water clears them of this deed’ showed anything but her greater consistency in depravity. Her strong-nerved ambition furnishes ribs of steel to the ‘sides of his intent’ and she was herself wounded up to the execution of her baneful project with the same unshrinking fortitude in crime, that in other circumstances she would probably have shown patience in suffering. The deliberate sacrifice of all other considerations to the gaining ‘for their future days and nights sole sovereign sway and masterdom’ by the murder of Duncan, is gorgeously expressed in her invocation on hearing of ‘his fatal entrance under the battlements’ – ‘ Come all you spirits/ That tend on mortal thoughts, unsex me here/ And fill me, from the crown to the toe, top-full/Of direst cruelty; make thick my blood/ Stop up the access and passage to remorse/ that no compunctious visitings of nature/ Shake my feel purpose, nor keep peace between/The effect and it. Come to my woman's breasts/ And take my milk for gall, you murdering ministers,/ Where ever in your sightless substances/ You wait on Nature's mischief, come thick night/And pall thee in the dunnest smoke of hell/p That my keen knife see not the wound it makes/ Nor heaven peep through the blanket of the dark/ To cry, hold, hold’ –

When she first heard that ‘Duncan comes there to sleep’, she was so excited over the news which was beyond her utmost expectations that lent her a golden chance to frame her next course of action and she answered the messenger ‘ Thou art mad to say it’ and on receiving her husband's account of the predictions of the Witches, conscious of his instability of purpose and that her presence is necessary to goad him on to the consummation of his promised greatness, she exclaimed ‘ Hie thee hither/ That I may pour my spirits in thine ear/ And chastise with the labour of my tongue/ And all that impedes thee from the golden round/ Which fate and metaphysical aid doth seem/ To have thee crowned withal’. This swelling exultation and keen spirit of triumph, this uncontrollable eagerness of anticipation, which seems to dilate her form and take

possession of all her faculties, this solid and substantial flesh and blood display of passion exhibit a striking contrast to the cold, abstracted, gratuitous servile malignity of the Witches, who were equally instrumental in urging Macbeth to his fate for the mere love for mischief and from a disinterested delight in deformity and cruelty. They are hags of mischief, obscene panders to inequity, malicious from their importance of enjoyment, enamored of destruction, because they themselves were unreal, abortive, half-existences – who became sublime from their exemption from all human sympathies and contempt for all human affairs, as Lady Macbeth does by the force of passion. Her fault seems to have been an excess of that strong principle of self interest and family aggrandizement, not amenable to common feelings of compassion and justice, which is so marked a feature in barbarous nations and times. A passing reflection of this kind, on the resemblance of the sleeping king to her father, alone prevents her from slaying Duncan with her own hand.

The dramatic beauty of the character of Duncan which excites the respect and pity even of his murderers, had been often pointed out. An instance of the author's power of giving a striking effect to a common reflection, by the manner of introducing it, occurs in a speech of Duncan, complaining of his having been deceived in his opinion of the Thane of Cawdor, at the very moment that he is expressing the most unbounded confidence in the loyalty and services of Macbeth : ' There is no art/ to find he mind's construction in the face/ He was a gentleman, on whom I built/ An absolute trust. / O, worthiest cousin/ The sin of my Ingratitude even now/ Was great upon me' Another passage to show that Shakespeare lost sight of nothing that could in any way give relief or heightening to his subject, is the conversation which takes place between Banquo and Fleance immediately before the murder scene of Duncan :

Banquo : how goes the night, Boy ?

Fleance : The moon is down : I have not heard the clock

Banquo : And she goes down at twelve

Fleance : I take 't, 'tis later, Sir.

Banquo : Hold, take my sword, there's husbandry in heaven

 Their candles are all out

 A heavy summons lies like lead upon me,

 And yet, I would not sleep: Merciful Powers

 Restrain in me the cursed thoughts that nature

 Gives way to repose

 To gain the timely inn'

Worthy to mention that the kind of contrasting principle that Macbeth was dwelt upon, was superbly knitted over different binaries of emotions. The axis of action moved on from the abyss of joy to remorse, life to death. The action is desperate and the reaction is dreadful, a huddling together of fierce extremes, a war of opposite natures that will kills the other. There was nothing but a violent end or violent beginning, the lights and shades are laid on with a determined hand, the transition from triumph to despair, the

height of terror to the repose of death, are sudden and startling. The whole play is an culmination of unruly chaos of strange and forbidden things, where the ground rocks under our feet.

Macbeth after the death of Banquo, wishes for his presence in extravagant terms 'To him and all we thirst / And when his ghost appears, cries out 'Avaunt and quit my sight' and being gone, he is himself again. 'Macbeth resolves to get rid of Macduff that he may sleep peacefully 'in spite of thunder' and cheers his wife on the doubtful intelligence of Banquo's taking-off with the encouragement – 'Then be thou jocund; ere the bat has flown his cloistered flight; ere to black Hecate's summons the shard-born beetle has rung night's yawning peal, there shall be done- a deed of dreadful note'. In Lady Macbeth's speech 'Had he not resembled my father as he slept, I had done it'; there is murder and filial piety together and in urging him to fulfill his vengeance against the defenseless king, her thoughts spared the blood neither of infants nor of old age, The description of the Witches was based on the same contradictory principle, they rejoice 'when good kings bleed'; 'they are neither of the earth nor the air, but both; they should be women but their beards forbid it'; they take all the pains possible to lead Macbeth on to the height of his ambition only to betray him 'in deeper consequences' and after showing him all the pomp of their art, discover their malignant delight in his disappointed hopes, by that bitter taunt, 'why stands Macbeth thus amazedly'.

The leading features in the character of Macbeth are striking enough and they form what may be thought at first only bold, rude, Gothic outline. By comparing it with other characters of the same author, we can perceive the absolute truth and identity which is observed in the midst of the giddy whirl and raid career of events. Macbeth in Shakespeare no more loses his identity of character in the fluctuations of fortune or the storm of passion, than Macbeth in himself would have lost the identity of his person and thus he is as distinct as possible from Richard III, though these two characters having certain common human traits, would have been repetition of the same general idea or more or less exaggerated. For both are tyrants, usurpers, murderers, both are aspiring and ambitious, both courageous, cruel and treacherous. But Richard is cruel by nature and constitution whereas Macbeth became so due to accidental circumstances, Richard was deformed in body and mind since his birth and naturally incapable of doing good. Macbeth is full of 'the milk of human kindness', frank, sociable and generous, he was tempted to the commission of guilt by golden opportunities, by the instigations of his wife and by prophecies. Fate and metaphysical aid conspired his virtue and loyalty whereas Richard needed no prompter but waded through a series of crimes to the heights of his ambition stemming from the uncontrollable violence of his temper and reckless love for mischief.

Macbeth was not destitute of feelings and sympathy, inaccessible to pity, was even made in same measure the dupe of his luxuriousness, he realized that the loss of his friends, of the cordial love of his followers and his good name – all because of his

uncontrollable ambition that made him left out and deprived of his sympathizers and hence he regretted that he would never have seized the crown by unjust means since he cannot transmit it to his posterity – ‘For Banquo’s issues have I fil’d in my mind/ For them the gracious Duncan have I murther’d/To make them kings, the seed of Banquo kings’.

In the agitation of his mind, he envied those whom he had sent to peace : ‘Duncan is in his grace; after life’s fulfill fever he sleeps well’ – it was true that he became more callous the more he kept on confessing his guilt: ‘direness is thus rendered familiar to his slaughterous thoughts’ and he at end anticipated his wife in the boldness and bloodlines of his enterprises; while Lady Macbeth was ‘troubled with thick-coming fancies that rob her of her rest’ due to the absence of same stimulus of action that she provided to her husband while required for action. Hence, Lady Macbeth had gone mad and committed suicide. Whereas, Macbeth kept on shying away his sense of guilt , escaping reflections of his crimes by repelling their consequences and banished remorse for the past by the meditation of future mischief. Richard may be regarded as a man of the world, a plotting, hardened knave, wholly regardless of everything but his own ends and the means to secure them. The superstitions of the age, the rude state of society, the local scenery and custom – all gave a wildness and imaginary grandeur to his character. From the strangeness of the events that surrounded him, he was full of amazement and fear; stood in denial between the world of reality and that of fancy. All his tumult and disorder within and without his mind made him broken and disjointed and thus his purposes recoiled on himself. Richard was never a character that aroused pathos or imagination but pure self-will, he was never caught in contradictions of his own feelings. The apparitions which he saw only haunted him in his sleep but he never lived like a waking dream as that of Macbeth. Richard in the busy turbulence of his projects had never lost his self-possession and made use of every circumstances that came as an instrument to fulfill his long standing designs. In his last extremity we can regard him as a wild beast taken in the toils : ‘My way of life is fallen into the sear/ The yellow leaf : and that which should accompany old age,/As honour, troops of friends, I must not look to have/ But in their stead, curses not loud but deep,/ Mouth-honour, breath, which the poor heart/ Would fain deny and dare not’. Here I would like to quote from Charles Lamb while explaining both the characters in his “Specimens of early dramatic poetry” “ Though some resemblances may be traced between the charms of MACBETH and the incantations in this play (The Witch of Middleton) which was supposed to have preceded it, this coincidence will not distract from the originality of Shakespeare. His witches are distinguished from the Witches of Middleton by essential differences. These are creatures to whom man or woman plotting some dire mischief might resort for occasional consultation.’

Demonization of Greek mythologies by the Romans : Years after, however, philosophers called the myths of Greeks ethically different. They were accused of promoting theft, adultery, vindictiveness and other shameful acts. Xenophanes

believed that the Greeks wanted their Gods to be like them. Theagenes believed that myths were allegories. An allegory means that all characters, places and actions are symbols that represent something other than what they appear to be. He thought that battles between Greek Gods represent different parts of natural phenomena, greek myths were prevalent until the Roman government's legitimization of Christianity came into force. Christians looked down upon the ancient Greek myths and devalued them because they thought that Greek Gods were demons. Mythology became popular again during the European Renaissance when many artists, scholars, writers incorporated Greek Gods into their works. Mythology generally has two meanings, it can signify either a system of myths or an analysis of their form, purpose and function. Scholars have tried to create theories that claim to understand myths by breaking them into parts, by doing this, the scholars can tell us what myths are and what aren't. Some are a reaction to the physical world, while others are expressions of the human mind. There are different types of myths : nature myths are created as a reaction to physical nature, especially the elements that directly have a bearing on human life ; day and night, sunshine and darkness, heat and cold etc. Many Greek tales humanize these natural processes; some examples are Zeus, Poseidon, Hyperion and Selene. Zeus is the God of storms, Poseidon of sea and earthquakes, Hyperion of Sun God and Selene is the God of Moon which rises when Sun sets down. Many Greek myths reflect the constant fear of agricultural infertility in the Greek islands. Demeter searched for years for her daughter Persephone who was stolen and taken to Hades. Demeter became angry and made everything on earth sterile. Another myth about the women who lived on Lemnos, an island in the Aegean Sea. Aphrodite caused the women to have an offensive smell so that their husband would reject them. The wives then murdered their husband and only women were left in the island.

Approaches to the Study of Myth and Mythology as available in different theories :

Now I would like to discuss how different theories evolve for analyzing myths as historical or social or moral referent. The importance of studying myth to provide a key to a human society is a matter of historical record. One such historical record says that in the middle of the 19th century, a newly appointed British governor of New Zealand, Sir George Grey, was confronted by the problem of how to come to terms with the Maori, who were hostile to the British. He learned their language, but that proved insufficient for an understanding of the way in which they reasoned and argued. In order to be able to conduct negotiations satisfactorily, he found it necessary to study the Maori's mythology, to which they made frequent reference. Other government officials and Christian missionaries of the 19th and 20th centuries made similar efforts to understand the mythologies of nations or tribes so as to facilitate communication. Such studies were more than a means to an end, whether efficient administration or conversion; they amounted to the discovery that myths present a model or charter for man's behavior and that the world of myth provides guidance for crucial elements in human

existence--war and peace, life and death, truth and falsehood, good and evil. In addition to such practically motivated attempts to understand myth, theorists and scholars from many disciplines have interested themselves in the study of the subject. A close study of myth has developed in the West, especially since the 18th century. Much of its material has come from the study of the Greek and Roman classics, from which it has also derived some of its methods of interpretation.

The growth of philosophy in ancient Greece furthered allegorical interpretations of myth i.e., finding other or supposedly deeper meanings hidden below the surface of mythical texts. Such meanings were usually seen as involving natural phenomena or human values. Related to this was a tendency toward rationalism, especially when those who studied myths employed false etymologies. Rationalism in this context connotes the scrutiny of myths in such a way as to make sense of the statements contained in them without taking literally their references to gods, monsters, or the supernatural. Thus, the ancient writer Palaiphatos interpreted the story of Europa (carried off to Crete on the back of a handsome bull, which was actually Zeus in disguise) as that of a woman abducted by a Cretan called Tauros, the Greek word for bull; and Skylla, the bestial and cannibalistic creature who attacked Odysseus' ship according to Homer's *Odyssey*, was by the same process of rationalizing interpreted as simply the name of a pirate ship. Of special and long-lasting influence in the history of the interpretation of myth was Euhemerism (named after Euhemerus, a Greek writer who flourished about 300 BC), according to which certain gods were originally great people venerated because of their benefactions to mankind. The early Church Fathers adopted an attitude of modified Euhemerism, according to which classical mythology was to be explained in terms of mere men who had been raised to superhuman, demonic status because of their deeds. By this means, Christians were able to incorporate myths from the culturally authoritative pagan past into a Christian framework while defusing their religious significance--the gods became ordinary humans.

The Middle Ages did not develop new theoretical perspectives on myth, nor, despite some elaborate works of historical and etymological erudition, did the Renaissance. In both periods, interpretations in terms of allegory and Euhemerism tended to predominate. In early 18th-century Italy, Giambattista Vico, a thinker now considered the forerunner of all writers on ethnology, or the study of culture in human societies, built on traditional scholarship--especially in law and philosophy--to make the first clear case for the role of man's creative imagination in the formation of distinct myths at successive cultural stages. His work, which was most notably expressed in his *Scienza Nuova* (1725; *The New Science of Giambattista Vico*), had no influence in his own century. Instead, the notion that pagan myths were distortions of the biblical revelation (first expressed in the Renaissance) continued to find favor.

Nevertheless, Enlightenment philosophy, reports from voyages of discovery, and missionary reports (especially the Jesuits' accounts of North American Indians) contributed to scholarship and fostered greater objectivity. Bernhard Le Bovier de Fontenelle, a French scholar, compared Greek and American Indian myths and suggested that there was a universal human predisposition toward mythology. In *De l'origine des fables* (1724; "On the Origin of Fables") he attributed the absurdities (as he saw them) of myths to the fact that the stories grew up among an earlier, more primitive human society. About 1800, the Romantics' growing fascination with language, the postulation of an Indo-European language family, the study of Sanskrit, and the growth of comparative studies, especially in history and philology, were all part of a trend that included the study of myth. The relevance of Indo-European studies to an understanding of Greek and Roman mythology was carried to an extreme in the work of Friedrich Max Muller, a German Orientalist who moved to Britain and undertook important research on comparative linguistics. In his view, expressed in such works as *Comparative Mythology* (1856), the mythology of the original Indo-European peoples had consisted of allegorical stories about the workings of nature, in particular such features as the sky, the Sun, and the dawn.

In the course of time, though, these original meanings had been lost (through, in Muller's notorious phrasing, a "disease of language"), so that the myths no longer told in a "rationally intelligible" way of phenomena in the natural world but instead appeared to describe the "irrational" activities of gods, heroes, nymphs, and others. For instance, one Greek myth related the pursuit of the nymph Daphne by the god Phoebus Apollo. Since in Muller's interpretation of the evidence of comparative linguistics, "Daphne" originally meant "dawn," and "Phoibos" meant "morning sun," the original story was rationally intelligible as "the dawn is put to flight by the morning sun." One of the problems with this view is, of course, that it fails to account for the fact that the Greeks continued to tell this and similar stories long after their supposed meanings had been forgotten; and they did so, moreover, in the manifest belief that the stories referred, not to nature, but precisely to gods, heroes, and other mythical beings.

Interest in myth was greatly stimulated in Germany by Friedrich von Schelling's philosophy of mythology, which argued that myth was a form of expression, characteristic of a particular stage in human development, through which men imagine the Absolute (for Schelling an all-embracing unity in which all differences are reconciled). Scholarly interest in myth has continued into the 20th century. Many scholars have adopted a psychological approach because of interest aroused by the theories of Sigmund Freud. Subsequently, new approaches in sociology and anthropology have continued to encourage the study of myth. Biblical stories and myths have also played an important role shaping English literary works. John Milton in his poem "*Paradise Lost*" plays out the Genesis story about the Fall of Man from Garden of

Eden and his subsequent eviction from there. In his novel, *“East of Eden”* John Steinbeck Golding in *“Lord of the Flies”* also played the same idea in which they have presented Eve as a seducer responsible for bringing sin into this world that we can clearly see in the medieval literature. We also have seen that many feminist literary critics of the twentieth-century have often made use of this myth in their research. T.S. Eliot uses two underlying myths to develop a structure of his long poem *“The Waste Land.”* These myths are of the Grail Quest and the Fisher King. Both myths originate from Gaelic traditions and come to the Christian civilization. Though Eliot has not taken these myths from Bible both were significant for Europeans, as they incorporated them into European mythology, and these stories focused on the account of the death and resurrection of Christ. Even psychologist Sigmund Freud had theories about myths. He believed they were similar to dreams because both have strange images and a lot of narrative. Dreams are influenced by hidden emotions and thoughts we are afraid to talk about during the day. At first he thought dreams were wish fulfillments, but later believed they expressed the dreamer’s anxieties. Carl Jung talked about how every culture and race dreams the same way. He said that some situations figure largely in both dreams and myths. This would include journeys, struggling with an attacker, and encountering frightening monsters. Jung called these archetypes, which are original forms or patterns. Every ethnic group has them. He believed that they came from the collective unconscious.

References from Shelly’s Defence of Poetry : It exemplifies the fact that poetry as an embodiment of powerful imagination has the power to bring about a new millennium by way of reversing the internal dynamics of a socio-political change. ‘Poetry is utilitarian as it brings civilization by awakening and enlightening the mind itself by rendering it the receptacle of a thousand un-apprehended combinations of thought. Poetry lifts the veil from the hidden beauty of the world’. Shelly also addressed drama and the critical history of poetry through the ages beginning with the Classical period, moving through the Christian era into the middle ages until he arrives back in his present day, pronouncing the worth of poets and poetry as ‘indeed divine’ and the significant role that poets play, concluding with his famous last line ‘Poets are the unacknowledged legislators of the world’. And this Defence of Poetry had perhaps acted as a springboard for reincarnation of Mythology in a different socially revolutionary context.

While asserting further, Shelley argued that poetry, in a general sense, may be defined to be ‘the expression of the imagination’ and poetry is connected with the origin of man. Man is an instrument over which a series of external and internal impressions are driven, like the incarnations of an ever-changing wind over an Aeolian lyre, which move it by their motion to ever-changing melody. But there is a principle within the human being and perhaps within all sentient beings, which acts otherwise than in the lyre and produces not melody alone but harmony, by an internal adjustment

of the sounds or motions, thus excited to the impressions which excite them. It is as if the lyre could accommodate its chords to the motions of that which strikes them, in a determined proportion of sound, even as the musician can accommodate his voice to the sound of the lyre. A child at play by itself will express its delight by its voice and motions; and every inflexion of tone and every gesture will bear exact relation to a corresponding antitype in the pleasurable impressions which awakened it; it will be the reflected image of that impression and as the lyre trembles and sounds after the wind has died away; so the child seeks by prolonging in its voice and motions the duration of the effect, to prolong also a consciousness of the cause. In relation to the objects which delight a child these expressions are what poetry is to higher objects'. The great instrument of moral good is the imagination and poetry administers to the effect by acting upon the cause. Poetry enlarges the circumference of the imagination by replenishing it with thoughts of ever new delight, which have the power of attracting and assimilating to their own nature all other thoughts and which form new intervals and interestices whose void forever craves fresh food. Poetry strengthens the faculty which is the organ of the moral nature of man, in the same manner as exercise strengthens limb. A poet therefore would do ill to embody his own conceptions of right and wrong, which are usually those of his place and time, in his poetical creations, which participate in neither. By this assumption of the inferior office of interpreting the effect, in which perhaps after all he might acquit himself but imperfectly, he would resign a glory in a participation in the cause. There was little danger that Homer or any other eternal poets, should have so far misunderstood themselves as to have abdicated this throne to their wildest dominion. Those in whom the poetical faculty, though great, is less intense as Euripides, Lucan, Tasso, Spenser, have frequently affected a moral aim, and the effect of their poetry is diminished in exact proportion to the degree in which they compel us to advert to this purpose.

'Prometheus Unbound' is the best example of the poetic zeal to bring forth social change usurping the tyranny of Jupiter. Prometheus, tortured, is exempted to yield to Jupiter's tyranny but instead forgives him. In this act, the poet suggests, lies his salvation, the act of forgiveness. Panthea and her sister Asia, symbol of ideal love, decide to free Prometheus by confronting Demagorgon, the volcanic power of the underworld, who vanquishes Jupiter in a violent eruption. Prometheus is reunited with his beloved Asia and the liberation of human society is foretold. The last act, written months after the first three, describes the joyful transformation but warns that evil must be checked lest tyranny reign once more. Prometheus in his opening speech appears unrepentant and full of sorrow for allowing the world to descend to 'torture and solitude/ scorn and despair'. Language is full of sublimity – unbounded both in time and space. But sublime terror gives way to sympathy; he pities Jupiter (not hates him and not is terrified by him). He wants to withdraw his curse, but first he wants to hear the course again. He calls on spirits (of his own mind) to remember and recite the curse. His mother (Earth) appears but is unrecognized because the world is 'fallen since

Jupiter's reign has caused the mother to hate. The phantasm of Jupiter appears and recites Prometheus's curse. Prometheus revokes his curse (I wish no living thing to suffer pain). He comes to realize that he granted Jupiter power by committing the crime but also he continues to grant him power by hating him and thus perpetuating Jupiter's vision of the world. By no longer hating Jupiter he no longer participates in Jupiter's tyranny. Earth sees this as surrender, Mercury appears to cajole Prometheus into telling the prophecy of Thetis. Mercury appears as friend of Prometheus who does his duty unwillingly; Prometheus refuses his advice and rejects all submission; Furies appear to punish Prometheus to show him visions of the modern world ; chorus shows us human violence, degradation and suffering, vision includes Christ's crucifixion and the French Revolution. The world full of suffering and indifference ; Prometheus pities not the suffering but the indifferent. This last act chases away the last of the furies, spirits appear to tell Prometheus a prophecy, he shall end the reign of Jupiter, Prometheus almost gives in to despair but is recalled from it from thoughts of Asia (I said all hope was vain but love). In the Act-II Panthea tells Aisa of her dream in which she sees Prometheus rejuvenated by love; together the two sisters follow the mysterious echo of a second dream to the dark world of Demagorgon. In Act – III, Asia and Panthea arrive at the entrance of Demagorgon's cave where they are bound and taken. As Panthea and Aisa takes up a journey to that cave, discovers that the time is ripe for revolution. Asia rouses into action by her passionate declaration of love for suffering humanity. Asia retells the story of the world; how it began in joy and love. Then time entered the world followed by mortality. Prometheus attempted to take care of humans for which he was punished by Jupiter. Demagorgon, representing the principle of Necessity in history, speaks in a language of the sublime; but Asia must travel with him because love must go with Revolution or else the Revolution will fail. Later in the act, a stream of chariots of Hours pours across the stage, one of these carries the grim fate of Jupiter, the other heralds the reunion of Asia and Prometheus.

Jupiter on his throne speaks the language of the sublime power and pain. When he turns to Thetis, his language remains sublime. Apollo tells the story of Jupiter's fall and hence there would be no more suffering, Hercules arrives to free Prometheus, here we may find the dramatic shift in language from the abstract language to the language of the common man. Earth is rejuvenated; the Spirits of the Hour details the changes in the human world – no kings, no subordination, only freedom and love prevails. The final act is a cosmic coda or epithalamium sung first by chorus of Spirits of the Hour and another by chorus of the Spirits of the Human Mind, then by the Spirits of the Earth and that of Moon. Earth's part in the chorus combines delight, joy and he sublime.

Lines from "Prometheus Unbound"

"Monarch of Gods and Dæmons, and all Spirits
But One, who throng those bright and rolling worlds
Which Thou and I alone of living things

Behold with sleepless eyes! regard this Earth
Made multitudinous with thy slaves, whom thou
Requiest for knee-worship, prayer, and praise,
And toil, and hecatombs of broken hearts,
With fear and self-contempt and barren hope.
Whilst me, who am thy foe, eyeless in hate,
Hast thou made reign and triumph, to thy scorn'

Shelley remarks that his own imagery has been 'drawn from the operations of the human mind'. David Grene notes that the complexities of Prometheus have made his story 'significant on a number of different levels : rebel against the tyrant, Knowledge against Force, the champion of man against the would-be destroyer of man, Man as opposed to God', adding that Prometheus' suffering equates him with man. Shelley's Prometheus has been described as symbolic in a similar way: 'Regenerator of Humanity', 'enlightened thinker', 'the One Mind', 'the mind of Man', 'mankind or the mind of mankind' and, by Shelley himself, the 'Champion of Mankind'. An early nineteenth-century audience would readily see the similarity between Prometheus and Jupiter and the tyranny and oppression of their own time.

The defiant and proud character of Prometheus, revealed in the opening of his first speech, is drawn from Aeschylus but is subtly developed to show a character who has remained defiant despite having suffered long. Shelley shows Prometheus change during this first speech in which there are five dramatic moods. In the first (l. i-23) he addresses Jupiter, speaking of his pride and defiance; in the second he bewails his pain (l. 23-30); and in the third tells of his ability to endure (l. 30-53). At the turning point in the speech (l. 53), not just the mood changes but the whole character. Prometheus was able to endure his pain because he knew that Jupiter's fall was at hand, but at this point he begins to consider Jupiter's pain and his wish that no 'living thing' should suffer pain causes him to reject his curse (l. 53-58). To see this rejection as the only action in *Prometheus Unbound* is to use hindsight, for although those familiar with the play realise that this is the turning point from which all else follows, it is by no means established at this point that the release of Prometheus and of mankind will result. In a performance during which the audience does not know, as Earth does not, that it will bring his release, they will share her reaction. The speech changes mood once more to end with an appeal for help in remembering the curse (l. 58-74). Dramatic conflict is revealed through the changes throughout the speech, and its completion engenders yet another, since his request is refused. Other characters are introduced, though these are unseen: the Earth, the Voices from the Mountains, Springs, Air and Whirlwinds.

But the point of attractions in the poem lies in the fact that Shelly's Prometheus is not just a replica of Aeschylus' Prometheus, he rejects the myth: "I was averse from a catastrophe so feeble as that of reconciling the Champion with the Oppressor of

mankind” The poet compares Prometheus to Milton’s Satan—except free from “taints of ambition, envy, revenge, and a desire for personal aggrandizement”. This subversion of the myth of Prometheus was legitimized on the ground that Prometheus has emerged as a symbol of Salvation, Regeneration of Mankind. In ancient mythology, Prometheus was the smartest of the Titans. He separated humanity from the gods and gave it fire, symbolizing imaginative powers of thought. Jupiter punished him by nailing him to a rock in the Caucasus mountain range. Shelley begins his sequel to Aeschylus’s play *Prometheus desm’ts* (date unknown; *Prometheus Bound*, 1777) with Prometheus still in that predicament after some time has elapsed. The Titan describes his ordeal and tells the hopeful Ione and the faithful Panthea that he has secret knowledge of the time when Jupiter will fall from power. Misery has made Prometheus wise. He has realized that hatred makes one like the object of hate, and thus his bondage is primarily internal, self-imposed, and even within his will to end. His hatred for Jupiter having cooled to mere pity, Prometheus wants to gather his sundered strength, reunite with his beloved Asia, and recall the curse that he had cast upon Jupiter. However, he cannot remember it and Nature is too fearful to utter it, so he summons the Phantasm of Jupiter to repeat it. Once divulged, the curse is repudiated by Prometheus, who declares, “I wish no living thing to suffer pain.” Earth mistakenly thinks Jupiter’s victory is now complete, and Mercury carries that message to Jupiter while Panthea goes in search of Asia.

Excerpts from Keats’ The Hyperion : The poet speaker dreams of meeting Moneta, she allows him to witness through her revealed memories the fall of the Titans.

‘Deep in the shady sadness of a vale
Far sunken from the healthy breath of morn,
Far from the fiery noon, and eve’s one star,
Sat gray-hair’d Saturn, quiet as a stone,
Still as the silence round about his lair;
Forest on forest hung about his head
Like cloud on cloud. No stir of air was there,
Not so much life as on a summer’s day
Robs not one light seed from the feather’d grass,
But where the dead leaf fell, there did it rest.
A stream went voiceless by, still deadened more
By reason of his fallen divinity
Spreading a shade: the Naiad ’mid her reeds
Press’d her cold finger closer to her lips.

Canto – 1 begins with the poet-speaker’s declaration that everyone has the capacity to dream. The dreams of the poet, however, are superior to the dreams of the fanatics. He then describes how he found himself in a dream within a luxuriant forest

full of exotic trees fragrant blossoms and the gentle showers of fountains; 'Fanatics have their dreams, wherewith they weave/ A paradise for a sect, the savage too/ From forth to the loftiest fashion of his sleep/ Guesses at Heaven; pity these have not/ Traced upon vellum or wild Indian leaf/ The shadows of melodious utterance/ But bare of laurel they live, dream and die/ For Poesy alone can tell her dreams/With the fine spell of words alone can save/ Imagination from the sable charm/ And dumb enchantment. Who alive can say/ Thou art no poet may'st not tell thy dreams/ Since every man whose soul is not a clod/ Hath visions and would speak, if he had loved/ And been well nurtured in his mother tongue/Whether the dream now purpos'd to rehearse/ Be poet's or fanatic's will be known/When this warm scribe my hand is in the grave'. Here, before an empty metaphor, he discovers the remnants of a feast of summer fruits; he eats there and pledges all the mortals of the world with a transparent glass of transient juice. This contains the drug that launches him into another world, he falls into a swoon, awakening to find himself in a far sterner landscape where there is an abandoned temple. Approaching the alter, he sees a staircase. A voice warns ' if thou canst not ascend/ These steps, die on that marble where art thou'. In spite of the icy cold which threatens to destroy him, he manages to gain the steps and is restored by their life giving powers. At the top he encounters a veiled shadow, the keeper of an ancient flame. He is told that he has been saved because those who climb are aware of the world's miseries and concerned to change them. The shadow nevertheless considers him a dreaming object aspiring to a visionary experience. He responds that not all poets are ineffectual, that a poet is a sage, a humanist, and physician to all men. The shadow tells him that poets and dreamers are two different entities and the poet only belongs to the second class ie, dreamer and rejects such false poets : ' Methought I stood where tress of every clime, / Palm, myrtle, oak, and sycamore and beech/ With plantain and spice blossoms, made a screen/ In the neighborhood of fountains, by the noise/ Soft showering in my ears and by the touch/ Of scent, not far from roses. Turning around/ I saw an arbour with a drooping roof/ Of trellis vines and bells and larger blooms/ Like floral censers swinging light in air/ Before its wreathed doorway, on a mound/ Of moss, was spread a feast of summer fruits/ Which nearer seen, seem'd refuse of a meal/ by angel tested or our Mother Eve'. The shadow then reveals herself as Moneta, a counterpart of Mnemosyne from Hyperion and unveils herself, revealing a face of unearthly pallor and immortal suffering. The poet longs to see what high tragedy is being acted out within the 'dark secret Chambers of her skull'. Moneta agrees to reveal to him her memories of the fall of Titans and at this point Keats picks up the story of the defeated Saturn from the first Hyperion : O tender spouse of gold Hyperion/Thea, I feel

thee ere I see thy face; / Look up, and let me see our doom in it; / "Look up, and tell me
 if this feeble shape / Is Saturn's; tell me, if thou hear'st the voice / Of Saturn; tell me, if
 this wrinkling brow, / Naked and bare of its great diadem,/ Peers like the front of Saturn.
 who had power/ To make me desolate? whence came the strength?/ How was it
 nurtur'd to such bursting forth, / While Fate seem'd strangled in my nervous grasp? /
 But it is so; and I am smother'd up, /And buried from all godlike exercise / Of influence
 benign on planets pale, / Of admonitions to the winds and seas, / Of peaceful sway
 above man's harvesting, /And all those acts which Deity supreme /Doth ease its heart of
 love in.—I am gone/Away from my own bosom: I have left/ My strong identity, my real
 self,/ Somewhere between the throne, and where I sit/ Here on this spot of earth.
 /Search, Thea, search! / Open thine eyes eterne, and sphere them round / Upon all
 space: space starr'd, and lorn of light; / Space region'd with life-air; and barren void; /
 "Spaces of fire, and all the yawn of hell / Search, Thea, search! and tell me, if thou seest
 / A certain shape or shadow, making way / With wings or chariot fierce to repossess / A
 heaven he lost erewhile: it must—it must / Be of ripe progress—Saturn must be King /
 Yes, there must be a golden victory; /There must be Gods thrown down, and trumpets
 blown / Of triumph calm, and hymns of festival / Upon the gold clouds metropolitan,
 Voices of soft proclaim, and silver stir /Of strings in hollow shells; and there shall be /
 Beautiful things made new, for the surprise / Of the sky-children; I will give command/
 "Thea! Thea! Thea! where is Saturn?".

Canto – 2, which is unfinished, opens with Moneta's description of the place of
 Hyperion, Moneta and the poet witness the arrival of the Sun- god and the narrative
 breaks off. The central concern of "The Fall of Hyperion" is the nature of the true poet,
 the ability to dream. Keats now considers universal, the visionary capacity shared by
 'every man whose soul is not a sod'. The poet achieves greatness not because of any
 special insight but because of his gift of language and his ability to share the world's
 sorrows, to participate imaginatively in all human existence and comfort man in his
 anguish. The poet speaker's progress within the poem is towards this necessary
 requisite of being a poet sensitive to human suffering. The most complicating aspect of
 the poem is the poet's uncertain and contradictory attitude towards dreams, Keat's new
 version of the story of Hyperion is cast in the form of a dream vision, however, this
 dream vision also implies a sarcasm. As Moneta says in Keats' most famous lines 'The
 poet and the dreamer are distinct/ Diverse, sheer opposites./ The one pours out a balm
 upon the world'. If we look specifically at the initial dialogue between Keats and Moneta
 and they was were engaged in defining the difference between the dreams of the poet

and that of the savage or fanatics. Moneta, the Latin counterpart of the Greek Mnemosyne in Hyperion, is the goddess of Memory, she is one of the fallen Titans, now sole priestess of Saturn's desolation. For the poet, she functions as a Dantean guide as Virgil and Beatrice guide Dante throughout his journey to hell, purgatory and heaven, so she guides this poet through a kind of classical purgatory where the deposed Titans mourn the loss of empire. Hyperion, influenced by Milton, is structured as an epic with a detached narrator of a heroic poetry. In the 'Fall of Hyperion', epic objectivity is replaced by intense lyricism, epic fable by personal myth. Even Saturn's defiance is downplayed and his speech full of works like feebleness and moan'. What is the effect of the descriptions of the fallen Titans being represented by the sorrowing Moneta rather than the detached epic narrator of Hyperion. The Fall of Hyperion is more influenced by Dante than Milton.

Another example from Ode to Grecian Urn: 'Thou still unravished bride of quietness/Thou foster child of silence and slow time/Sylvan historian, who canst thus express/ A flowery tale more sweetly than our rhyme/What leaf-fringed legend haunts about thy shape/ Of deities or mortals or of both/In Tempe or the dales of Arcady?'. Here the ambiguous reference to the Grecian Urn as a symbol of quietness, a relic of antiquity and chronicles of ancient Greek pastoral life is justified by the fact that it has the eternal power to withstand the ravages of time and hence immortal. All these references are made to an implied audience or spectator presuming that the Grecian Urn is being witnessed by the viewer(the poet himself) and he is awestruck with the fact that this archetypal sculpture symbolizing eternal beauty, does not get perished with the course of time and Time's winged chariot cannot destroy its unblemished magnificence. In the second stanza the emphasis is on the superiority of imagination over reality, sobriety over sensuality. And hence, the unheard music is more graceful, endeared, sweeter than the melodies created by the piper: ' Heard melodies are sweet, but those unheard/ Are sweeter, therefore, ye soft pipes, play on/ Not to the sensual ear, but more endeared/ Pipe to the deities of no tone/ she cannot fade, though thou hast not thy bliss/for ever wilt thou love and she be fair'. Ode to a Grecian Urn is probably a homage to the permanence of beauty, especially the beauty of art in general and Hellenistic beauty in particular. The poet observed the painting of an URN at a village ceremony and being the die-hard romantic, ventures to capture not only what the sculpture might have intended but also what the flight of poet's fancy could produce from yonder lands. We are amazed at the artistic intrigues and fascinating power of eloquence with which the purely romantic poet gives vent to his inner emotions. Keats

seems to have journeyed through the powerful effect of fancy to the foreign lands of the past to discover the true attributes of the human civilization that has been depicted on the URN and which he desires to achieve : ‘ What mad pursuit ? what struggle to escape?/ what pipes and timbrels? What wild ecstasy ?’. The final two lines of the poem ‘Beauty is truth, truth beauty,/ that is all/ye know on earth and ye need to know’.

References to Lamia : The concept of the poem Lamia though originated from Greek mythology, the fact that makes the poem different from its origin is that the character of Lamia has never been portrayed as disastrous, harmful or sensual seductress, rather a revolting female who wants to overthrow the existing structures of patriarchy, of male dominance and for that her feminine beauty or excellence has been used as a death trap to subdue the Lord of Patriarchy. Despite being the title character of the poem, Lamia isn’t named until almost halfway through it. Following the first sections of the poem, we can feel like a challenge as if we are unfamiliar with the mythological background Keats is using or expecting to learn all about Lamia straightaway. The opening of the poem establishes the fact that the events took place long ago in a far away forest and that incident doesn’t have anything to do with Lamia but the God Hermes who is pursuing a nymph whom he desires :

‘Upon a time, before the faery broods
Drove Nymph and Satyr from the prosperous woods,
Before King Oberon's bright diadem,
Sceptre, and mantle, clasp'd with dewy gem,
Frighted away the Dryads and the Fauns
From rushes green, and brakes, and cowslip'd lawns,
The ever-smitten Hermes empty left
His golden throne, bent warm on amorous theft:
From high Olympus had he stolen light,
On this side of Jove's clouds, to escape the sight
Of his great summoner, and made retreat
Into a forest on the shores of Crete.
For somewhere in that sacred island dwelt
A nymph, to whom all hoofed Satyrs knelt;
At whose white feet the languid Tritons poured
Pearls, while on land they wither'd and adored.
Fast by the springs where she to bathe was wont,
And in those meads where sometime she might haunt,
Were strewn rich gifts, unknown to any Muse,
Though Fancy's casket were unlock'd to choose.

It's quite clear that this is an intense and potentially destructive passion; Hermes is described as 'bent warm on amorous theft', in setting the stage this way, Keats subtly critiques the misogyny or prejudice against women, of some versions of Lamia's legend, demonstrating that sexually predatory beings can be male and female as well. Hermes, sulking, overhears Lamia saying that she wants to move in a sweet body fit for life/ And love and pleasure and the ruddy strife/Of hearts and lips'. Lamia as a snake provides a great example of how he uses imagery to point a picture for his reader : ' She was a Gordian shape of dazzling hue/ Vermillion-spotted, green, and blue/Stripped like zebra, freckled like a pard/ Eyed like a peacock and all crimson barr'd / And full of silver moons, that, as she breathed/Dissolv'd or brighter shone or inter-wreathed/Their lustres With the gloomier tapestries/ So rainbow- sided, touched with miseries/ She seem'd, at once, some penance lady elf/some demon's mistress, or the demon's self'. The mysterious nature of the snake is also suggested while the poet made clear that she might be a victim of evil, linked to evil or the embodiment of evil :

'I was a woman, let me have once more
A woman's shape, and charming as before.
I love a youth of Corinth - O the bliss!
Give me my woman's form, and place me where he is.
Stoop, Hermes, let me breathe upon thy brow,
And thou shalt see thy sweet nymph even now."
The God on half-shut feathers sank serene,
She breath'd upon his eyes, and swift was seen
Of both the guarded nymph near-smiling on the green.
It was no dream; or say a dream it was,
Real are the dreams of Gods, and smoothly pass
Their pleasures in a long immortal dream.
One warm, flush'd moment, hovering, it might seem
Dash'd by the wood-nymph's beauty, so he burn'd;
Then, lighting on the printless verdure, turn'd'.

The ambiguity is laid around Lamia, was she good or evil or something else ?, she was compared to Prosperine, who according to mythology, was kidnapped by the God of the underworld, but here the poet reminds the readers that 'her throat was serpent' and that she speaks with a sinister sweetness as though bubbling honey. Lamia is also filled with Edenic symbolism, the story of Lamia and Licius, for example, is prefaced by the tale of a beautiful Nymph whom Hermes wishes to see. Lamia has acted like a Goddess over her, rending her invisible to the 'unlovely eyes of prying men', in exchange for a woman's body, Lamia was agreed to make the Nymph visible to him, breathing upon Hermes brow, she gives him sight, an act which parallels the breathing of life into Adam by God. At some point of time, Lamia however, reveals her name to Licius and when Apollonius, the philosopher enters and addresses her by name, her beauty started

getting diminished and she became frozen "a deadly white". The naming of Lamia resulted not only in her death but also of Lycius.

His phantasy was lost, where reason fades,
In the calm'd twilight of Platonic shades.
Lamia beheld him coming, near, more near -
Close to her passing, in indifference drear,
His silent sandals swept the mossy green;
So neighbour'd to him, and yet so unseen
She stood: he pass'd, shut up in mysteries,
His mind wrapp'd like his mantle, while her eyes
Follow'd his steps, and her neck regal white
Turn'd - syllabling thus, "Ah, Lycius bright,
And will you leave me on the hills alone?
Lycius, look back! and be some pity shown."
He did; not with cold wonder fearingly,
But Orpheus-like at an Eurydice;
For so delicious were the words she sung,
It seem'd he had lov'd them a whole summer long:
And soon his eyes had drunk her beauty up,
Leaving no drop in the bewildering cup,
And still the cup was full, - while he afraid
Lest she should vanish ere his lip had paid
Due adoration, thus began to adore;
Her soft look growing coy, she saw his chain so sure:
"Leave thee alone! Look back! Ah, Goddess, see
Whether my eyes can ever turn from thee!
For pity do not this sad heart belie -
Even as thou vanishest so I shall die.
Stay! though a Naiad of the rivers, stay!
To thy far wishes will thy streams obey:

Lamia also introduces the dual sexual nature of Lilith 'a virgin purest lipp'd, yet in the lore/ Of love of deep learned to the red heart's core'. Lami's physical beauty is also excessive, men are driven to weeping at the fairness of her eyes. Even Nature is also affected by her beauty. Even, the snake forms which Lamia hold at the outset, associated with evil for all times, is shed in the poem. The poet seemed to have revealed in the richly sensuous descriptive details required by this theory of myth and magic, that captures physical transformation and underscores Lamia's descriptive potential. The story of love of Lamia, transformed from serpent to woman and Lycius, was presented through numerous contrasts – dream and reality, imagination and reason, poetry and philosophy. Lamia has generated more allegorical readings than any other Keats's

poems. The three main characters, Lamia, Lycius and Apollonius have respectively been read as poetry, the poet and the philosopher. Keats also introduced some ambiguity when the reader's sympathy was about to grow in favor of Lamia and at that juncture Lamia's actual deceptive nature was disclosed, her associations with demons and madness.

What is Lamia ? In the preface to Keats' poem, the Norton Anthology of English Literature, comments 'In ancient demonology, a Lamia, pronounced la mia- was a monster in woman's form who preyed on human beings. The three daunting themes that predominate the poem Lamia – are 1) the inherent duality or conflict between appearance and reality; Lamia's beauty is superficial and destructive. However, the poets seemed ambivalent about the coldly scientific attitude expressed by Apollonius who sees through her illusion. 2) the power of imagination; in one sense the illusion created by Lamia collapses under cold scrutiny; yet the poet demonstrated the power of imagination wherein the lavish banqueting hall was described. It is her visual imagination that prompted Hermes to get hold of the nymph he was looking for, by projecting her desired image to Lycius, she attained love, although that was short lived. The allegorical meaning of the poem seems to be that it is disastrous to separate the sensuous and emotional life from the life of reason. Philosophy if divorced from emotion, will end in destruction and also the pleasures of the senses can be illusory and unsatisfying.

Chapter – 2

The birth of Novel or Popular Fiction in the 18th Century : 18th Century literature is marked by the typical time spirit of the age, the age of Enlightenment which is again can be demarcated by an unquenchable passion for reason, logic and realism. Many people are familiar with the classics of the seventeenth and eighteenth centuries but let's take a look at the other forms of literature that were made available to the masses. Despite the belief that literature was only available to the wealthy and well educated, there were many forms of writing available to those who did not have the money for possessing classics of the time. The rise of the popular press and of literacy meant that writing reached a wider audience than ever before. Writings were made available to upper class women and to the middle-class in the form of chapbooks, and ballads. The term Grub Street was used for many of the writers of the popular press. The new demand for writers meant that not all of them were talented writers; most of them were very poorly paid and lived in poor conditions. Grub Street was a place of filth, clutter and noise, and home to thieves and beggars. It was also the place where printing presses based themselves along with aspiring writers. Chapbooks (cheap books) were the first form of popular publishing (for the people and not for large publishing companies). These chapbooks allowed people to communicate, share and preserve their own ideas without the approval of a publisher. Ballads also became very popular. Broadside Ballads were printed forms of folk music, while traditional ballads were oral songs.

Early 19th century Europe saw numerous changes in the nature of publishing, the status of literary genres and the act of reading itself. In the 18th century, the publishers used to benefit unscrupulously by pirating the manuscripts and making handsome profits. Also, authors did not use to sign their work-therefore, the publisher had the liberty of saying whatever he wanted about the text's authorship. Under the patronage system, the authors did not get their name publicized. Aristocratic authors (the ones who were not dependent on literary activity for their livelihood)- wished to avoid the scandal of subjecting their name to public scrutiny. However, during 1790-1830, most nations adopted copyright laws. Authors also benefitted from the growing trend of publishers paying them royalties. The reading public grew larger and books began to get more widely circulated. At this point, the expectation that the authors' names would be clearly identified grew apace. The novel, whether Gothic or sentimental, emerged as a major literary genre of the eighteenth century. Gothic romances, with their forbidden themes of incest, murder, necrophilia, atheism, and torments of sexual desire, became popular. Daniel Defoe, Samuel Richardson, and Henry Fielding popularized the novel as an emerging literary genre. Richardson's *Pamela* combined high moral tone with sexual titillation and minute analysis of the heroine's emotional states of mind. By the end of the century, most of the leading British novelists were women, including Frances

Burney, Ann Radcliffe, and Maria Edgeworth. It is possible to say that the novel as a literary genre emerged in the beginning of the eighteenth century. The industrial revolution can be said, paved the way to the rise of the middle-class and it also created a demand for people's desire for reading subjects related to their everyday experiences. The novel, therefore, developed as a piece of prose fiction that presented characters in real-life events and situations. Daniel Defoe's *Robinson Crusoe* and Henry Fielding's *Tom Jones* are some of early English novels. The novel is realistic prose fiction in such a way that it can demonstrate its relation to real life. The eighteenth-century great novels are semi anti-romance, or it was the first time that the novel emerged and distributed widely and largely among its readers; reading public. Moreover, with the increase of the literacy, the demand on the reading material increased rapidly, among well-to-do women, who were novel readers of the time. Thus, theatre was not such feasible form of entertainment but novel was due to its large audience and its spread all over the land in country-houses. In other words, middle class people was such an important factor behind the growth of the novel as a new form of art. The social and intellectual currents of the age were linked for creating something new and different. Those who carried out the action became individualized; they were interpreted in and all their complexity and the social pressure on them were minutely detailed. When people wanted to hear stories of those who are not too different from themselves, in a community recognizably a kin to their own, then the novel was born. There are also other reasons and factors that influenced the rise of the English novel. The invention of traveling library was one of those and via trade; it was developed more than before. The social milieu and social condition of the life of the middle-class were very much affected by the rise of the English novel. These people in the eighteenth century were acquiring their education, what they were acquiring was less exclusively classical in context than the education of the upper-class. Women readers were considered as a crucial factor in providing readership. A better education for women was coincided with a period of a greater leisure for women in middle and upper ranks. The greater leisure for women left a time space, which needed to be filled in. Men were also educated and had an intension to see beyond the narrow local interests and profession to an inspired motivation. Both men and women were receptive to literary forms, which would open up to them recent and real worlds outside their own world. The reproduction of newspapers in the eighteenth century is evidence on the rise of the novel and so is the popularity of the periodicals. The seed of Richardson's *Pamela* was a plan to write a series of letters, which provided examples of the correct way of continuing in various delicate social situations. The novelists also believe that their task is not only to inform

but also to indicate morality. Middle-class people considered usefulness significant; this would include moral usefulness. The readers were introduced by the novelists to a new social world order, providing the moral framework so that the readers' behavior can be mobilized. The novel was dealing with the immediate details as no earlier fiction has been, as a result, it becomes long. As a result, in the eighteenth century, many reasonable changes took place in strange plots and ideas of heroic tragedy. Defoe described 'The Great Plague of London' in the journal of the plague year (1722), then his *Robinson Crusoe* (1719), a better and more famous book. The story of the book relied on the real life event. It is about the story of Alexander Selkirk, a Scottish sailor who quarreled with his captain, was, in fact, put into the island of Juan Fernandez near Chile, and he lived there alone for four years.

Here I would take the example of ***Robinson Crusoe by Daniel Defoe***. The title page of the book provides a considerable amount of information for the reader. *The Life and Strange Surprising Adventures of ROBINSON CRUSOE, of YORK. Mariner: Who lived Eight and Twenty Years, all alone in an un-inhabited Island on the Coast of America, near the Mouth of the Great River of Oroonoke; Having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With An Account how he was at last as strangely delivered by Pirates. And the story is being narrated in the first person.* It also signifies the ordinariness of the narrator, a seaman from York (and therefore middle class) who was forced by circumstances to fend for himself in unfriendly surroundings, a practical man who managed to survive for twenty-eight years before he got a chance to rescue himself through some external agencies. Finally, within this long title the narrative style is marked by Defoe's insistence on realism—the use of real place names, the statement that the book is an autobiographical narrative.

That Robinson Crusoe is a Defoe character is evident from the moment he found himself shipwrecked. He acted immediately in the interest of survival, salvaging such necessities as he could from the stricken ship and building a rude shelter. Yet Crusoe's concern was not only for his physical well-being; he began a journal in which he started putting all his experiences on record, his spiritual progress as it was reflected in the daily activities that marked his sojourn on the island. For nearly two decades, Crusoe worked to create a life for himself, building what he needed, improvising where he must, and ultimately replicating a little corner of England on the desert island. What he accomplished was beyond basic survival; he fashioned an English life that was dependent on the transformation of raw materials into the necessities of his culture. He planted grain that he baked into bread, he domesticated goats so that he might have milk, and he turned a cave into a cozy fortified dwelling that boasts comfortable

furniture. When Friday arrives, Crusoe's little English empire is complete: The conqueror has mastered both the territory and its people. Having survived the shipwreck, Crusoe had become strongly aware of his vulnerability as a human being, and throughout the narrative he insisted that his life was proof of the workings of divine Providence. Consequently, he often reflected on the spiritual lessons to be learned not only from his experiences on the island but also from the events in his life that led to his sojourn so far from home. This reflection is typical of Defoe's narration, who looked on life's experiences as a series of symbolic occurrences pointing to the connections between the spiritual and the secular. Defoe had created in Robinson Crusoe a man very like himself—and very much a typical eighteenth century Englishman. Crusoe's plebeian origins, his earnest industry, his tendency to see religious meaning in the mundane, and his talent for overcoming misfortune are all Defoe's qualities. Like the average Englishman of his time, Crusoe is something of a bigot, and although he treats Friday well, the slave is never offered his freedom and must call Crusoe "Master." Crusoe triumphed over his circumstances and environment, and indeed he succeeded to provide himself with a little paradise on earth; but he is English to the core, and with the first opportunity he returned to England and settled down to family life. *Robinson Crusoe* was often described as one of the major forerunners of the novel. Although written as a travel narrative, it displayed many of the modern novel's major characteristics: realism (through verisimilitude, the first-person narrator, imagery from the natural world, and copious detail), interesting and believable characters engaged in plausible adventures and activities, and an engaging story.

Skilton (1977) stated that Robinson Crusoe was certainly the first novel in the sense that it was the first fictional narrative in which the ordinary person's activities were the centre of continuous literary attention. Before that, in the early eighteenth century, authors like Pope, Swift, Addison and Steele looked back to the Rome of Caesar Augustus (27 BC— 14 AD) as a golden age. That period is called the Augustan age. Literature was very different since it focused on mythology and epic heroes. However, it is worth to determine to what extent Robinson Crusoe can be called the first novel and how it is different from all that have been done so far. Besides, it is also pertinent to decipher what are the evolutions in the novel genre leading to Victorian novels, like *Pride and Prejudice* published almost one hundred years later (1813) in terms of style, themes and concerns. Augustan writers, before Daniel Defoe, were very protective of the status quo and their novels were philosophical and religious, based upon a myth of the eternal Providence or Dispensation by God. By contrast, Defoe stood for revolutionary change, economic individualism, social mobility, trade, and freedom of consciousness. For Swift, Defoe was 'the fellow who was pilloried; I have forgotten his name'. He represented at once a social literary and intellectual challenge to the Augustan world, and the Augustans reacted to him accordingly. In Robinson Crusoe, Defoe deals with major points of Western civilization like trade, mercantile capitalism

since at that time, a great attempt was made to dominate other continents, spread culture, beliefs, like, for example, when Robinson tries to convert Friday into Christianity, as he considers him a savage. In the eighteenth century, Britain economically depended on slave trade, which was abolished on the early 1800s. Therefore, Daniel Defoe was familiar with this practice, even though he did not actively criticize it. There is consequently, no surprise that, Robinson treats Friday as his slave.

Augustan Literature : Now if we take a look at the early 18th century novel or so to say literature, we would find that most of the writers like Jonathan Swift, Henry Fielding, Alexander Pope, Samuel Richardson Pope, Swift, Addison and John Gay, as well as many of their contemporaries, had focused mostly philosophical and moral underpinnings of a new world order where reason and logic would take the centre-stage. They had exhibited qualities of order, clarity, and stylistic decorum that were formulated in the major critical documents of the age: Dryden's *An Essay of Dramatic Poesy* (1668), and Pope's *Essay on Criticism* (1711). These works, forming the basis for modern English literary criticism, insist that 'nature' is the true model and standard of writing. This 'nature' of the Augustans, however, was not the wild, spiritual nature the romantic poets would later idealize, but nature as derived from classical theory: a rational and comprehensible moral order in the universe, demonstrating God's providential design. The literary circle around Pope considered Homer preeminent among ancient poets in his descriptions of nature, and concluded in a circuitous feat of logic that the writer who 'imitates' Homer is also describing nature. From this follows the rules inductively based on the classics that Pope articulated in his *Essay on Criticism*: Those rules of old discovered, not devised / Are nature still, but nature methodized”.

Augustan ideals of literary style were specifically characterized by formality, balance, clarity, and seriousness. Satirical and political as well as other forms of writings were able to flourish in the reign of Augustus, and they did again during the English Augustan period. During this period, there were successive attempts to ‘fix’ the English language, protecting it from change (and thus, it was believed, decay); to impose a Latinate form of the understanding of grammar on the language; and to impose a Classical system of genres on English literature. The Classical genres of Tragedy, Epic, Lyric and Comedy were defined by form as well as by content. A different metre was used for Lyric poetry than would have been used for Epic. That distinction could not be made in English poetry, which does not use Classical quantitative metres. Genres were also distinguished in terms of class. Tragedy was something that happened to the nobility, one had to be high-born in order to suffer a fall; while comedy tended to be concerned with peasantry and rustics. Further, Classical literature did not include anything like our modern idea of the novel, which employs prose narrative fiction.

Nonetheless, it was during the Augustan period that the novel in English developed and flourished. The genre with which Augustan literature is most readily identified is satire. Political - and personal – satire appeared in all forms: narrative fiction, poetry, drama, journalism and the latter is particularly important in this period. This is the age of the coffee-house and the coffee-house periodical. The Augustan age coincides with the later Enlightenment, sometimes called the Age of Reason, when scientific and rational discourses are said to have begun to replace religious, superstitious and other ways of seeing and understanding the world, though of course this must be a simplification. Certainly, scientific institutions such as the Royal Society became prominent at this time, and discoveries were made in astronomy, medicine, navigation, chemistry, biology and physics which changed the way we see the world and its place in the universe. Although this was the Age of Reason and the Age of Elegance it was also the age of criminality, poverty, dirt, disease, and corruption. The spirit of the age was captured, as he saw it, by artist William Hogarth, in a series of satirical sketches known as *The Rake's Progress*. Satirical poetry was often written in iambic lines and heroic couplets, the finest example of which was ***Pope's Rape of the Lock*** :

Slight is the subject, but not so the Praise,
If She inspire, and He approve my Lays.
Say what strange Motive, Goddess! cou'd compel
A well-bred Lord t' assault a gentle t' assault a gentle Belle ?
O say what stranger cause, yet unexplor'd,
Cou'd make a gentle Belle reject a reject a Lord ?
In tasks so bold, can little Men engage,
And in soft Bosoms, dwells such mighty Rage ?
Sol through white Curtains shot a tim'rous Ray,
And ope'd those eyes that must eclipse the Day :
Now Lap-dogs give themselves the rousing Shake,
And sleepless Lovers, just at Twelve, awake
Trice rung the Bell, the Slipper knock'd the Ground,
And the press'd Watch return'd a silver sound.

Belinda Belinda still her downy Pillow prest,
Her guardian Sylph prolong'd the balmy rest.
'Twas He had summon'd to her silent Bed
The morning-dream that hover'd o'er her Head.
A Youth more glitt'ring than a Birth-night Beau
(that ev'n in slumber caus'd her Cheek to glow)
Seem'd to her Ear his winning Lips to lay
And thus in Whispers said, or seem'd to say.
Fairest of Mortals, thou distinguish'd Care.
Of thousand bright Inhabitants of Air !
If e'er one Vision touch'd thy infant thought,
Of all the Nurse and all the Priest have taught,
Of airy Elves by Moonlight Shadows seen,
The silver Token, and the Circled Green,
Or Virgins visited by Angel-pow'rs,
With Golden Crowns and Wreaths of heav'nly Flow'rs
Hear and believe! thy own Importance know,
Nor bound thy narrow Views to things below.
Some secret Truths from Learned Pride conceal'd,
To Maids alone and Children are reveal'd :
What tho' no Credit doubting Wits may give?

Other poetry might have more complex and interlaced rhyme-schemes, and the four-line stanza – the quatrain – was much used. Earlier in the period, loco-descriptive poetry – the poetry of place – was popular, as was poetry which minutely described aspects of nature, such as James Thomson's *The Seasons*. Later in the period, poetry tended to take on a darker, more melancholy strain, as with Edward Young's *The*

Complaint: or, Night Thoughts on Life, Death and Immortality usually known as *Night Thoughts*.

Pope's Essay on Man

Know then thyself, presume not God to scan,
The proper study of mankind is man.
Plac'd on this isthmus of a middle state,
A being darkly wise, and rudely great:
With too much knowledge for the sceptic side,
With too much weakness for the Stoic's pride,
He hangs between; in doubt to act, or rest;
In doubt to deem himself a God, or beast;
In doubt his mind or body to prefer;
Born but to die, and reas'ning but to err;
Alike in ignorance, his reason such,
Whether he thinks too little or too much:
Chaos of thought and passion, all confus'd;
Still by himself abus'd or disabus'd;
Created half to rise, and half to fall;
Great lord of all things, yet a prey to all;
Sole judge of truth, in endless error hurl'd:
The glory, jest, and riddle of the world!

Dryden agrees in general terms with Aristotle's definition of poetry as a process of imitation though he has to add some qualifiers to it. The generally accepted view of poetry in Dryden's day was that it had to be a close imitation of facts past or present. While Dryden has no problem with the prevalent neo-classical bias in favour of verisimilitude (likeness/fidelity to reality) he would also allow in more liberties and flexibilities for poetry. In the *Grounds of Criticism in Tragedy* he makes out a case for double-legged imitation. While the poet is free to imitate "things as they are said or thought to be", he also gives spirited defence of a poet's right to imitate what could be, might be or ought to be. He cites in this context the case of Shakespeare who so deftly exploited elements of the supernatural and elements of popular beliefs and superstitions. Dryden would also regard such exercises as 'imitation' since it is drawing on "other men's fancies". Drama is defined as "just and lively image of human nature, representing its passions and humours, and the changes of fortune to which it is subject, for the delight and instruction of mankind." According to this definition, drama is an 'image' of 'human nature' and that the image is 'just' as well as 'lively'. By using the word

'just' Dryden seems to imply that literature imitates (and not reproduces) human actions. For Dryden, poetic imitation is different from an exact, servile copy of reality, for the imitation is not only 'just', it is also 'lively'.

In other words, in poetry there is no more reproduction of reality, the poet has 'imagination' and it is by the shaping power of his imagination that the poet selects, orders, re-arranges his material, and thus gives a more heightened and beautiful version of reality. It is not slavish imitation, but imaginative creation that Dryden means by the 'just and 'lively' image of human nature. His image of human nature is 'just' because it is basically true, and it is also 'lively' for it is a more 'heightened', and beautiful reproduction. Dryden's *Essay* makes it quite clear that he lays more emphasis on the 'liveliness' of the image than on its 'justness'. Thus the irregular plays of Shakespeare are praised for their 'liveliness'. According to Dryden, "a bare imitation, will not serve the ends of poetry, which are to instruct and delight, and poetry instructs as it delights". Instruction is secondary, and delight is the first, the primary function of poetry. In this way in emphasising 'delight' of poetry, Dryden is far in advance of his age in which instruction was regarded as the chief aim of poetry.

The question then arises how poetry fulfils this function. How does it 'instruct' and how does it 'delight'? According to, **David Daiches**, the instruction which poetry gives is psychological, it is a better understanding of human nature, a keener insight into the working of the human mind and heart that we get from poetry. The function of poetry would thus be to inform the reader, in a lively and agreeable way, of what human nature is like. Literature would be a form of knowledge, and it would bear the same relation to psychology as in Sidney it does to ethics. That is, while for Sidney the poet makes vivid and impressive, by his imaginary examples, the ideas of the moral philosopher, so for Dryden the poet makes vivid and impressive, by his imaginary examples, the knowledge of the psychologist. As regards giving pleasure or delight, it arises from a contemplation of the beautiful. This aesthetic delight has the power to move, the power of transport, the power, in Dryden's words, "to affect the soul, excite the passion, and above all to move admiration." The soul is 'moved' and 'transported' to the appreciation of the beautiful, and since the beautiful in human actions and passions is also, 'the noble', 'the good', and 'the moral', an appreciation of beauty means an appreciation of the good and the noble also.

It is in this way that poetry instructs as it delights. For this purpose a bare imitation of reality will not do, but reality must be selected, ordered, and shaped by the poet's imagination, just as skilled workmen shapes his raw material to create or make beautiful works of art. Poetic imagination transforms and transmutes reality, but in affecting such transmutation the poet may not remain 'just'; he may falsify reality. Therefore, the excesses of poetic imagination must be cured and controlled, and such a control is exercised by the judgment of the poet. Thus imagination enables a poet to give a 'lively' picture of human nature, while his judgment keeps the picture 'just'. Thus Dryden's

concept of poetic imitation is not mere slavish copying of nature. Poetic representation is not mere imitation, for it is the work of a poet, or maker, or creator, whose concern is to produce something that is beautiful. To Dryden, the artist aims at making something more beautiful than life. It is only such a 'making' that can enable poetry to perform the function proper to it.

Jonathan Swift's Gulliver Travels is a travelogue in a façade of political attack on the mis-governance of British Rule in the 18th century and its fallacious political decisions that marked the spirited colonialism of British empire. Swift's satirical attacks on humanity are relatively mild in Book 1. Disgust for human in this book is not yet detectable and apparent. A series of amusing and ridiculous happenings in this part provide readers a relaxed atmosphere. For example, the part describing how Gulliver saves the palace and the emperor's wife is hilarious.

'I had the evening before drunk plentifully of a most delicious wine, called glimigrim (the Blefuscudians call it flunec, but ours is esteemed the better sort) which is very diuretic. By the luckiest chance in the world, I had not discharged myself of any part of it. The heat I had contracted by coming very near the flames, and by labouring to quench them, made the white wine begin to operate by urine; which I voided in such a quantity, and applied so well to the proper places, that in three minutes the fire was wholly extinguished, and the rest of that noble pile, which had cost so many ages in erecting, preserved from destruction. Many descriptions in Part I employs the technique of verbal irony. For instance, in Chapter III, Swift ridicules the Lilliputians' arrogance and ignorance by describing how mathematicians in Lilliput measure Gulliver's height by the help of a quadrant. They "having taken the height of my body by the help of a quadrant, and finding it to exceed theirs in the proportion of twelve to one, they concluded from the similarity of their bodies, that mine must contain at least 1728 of theirs, and consequently would require as much food as was necessary to support that number of Lilliputians." Swift ridicules, "by which the reader may conceive an idea of the ingenuity of that people, as well as the prudent and exact economy of so great a prince." He makes good use of the technique of verbal irony in this laughable, thought-provoking and seemingly ordinary ironic narration to achieve satirical effects. In Chapter V, despite the fact that the conflict between Lilliput and Blefuscu is blatantly ridiculous, Gulliver depicts it with total seriousness. The tone with which Gulliver tells the story is serious. However, the more serious he is the more ridiculous and laughable the conflict is. This again is the employment of verbal irony. Swift expects us to understand that the history Gulliver relates parallels European history. The High-Heels and the Low-Heels correspond to the Whigs and Tories of English politics. Lilliput and Blefuscu represent England and France. The conflict between Big-Endians and Little-Endians represents the Protestant Reformation and the centuries of warfare between Catholics and Protestants. Through these representations, the author implies that the differences between Protestants and Catholics, between Whigs and Tories, and between France and

England are as silly and meaningless as how a person chooses to crack an egg. The egg controversy is ridiculous because there cannot be any right or wrong way to crack an egg. Therefore, it is unreasonable to legislate how people must do it. Similarly, we may conclude that there is no right or wrong way to worship God—at least, there is no way to prove that one way is right and another way is wrong. The Big-Endians and Little-Endians both share the same religious text, but they disagree on how to interpret a passage that can be interpreted in two ways. By mentioning this incident, Swift is suggesting that the Christian Bible can be interpreted in more than one way and that it is ludicrous for people to fight over how to interpret it when no one can really be certain that one interpretation is right and the others are wrong.

Gulliver's Travels reflects conflicts in British society in the early 18th century. By narrating Gulliver's adventures in Lilliput, Brobdingnag, Laputa, and Houyhnhnm, the novel reveals and criticizes sins and corruption of British ruling class and their cruel exploitation towards people of Britain and neighboring countries in the capital-accumulation period of British history. Gulliver is treated differently in different countries. The author depicts every situation at great length, which makes readers feel like experiencing them personally. The greatness of the work lies in the author's proficient application of biting and profound satires. Swift makes satirical effects to the fullest by using techniques of irony, contrast, and symbolism. The story is based on then British social reality. He not only satirizes on then British politics and religion, but also, in a deeper facet, on human nature itself. Swift's superb rendering of satires leads *Gulliver's Travels* to becoming a milestone looked up to by future literary persons in satirical literature.

There are at least three types of satirical technique presented in *Gulliver's Travels*: verbal irony, situational irony and dramatic irony. First, verbal irony means using words in an opposite way. The real implied meaning is in opposition to the literal meaning of the lines in verbal irony. In other words, it uses positive, laudatory words to describe evidently ugly and obnoxious matters in order to express the author's contempt and aversion. The book carries verbal irony from the beginning to the end of the story. Second, situational irony occurs when there are conflicts between characters and situation, or contradiction between readers' expectation and actual outcomes of an event, or deviation between personal endeavors and objective facts. In *Gulliver's Travels*, the plot development is often the opposite of what readers expect. Third, dramatic irony is when words and actions possess a significance that the listener or audience understands, but the speaker or character does not.

Swift also uses contrast as a rhetorical device to construct satirical effects. In order to reach the purpose of satire, he puts contradictory subjects together to describe and compare. There are at least three evident pairs of contrasting subjects. First is Gulliver and Lilliputians. They differ hugely in figures and in characters. The height of Gulliver's

body exceeds Lilliputians' in the proportion of twelve to one. As to character differences, Gulliver is kind-hearted and grateful with a sense of justice, whereas Lilliputians are more cunning. They want to make full use of Gulliver in the war fought with its conflicting country: Blefuscu. He helps them against invasion from it but refuses to serve for them in their invasive territory expansion. Second, in Part II, figures of the citizens and Gulliver's again form a stark contrast. In Brobdingnag, he is put in a carriage and carried to the marketplace to perform his "tricks". He tries to please those giants by showing them his little coins and perform "tricks" with his sword. He comes into conflict with the Queen's favorite dwarf and they scheme against each other. On the other hand, the erudite King of Brobdingnag governs his country with reason, common sense, justice and mercy. The political system in Brobdingnag is very ideal and orderly, in which law guarantees freedom and welfare of the nationals. Gulliver introduces to the King England's society and political system and embellishes the truth. He describes how great England is, how judicious the politics is and how just the law is. However, he could barely defend himself facing the King's question. Besides, the comparison between the King's liberal governance and rule under England's bourgeois class reveals corruption of its politics. Third, the ruling class of the country of the Houyhnhnms are horse-like beings of reason, justice and honesty, whereas the ruled class (yahoos) are heinous, greedy and pugnacious creatures. The contrast between the Houyhnhnms and the Yahoos is extreme. The horses are clean and sweet-smelling; their diet is temperate and vegetarian. Their habits constitute the temperance that the eighteenth century thought characterized reasonable man. The Yahoos, on the other hand, are human in form and feature. They are filthy and they stink. They are omnivorous but seem to prefer meat and garbage.

Satire refers to a genre of literature which is often used by literary persons as a witty weapon to hold up vices, follies and shortcomings in a society to ridicule, usually with the intent of mocking individuals or society into improvement. Samuel Johnson (1709-84) defined satire as 'a poem in which wickedness or folly is censured'. Besides the fact that few, if any, would nowadays confine satire to poetry, the rest of the definition works well enough. Satire condemns, either overtly or covertly, what it believes to be wrong, generally with a view to achieving reform. It works best when there is general agreement among its readers about what is right or normal. It may be directed against an individual, a group or humanity in general. Irony, ridicule, parody, sarcasm, exaggeration are common satirical techniques, in which the first is the most common employed one. As a major technique of satire, irony involves a difference or contrast between appearance and reality - that is a discrepancy between what appears to be true and what really is true. Three kinds of irony have been recognized since antiquity. First, dramatic irony derives from classical Greek literature and from theatre. It refers to a situation in which the audience has knowledge denied to one or more of the characters on stage. In other words, dramatic irony occurs when a character states

something that they believe to be true but that the reader knows is not true. The key to dramatic irony is the reader's foreknowledge of coming events. Second or more reading of stories often increases dramatic irony because of knowledge that was not present in the first reading. For example, in *Twelfth Night* composed by Shakespeare, Malvolio's hopes of a bright future derive from a letter which the audience knows to be faked. Second, verbal irony, sometimes known as linguistic irony, occurs when people say the opposite of what they really mean. Therefore, it often carries two meanings: the explicit meaning and a often mocking meaning running counter to the first. This is probably the most common type of irony. Third, Socratic irony takes its name from the ancient Greek writer Socrates, who often in his philosophic dialogues asks apparently foolish questions which actually move the debate in the direction he wants. Nowadays, two further conceptions have been added: structural irony and romantic irony. The first one is built into texts in such a way that both the surface meaning and deeper implications are present more or less throughout. One of the most common ways of achieving structural irony is through the use of a narrator, whose simple and straightforward comments are at variance with the reader's interpretation. Swift applies this technique in *Gulliver's Travel* by setting Gulliver as the narrator of the stories. In Romantic irony, writers conspire with readers to share the double vision of what is happening in the plot of a novel, film, etc.. In this form of writing, the writer sets up the world of his text, and then deliberately undermines it by reminding the reader that it is only a form of illusion.

Emergence of Chap books and availability of reading materials in abundance :
Another advance that was perhaps more important for Augustan literature was the advance in print technology. The price of printed books fell, and the number of copies that could readily be printed grew, and this coincided with a rise in literacy, and thus in the demand for inexpensive books. The transactions of the Royal Society were published, as were other works of research and science, with keys and digests to explain their import to non-specialist readers. Works of more immediate practical application were also published, on animal husbandry, agriculture, and, in a burgeoning genre, social problems. Many works offered solutions to social and economic ills – some sensible, others impractical, others ridiculous, and this later developed into a rich vein for satire. We should not exaggerate this. Many people remained illiterate, and books remained far too expensive for many people who could have read them, but for the enlarging middle class with some disposal income, books became within reach. Without the classical education of the well-born and wealthy, they tended to avoid the poetry of the era, but novels became a popular, and respectable, way of filling their new leisure time. Books were not the only printed media available. Chap books and broadsheets were distributed throughout the country, apprising people outside the capital of the news, debates, and scandals of the day. Many periodicals came into being in this period, chiefly, *The Gentleman's Magazine* (1731), *The London Post* (1699), *The Tatler*, 1709, succeeded by the *Spectator* (1711). The *Tatler* and the *Spectator*, founded by Richard

Steele, were popular among the middle-classes. Publishing houses proliferated in Grub Street, and this combined with the number of local garrets meant that the area was an ideal home for hack writers.

Here I would like to take a look at the literary and cultural discourses available during the time. On the one hand, there is a trend that standardizes the logical emergence of **Grub Street popular literature** as an immediate off-shoot of the onslaught of printing press and people's increasing desire for reading staff and hence Grub Street popular literature is no less mean or substandard literature as they imitate the norms of classical literature in terms of style of representation. The earliest literary reference to Grub Street appears in 1630, by the English poet, John Taylor. "When strait I might descry, The Quintessence of Grubstreet, well distilled through Cripplegate in a contagious Map. The local population was known for its nonconformist views; its Presbyterian preacher Samuel Annesley had been replaced in 1662 by an Anglican. Famous 16th-century Puritans included John Foxe, who may have authored his *Book of Martyrs* in the area,[16] the historian John Speed, the Protestant printer and poet Robert Crowley. The Protestant John Milton also lived near Grub Street.

In *The Preface*, when describing the harsh conditions a writer suffered, Tom Brown's self-parody referred to being "Block'd up in a Garret". Such contemporary views of the writer, in his inexpensive Ivory Tower high above the noise of the city, were immortalized by William Hogarth in his 1736 illustration 'The Distrest Poet'. The engraving of *The Distrest Poet* in its third state was issued on 15 December 1741 as a companion piece to *The Enraged Musician*, a comic scene of a violinist driven to distraction by the noise from the street outside his practice room. The initial plate for *The Distrest Poet* was produced soon after Hogarth had completed the oil painting, but the third state plate was not completed until late in 1740 at which time Hogarth advertised his intention to issue a three-image set: *The Provok'd Musician*, *The Distrest Poet*, and a third image on the subject of "Painting". *The Provok'd Musician* (renamed *The Enraged Musician*) was produced in 1741 but the third image was never completed. The street name became a synonym for a hack writer, in a literary context, 'hack' is derived from Hackney—a person whose services may be for hire, especially a literary drudge, In this framework, hack was popularized by authors such as **Andrew Marvell, Oliver Goldsmith, John Wolcot**, Anthony Trollope, Ned Ward's late 17th-century description reinforces a common view of Grub Street authors, as little more than prostitutes. "The condition of an Author, is much like that of a Strumpet and if the Reason by requir'd, Why we betake ourselves to so Scandalous a Profession as Whoring or Pamphleteering, the same exclusive Answer will serve us both, viz. That the unhappy circumstances of a Narrow Fortune, hath forced us to do that for our Subsistence, which we are much asham'd of"- Ned Ward (1698). In response to the newly increased demand for reading matter in the Augustan period, Grub Street became a popular source of periodical literature. One publication to take advantage of

the reduction of state control was *A Perfect Diurnall* (despite its title, a weekly publication). However it quickly found its name copied by unscrupulous Grub Street publishers, so obviously that the newspaper was forced to issue a warning to its readers. Toward the end of the 17th century authors such as John Dunton worked on a range of periodicals, including *Pegasus* (1696), and *The Night Walker: or, Evening Rambles in search after lewd Women* (1696–1697). Dunton pioneered the advice column in *Athenian Mercury* (1690–1697). The satirical writer and Republican Ned Ward published *The London Spy* (1698–1700) in monthly installments, for over a year and a half. It was conceived as a guide to the sights of the city, but as a periodical also contained details on taverns, coffee-houses, tobacco shops, and bagnios.

Robert Walpole used Treasury funds to subsidise elements of the press that were sympathetic to the Whig government. Other publications included the Whig *Observator* (1702–1712), and the Tory *Rehearsal* (1704–1709), both superseded by Daniel Defoe's *Weekly Review* (1704–1713), and Jonathan Swift's *Examiner* (1710–1714). English newspapers were often politically sponsored, and Grub Street was host to several such publications; between 1731 and 1741 Robert Walpole's ministry was reported to have spent about £50,077 (about £6.43 million today)[46] nationally of Treasury funds on bribes to such newspapers. Allegiances changed often, with some authors changing their political stance on receipt of bribes from secret service funds.[44] Such changes helped maintain the level of disdain with which the establishment viewed journalists and their trade, an attitude often reinforced by the abuse publications would print about their rivals. Titles such as *Common Sense*, *Daily Post*, and the *Jacobite's Journal* (1747–1748) were often guilty of this practice, and in May 1756 an anonymous author described journalists as "dastardly mongrel insects, scribbling incendiaries, starveling savages, human shaped tygers, senseless yelping curs. In describing his profession, Samuel Johnson, a Grub Street man himself said "A news-writer is a man without virtue who writes lies at home for his own profit. To these compositions is required neither genius nor knowledge, neither industry nor sprightliness, but contempt of shame and indifference to truth are absolutely necessary.

Non-acceptance of popular literature of the 18th Century and close linkage to the apathy towards metaphysical poetry of Elizabethan period : The kind of literary criticism existed in the Elizabethan Era on metaphysical trend in poetry can be closely associated with the anti-propaganda against imminent popularity of popular literature in the 18th century. A century after the height of the Elizabethan era, a subtler, provocative lyric poetry movement crept through an English literary countryside that

sought greater depth in its verse. The metaphysical poets defined and compared their subjects through nature, philosophy, love, and musings about the hereafter – a great departure from the primarily religious poetry that had immediately followed the wane of the Elizabethan era. Poets shared an interest in metaphysical subjects and practiced similar means of investigating them. Beginning with John Dryden, the metaphysical movement was a loosely woven string of poetic works that continued through the often-bellacose 18th century, and concluded when William Blake bridged the gap between metaphysical and romantic poetry. The poets sought to minimize their place within the poem and to look beyond the obvious – a style that greatly influenced American transcendentalism and the Romantics who followed. Among the greatest adherents were Samuel Cowley, John Donne, George Herbert, Andrew Marvell, Abraham Cowley, Henry Vaughan, George Chapman, Edward Herbert, and Katherine Philips.

Metaphysical poetry investigates the relation between rational, logical argument on the one hand and intuition or “mysticism” on the other, often depicted with sensuous detail. Reacting against the deliberately smooth and sweet tones of much 16th-century verse, the metaphysical poets adopted a style that is energetic, uneven, and rigorous. In his important essay, “The Metaphysical Poets” (1921), T. S. Eliot argued that their work fuses reason with passion; it shows a unification of thought and feeling which later became separated into a “dissociation of sensibility”. Metaphysical poetry uses of ordinary speech mixed with metaphors, puns and paradoxes. Abstruse terminologies often drawn from science or law are used in abundance. Often poems are presented in the form of an argument. In love poetry, the metaphysical poets often draw on ideas from Renaissance Neo-Platonism – for instance, to show the relationship between the soul and body and the union of lovers' souls. The poems often aim at a degree of psychological realism when referring to emotions.

Metaphysical conceits are of Central importance in metaphysical poetry. A (metaphysical) conceit is usually classified as a subtype of metaphor – an elaborate and strikingly unconventional or supposedly far-fetched metaphor, hyperbole, contradiction, simile, paradox or oxymoron causing a shock to the reader by the obvious dissimilarity, “distance” between or stunning incompatibility of the objects compared. One of the most famous conceits is John Donne's *A Valediction: Forbidding Mourning*, a poem in which Donne compares two souls in love to the points on a geometer's compass. Example can be cited from Andrew Marvell's “*To His Coy Mistress*” that had been received by many as a poem that followed the traditional conventions of carpe diem love poetry. It can be argued that Marvell's use of complex and ambiguous metaphors challenges the perceived notions of the poem. It as well raises

suspicion of irony and deludes the reader with its inappropriate and jarring imagery. But the fact remains that the poem is an ironic statement on sexual seduction which distinguishes the metaphysical trend of poetry where direct thrust on the reader by means of metaphysical conceit, a reliance on intellectual wit, learned and sensuous imagery, and subtle argument was taken as a form of expression. Although this method was by no means new, these men infused new life into English poetry by the freshness and originality of their approach. Nowadays the term is used to group together certain 17th-century poets, usually John Donne, George Herbert, Henry Vaughan, Thomas Traherne, Andrew Marvell and a few others. The poems of this genre investigate the relation between rational, logical argument on the one hand and intuition or “mysticism” on the other, often depicted with sensuous detail. Reacting against the deliberately smooth and sweet tones of much 16th-century verse, the metaphysical poets adopted a style that is energetic, uneven, and rigorous. In his important essay, “The Metaphysical Poets” (1921), T. S. Eliot argued that their work fuses reason with passion; it shows a unification of thought and feeling which later became separated into a “dissociation of sensibility”. However, there are some critics who had rejected the idea that Marvell’s poem carries a serious and solemn mood. Rather, the poem’s opening lines—“Had we but world enough, and time/ This coyness, Lady, were no crime”—seems to suggest quite a whimsical tone of regret. In the second part of the poem, there is a sudden transition into imagery that involves graves, marble vaults and worms. The narrator’s use of such metaphors to depict a realistic and harsh death that awaits the lovers seems to be a way of shocking the lady into submission. As well, critics note the sense of urgency of the narrator in the poem’s third section, especially the alarming comparison of the lovers to “amorous birds of prey”.

To His Coy Mistress

Had we but world enough, and time,
This coyness, Lady, were no crime
We would sit down and think which way
To walk and pass our long love's day.
Thou by the Indian Ganges' side
Shouldst rubies find: I by the tide
Of Humber would complain. I would
Love you ten years before the Flood,
And you should, if you please, refuse
Till the conversion of the Jews.
My vegetable love should grow
Vaster than empires, and more slow;
A hundred years should go to praise
Thine eyes and on thy forehead gaze;
Two hundred to adore each breast,

But thirty thousand to the rest;
An age at least to every part,
And the last age should show your heart.
For, Lady, you deserve this state,
Nor would I love at lower rate.
But at my back I always hear
Time's wingèd chariot hurrying near;
And yonder all before us lie
Deserts of vast eternity.
Thy beauty shall no more be found,
Nor, in thy marble vault, shall sound
My echoing song; then worms shall try
That long preserved virginity,
And your quaint honour turn to dust,
And into ashes all my lust:
The grave's a fine and private place,
But none, I think, do there embrace.
Now therefore, while the youthful hue
Sits on thy skin like morning dew,
And while thy willing soul transpires
At every pore with instant fires,
Now let us sport us while we may,
And now, like amorous birds of prey,
Rather at once our time devour
Than languish in his slow-chapped power.
Let us roll all our strength and all
Our sweetness up into one ball,
And tear our pleasures with rough strife
Through the iron gates of life:
Thus, though we cannot make our sun
Stand still, yet we will make him run.

Another level of literary discourses available during time simply although denounces the Grub Street model of writing as it was believed to be published only for the purpose of earning money or gaining instant popularity. One such author was Samuel Boyse. Contemporary accounts picture him as a dishonest and disreputable rogue, paid for each individual line of prose as a Jack of all trades, master of none. He apparently lived in squalor, often drunk, and on one occasion after pawning his shirt, he fashioned a replacement out of paper. To be called a 'Grub Street author' was therefore often viewed as an insult, however Grub Street hack James Ralph defended the trade of the journalist, contrasting it with the supposed hypocrisy of more esteemed professions: A Man may plead for Money, prescribe for or quack for Money, preach and pray for

Money, marry for Money, fight for Money, do anything within the Law for Money, provided the Expedient answers, without the least imputation. But if he writes like one inspired from Heaven, and writes for Money, the Man of *Touch*, in the right of *Midas* his great Ancestor, enters his caveat against him as a man of *Taste*; declares the two Provinces to be incompatible; that he who aims at Praise ought to be starved... [The author] is laugh'd at if poor; if to avoid that curse, he endeavours to turn his Wit to Profit, he is branded as a Mercenary — *James Ralph (1758)*.

Emergence of Newspaper and subsequent Regulation on it : The eighteenth century saw the emergence of newspapers as vehicles for dissemination and formation of opinion along with reports of current events. Newspapers were often read in coffee houses –where business men met to smoke their pipes and discuss the latest. According to Jurgen Habermas this development created a public sphere that enabled modern democratic debate and dialogue. In the 19th century, when newspapers became more affordable and easily available for purchase, the readers still used cafes to read the newspapers. For the first half of the 19th century in France, newsstands and kiosks remained unknown-all sales of newspapers were in the form of individual subscription priced out of reach for most individuals. Therefore, one needed to frequent cabinet de lectures, reading rooms that charged modest entry fee. Most newspapers were censored but opinion about the existing regime could be found in many newspapers of the day. In France, Charles Philipon founded the *La Caricature* (1830) which was devoted to caricature and public cartoon. In 1835, he introduced *Le Charivari*-this became the platform for one of the greatest caricaturist of the century-Honore Daumier. Censorship continued to remain a great threat in a monarchy and Great Britain was least restrictive about it. However it lessened by mid 19th century. It led to the establishment of a number of prominent European newspapers- e.g.: *Le Figaro* in France.

A new era dawned in French newspaper publishing with the establishment of the *Le Petit Journal*-it was the first daily to be made available throughout France. Priced at one sou, it carried serialized fiction and stories. These newspapers reached the rural areas as well. This change led to the decline of the old book peddling trade that had flourished in the countryside-it was called 'colportage' in France and was an enterprise which brought relatively inexpensive books and periodicals to the hands of the rural population. As the *Le Petit Journal* and similar newspapers began to get published, the latest novels were available in inexpensive paper form which shadowed the services provided by the colportage. The 20th century-Coverage of celebrity scandals and deeds of notorious criminals typified the European popular press in the 1930s. Gossip filled reports served to distract readers from forebodings of further troubles. French

newspapers such as *Le Petit Parisien* offered readers stories filled with lurid details about criminals. One of the most successful stories of the decade involved the Papin sisters who brutally murdered their employers after many years of service-this became the inspiration for Jean Ganet's play *Les Bonnes* (The Maids). In England, the tabloid press, *The Daily Mail* and *Daily Mirror* was the popular counterpart to the staid *Times* or *Daily Telegraph*. Tabloid coverage was given to the royal family and the social networks in which its members moved. This served as a means to offer vicarious participation in the life of the aristocracy. The year 1938 brought a lot of attention to the royalty because of the marriage and abdication of Edward VIII. Upon George V's death, this rather frivolous playboy became King but his involvement with the American divorcee, Wallis Simpson produced a crisis. Edward abdicated the throne and shocked the nation with a speech broadcast on the radio-the throne passed on to his brother, George VI. England saw three Kings in one year and the beginning of public examination of private lives of the royal family. Humour in writing was welcomed in the troubled times of 1930s and 1940s. *The Irish Times* featured regular columns of Flann O' Brien called the *Cruiskeen Lawn*(The Little Overflowing Jug) –these shared the humour of his darkly comic novels, *The Third Policeman* and *At-Swim-Two-Birds*. Newspapers gradually became more diverse and catered to those who wanted political and economic news as well as to those whose aim was escapism and light hearted fun.

Subsequently, tax was imposed on newspapers in 1712 which made them expensive for the less well-off individual. Many periodicals would have been read in coffee-houses, however, which were like a combination of a modern café and a gentleman's club. The first was in Oxford, but soon after they appeared all over London. Men went there to smoke their pipes, drink coffee, read newsletters and periodicals, and converse. Some coffee-houses had runners to bring details of the latest news. Different London coffee-houses became associated with different social groups, depending on their location, so that those in Westminster tended to attract politicians, whilst those near St Paul's attracted clergymen, and the Fellows of the Royal Society met at the Graecian. They also divided politically. The Whigs met at the St James's and the Tories at The Cocoa-Tree, both in Pall Mall. Poet and dramatist John Dryden patronized Will's coffee-house in Covent Garden just before our period, and attracted to it a circle of admirers and fellow-authors. Next to become fashionable was Button's coffee-house, patronized by Addison and Steele and their circle.

As the demand for inexpensive up-to-date publications rose, so did the profession of hired writer, or hack, who was usually paid by the word and printed anonymously or pseudonymously. These were despised by authors such as Alexander Pope, who clung to the

old idea that writers should receive an income from patrons rather than from the sale of their works, but treated rather more realistically by Addison and Steele. Hogarth satirises 'Grub Street' – a generic name for the fruits of such writing which comes from a street in London which became a writers' colony – in a painting known as 'The Distressed Poet'. Although he didn't live in Grub Street, Defoe was the greatest hack of them all. He edited and contributed to a number of publications, sometimes writing under different pseudonyms, reviewing his own work, and answering letters which he had also written. His *Robinson Crusoe* first appeared in a periodical, *The London Post*, in 1719.

Emergence of mass culture in 19th century : As the technological advances had laid an indelible impact on the literary trends in the 19th century, the conflict between mass culture and tradition culture became more prominent. The aesthetic discourses that championed the cause of mass culture can be linked with different audience theories that asserted mass or people as the passive recipient of information or messages that are presented to them through different media-fares. Mass culture is the set of ideas and values that develop from a common exposure to the same media, news sources, music, and art. Mass culture is broadcast or otherwise distributed to individuals instead of arising from their day-to-day interactions with each other. Thus, mass culture generally lacks the unique content of local communities and regional cultures. Frequently, it promotes the role of individuals as consumers. With the rise of publishing and broadcasting in the 19th and 20th centuries, the scope of mass culture expanded dramatically. It replaced folklore, which was the cultural mainstream of traditional local societies. With the growth of the Internet since the 1990s, many distinctions between mass media and folklore have become blurred.

All those discourses determined mass culture as a set of ideas and values that develop from a common exposure to the same media, news sources, music, and art. Mass culture is broadcast or otherwise distributed to individuals instead of arising from their day-to-day interactions with each other. Thus, mass culture generally lacks the unique content of local communities and regional cultures. Frequently, it promotes the role of individuals as consumers. Mass culture is the name given to a set of ideas and values that develop when people are exposed to the same media sources. This process began in America in the nineteenth century and there are a number of causes for its sudden emergence. Firstly, the rise of the tabloid newspaper and the popularly-termed penny press brought news and an information to a much wider audience. Newspapers, like the *New York World* and the *St Louis Post Dispatch*, featured banner headlines, crime stories, society news and illustrations which made them a popular must-read. This was accompanied too by an increasing number of popular magazines in a wide range of

subjects, from comics to scientific journals. Popular entertainment also contributed to the rise of mass culture. Nights at the theatre to watch comedies and trips to attend sermons, political speeches and poetry readings were at the height of popularity in the years after the Civil War. Finally, the rise of mass advertising is another important factor to consider. In 1898 the National Biscuit Company launched a million-dollar national advertising campaign, the first in American history. While advertising wasn't new, manufacturers soon began developing catchy slogans and colourful packaging to peddle their wares to the American consumer.

With the rise of publishing and broadcasting in the 19th and 20th centuries, the scope of mass culture expanded dramatically. It replaced folklore, which was the cultural mainstream of traditional local societies. With the growth of the Internet since the 1990s, many distinctions between mass media and folklore have faded. The late 19th century witnessed the birth of modern America. These years saw the advent of new technologies of communication, including the phonograph, the telephone, and radio. They also saw the rise of the mass media: of mass-circulation newspapers and magazines, best-selling novels, million dollar national advertising campaigns. These years witnessed the rise of commercialized entertainment, including the amusement park, the urban nightclub, the dance hall, and first motion pictures. Many modern sports, including basketball, bicycling, football, and golf were introduced to the United States, as were new transportation technologies, such as the automobile, electric trains and trolleys, and, in 1903, the airplane. They also saw the birth of the modern university. In the span of a single decade, the country underwent a decisive series of shifts. Between 1896 and 1905 the economic depression of the mid-1890s ended and the Populist movement collapsed. A great merger movement consolidated American business. The Republican Party achieved dominance in national politics that it largely maintained until the Great Depression. A new immigration from eastern and southern Europe altered the nation's ethnic and religious composition. Laboratory based science reshaped the practice of medicine. The United States emerged as a world on the international scene. Improved communication facilitated the rapid rise of national organizations, complex bureaucracies, and professionalization. At the same time, communication, entertainment, and transportation were revolutionized.

Different media audience theories that influenced and elevated the concept of mass culture : Authoritarian Theory

According to this theory, mass media, though not under the direct control of the State, had to follow its bidding. Under an Authoritarian approach in Western Europe, freedom of thought was jealously guarded by a few people (ruling classes), who were concerned with the emergence of a new middle class and were worried about the effects of printed matter on their thought process. Steps were taken to control the freedom of

expression. The result was advocacy of complete dictatorship. The theory promoted zealous obedience to a hierarchical superior and reliance on threat and punishment to those who did not follow the censorship rules or did not respect authority. Censorship of the press was justified on the ground that the State always took precedence over the individual's right to freedom of expression.

This theory stemmed from the authoritarian philosophy of Plato (407 - 327 B.C), who thought that the State was safe only in the hands of a few wise men. Thomas Hobbes (1588 - 1679), a British academician, argued that the power to maintain order was sovereign and individual objections were to be ignored. Engel, a German thinker further reinforced the theory by stating that freedom came into its supreme right only under Authoritarianism. The world has been witness to authoritarian means of control over media by both dictatorial and democratic governments.

Libertarianism or Free Press Theory

This movement is based on the right of an individual, and advocates absence of restraint. The basis of this theory dates back to 17th century England when the printing press made it possible to print several copies of a book or pamphlet at cheap rates. The State was thought of as a major source of interference on the rights of an individual and his property. Libertarians regarded taxation as institutional theft. Popular will (*vox populi*) was granted precedence over the power of State. Advocates of this theory were Lao Tzu, an early 16th century philosopher, John Locke of Great Britain in the 17th century, John Milton, the epic poet ("*Aeropagitica*") and John Stuart Mill, an essayist ("*On Liberty*"). Milton in *Aeropagitica* in 1644, referred to a self righting process if free expression is permitted "let truth and falsehood grapple." In 1789, the French, in their Declaration Of The Rights Of Man, wrote "*Every citizen may speak, write and publish freely.*" Out of such doctrines came the idea of a "free marketplace of ideas." George Orwell defined libertarianism as "allowing people to say things you do not want to hear". Libertarians argued that the press should be seen as the *Fourth Estate* reflecting public opinion. What the theory offers, in sum, is power without social responsibility.

Social Responsibility Theory

Virulent critics of the Free Press Theory were Wilbur Schramm, Siebert and Theodore Paterson. In their book *Four Theories Of Press*, they stated "pure libertarianism is antiquated, outdated and obsolete." They advocated the need for its replacement by the Social Responsibility theory. This theory can be said to have been initiated in the United States by the Commission of The Freedom Of Press, 1949. The commission found that the free market approach to press freedom had only increased the power of a single class and has not served the interests of the less well-off classes. The emergence of radio, TV and film suggested the need for some means of accountability. Thus the theory advocated some obligation on the part of the media to

society. A judicial mix of self regulation and state regulation and high professional standards were imperative. Social Responsibility theory thus became the modern variation in which the duty to one's conscience was the primary basis of the right of free expression.

Soviet Media/Communist Theory

This theory is derived from the ideologies of Marx and Engel that "the ideas of the ruling classes are the ruling ideas". It was thought that the entire mass media was saturated with bourgeois ideology. Lenin thought of private ownership as being incompatible with freedom of press and that modern technological means of information must be controlled for enjoying effective freedom of press. The theory advocated that the sole purpose of mass media was to educate the great masses of workers and not to give out information. The public was encouraged to give feedback as it was the only way the media would be able to cater to its interests. Two more theories were later added as the "four theories of the press" were not fully applicable to the non-aligned countries of Asia, Africa and Latin America, who were committed to social and economic development on their own terms. The two theories were:

Development Communication Theory

The underlying fact behind the genesis of this theory was that there can be no development without communication. Under the four classical theories, capitalism was legitimized, but under the Development communication theory, or Development Support Communication as it is otherwise called, the media undertook the role of carrying out positive developmental programmes, accepting restrictions and instructions from the State. The media subordinated themselves to political, economic, social and cultural needs. Hence the stress on "development communication" and "development journalism". There was tacit support from the UNESCO for this theory. The weakness of this theory is that "development" is often equated with government propaganda.

Democratization/Democratic Participant Media Theory

This theory vehemently opposes the commercialization of modern media and its top-down non-participant character. The need for access and right to communicate is stressed. Bureaucratic control of media is decried.

Magic Bullet/ Hypodermic Needle/ Stimulus Response Theory

Before the first World War, there was no separate field of study on Communication, but knowledge about mass communication was accumulating. An outcome of World War I propaganda efforts, the Magic Bullet or Hypodermic Needle Theory came into existence. It propounded the view that the mass media had a powerful influence on the mass audience and could deliberately alter or control peoples' behaviour.

Klapper (1960) formulated several generalizations on the effects of mass media. His research findings are as follows: "*Mass-media ordinarily does not serve as a necessary and sufficient cause of audience effect, but rather functions through a nexus of mediating factors and influences. These mediating factors render mass-communication as a contributory agent in a process of reinforcing the existing conditions.*" The main mediating factors which he considers responsible for the functions and effects of mass communications are - selective exposure i.e., people's tendency to expose themselves to those mass communications which are in agreement with their attitudes and interests; and - selective perception and retention i.e., people's inclination to organize the meaning of mass communication messages into accord with their already existing views.

Two Step Flow Theory

In the early 40"s, before the invention of television, Lazarsfeld, Berelson and Goudet conducted an American survey on mass campaigns. The study revealed that informal social relationships had played a part in modifying the manner in which individuals selected content from the media campaign. The study also indicated that ideas often flowed from the radio and newspapers to opinion leaders and from them to the less active sections of society. Thus, informal social groups have some degree of influence on people and mould the way they select media content and act on it.

One Step Flow Theory

This theory simply stated that mass communication media channels communicate directly to the mass audience without the message being filtered by opinion leaders.

Multi Step Flow Theory

This was based on the idea that there are a number of relays in the communication flow from a source to a large audience.

Uses And Gratification Theory

This theory propounded by Katz in 1970, is concerned with how people use media for gratification of their needs. An outcome of Abraham Maslow's *Heirarchy of Needs*, it propounds the fact that people choose what they want to see or read and the different media compete to satisfy each individuals needs. In the hierarchy of needs, there are five levels in the form of a pyramid with the basic needs such as food and clothing at the base and the higher order needs climbing up the pyramid. The fulfillment of each lower level need leads to the individual looking to satisfy the next level of need and so on till he reaches the superior-most need of self-actualization. The last ten years of the 19th century were critical in the emergence of modern American mass culture. In those years emerged the modern instruments of mass communication--the mass-circulation metropolitan newspaper, the best-seller, the

mass-market magazine, national advertising campaigns, radio, and the movies. American culture also made a critical shift to commercialized forms of entertainment. In a nutshell, I must say that all those media audience theories had been framed and articulated in order to standardize the concept of mass culture and to give legitimacy to this growing trend in popular culture or mass culture

The Mass Market Newspaper

So many factors instrumentalised the emergence of mass culture of which newspaper was the first and foremost harbinger of people's voice. The urban tabloid was the first instrument to appear. It was pioneered by Joseph Pulitzer's *New York World*, William Randolph Hearst's *New York Journal*, and E.W. Scripps's *St. Louis Post-Dispatch*. These popular newspapers differed dramatically from the upper-class and staunchly partisan political newspapers that had dominated 19th century journalism. They featured banner headlines, a multitude of photographs and cartoons, and an emphasis on local news, crime, scandal, society news, and sports. Large ads made up half a paper's content, compared to just thirty percent in earlier newspapers. For easier reading on street railways, page size was cut, stories were shortened, and the text heavily illustrated. The Hungarian born Pulitzer migrated to the United States at the age of 17 and purchased the struggling *New York World* from financier Jay Gould. His newspaper crusaded against corruption and fraud. He pledged that the *World* would be "dedicated to the cause of the people rather than that of the purse-potentates" and would "expose all fraud and sham, fight all public evils and abuses...[and] serve and battle for the people." Using simple words, a lively style, and many illustrations, his newspaper could be read by many immigrants who understood little English. By 1905, the *World* had a circulation of two million. Hearst developed the newspaper's entertainment potential. Entertainment was stick in trade of yellow journalism (named for the "yellow kid" comic strip that appeared in the *Journal*). Among the innovations he pioneered were the first color comic strips, advice columns, women's pages, fashion pages, and sports pages. Scripps's legacy was the development of the business side of the modern American newspaper. From the early 1870s through his retirement in 1908, he established or bought more than 40 newspapers, stretching from Portland, Ore., to New York City. His biggest innovations were a national news service and a feature syndicate that provided all of his newspapers with common material. He claimed that he only needed two employees--a reporter and an editor--to start a newspaper, because he could rely on his news service and features syndicate. Syndicated material accounted for 25 to 35 percent of each issue and, at times, even up to half or three-quarters. Instead of directly competing for established readers, he instead sought to serve new readers. In his opinion, most newspapers either ignored or were hostile to the working class. His news stressed labor issues and was directed to a less-educated audience. His newspapers sold for just a penny at a time when others sold for two cents for home delivery and five

cents on the street. His papers were half the size of other papers of the time. His papers exposed trusts, supported strikes, and favored government regulation of food and transportation industries, as well as government ownership of water and electric utilities. They advocated power for the common people by direct election of public office and through initiative, referendum, and recall. They offered advice on how to run a home on a limited budget.

The Mass Circulation National Magazine, the Bestseller, and Records : Also during the 1890s the world of magazine publishing was revolutionized by the rise of the country's first mass circulation national magazines. After the Civil War, the magazine field was dominated by a small number of sedate magazines-like *The Atlantic*, *Harper's*, and *Scribner's*--written for "gentle" reader with highly intellectual tastes. The poetry, serious fiction, and wood engravings that filled these monthly's pages rigidly conformed to upper-class Victorian standards of taste. These magazines embodied what the philosopher George Santayana called the "genteel tradition," the idea that art and literature should reinforce morality not portray reality. Art and literature, the custodians of culture believed, should transcend the real and uphold the ideal. Poet James Russell Lowell spoke for other genteel writers when he said that no man should describe any activity that would make his wife or daughter blush. The founders of the nation's first mass-circulation magazines considered the older "quality" magazines stale and elitist. In contrast, their magazines featured practical advice, popularized science, gossip, human interest stories, celebrity profiles, interviews, "muckraking" investigations, pictures, articles on timely topics--and a profusion of ads. Instead of cultivating a select audience, the new magazines had a very different set of priorities. By running popular articles, editors sought to maximize circulation, which, in turn, attracted advertising that kept the magazine's price low. By 1900, the nation's largest magazine, the *Ladies' Home Journal* reached 850,000 subscribers--more than eight times the readership of *Scribner's* or *Harper's*. The end of the 19th century also marked a critical turning point in the history of book publishing, as marketing wizards like Frank Doubleday organized the first national book promotional campaigns, created the modern best seller, and transformed popular writers like Jack London into celebrities. The world of the Victorian man of letters, the defender of "Culture" against "Anarchy," had ended. At the International Exposition in Paris in 1878, 30,000 people lined up to see the first demonstration of Thomas Edison's phonograph. The phonograph was treated as a dictation machine for a decade after Thomas Edison invented it in 1877. It was not until 1890 that cylinders of recorded music were first sold. In 1901, cylinders gave way to discs.

Advertising : In 1898, the National Biscuit Company (Nabisco) launched the first million dollar national advertising campaign. It succeeded in making Uneeda biscuits and their water-proof "In-er-Seal" box popular household items. During the 1880s and 1890s,

patent medicine manufacturers, department stores, and producers of low price packaged consumer goods (like Campbell Soups, H.J. Heinz, and Quaker Oats), developed modern advertising techniques. Where earlier advertisers made little use of brand names illustrations, or trademarks, the new ads made use of snappy slogans and colorful packages. As early as 1900, advertisements began to use psychology to arouse consumer demand by suggesting that a product would contribute to the consumer's social and psychic well-being. To induce purchases, observed a trade journal in 1890, a consumer "must be aroused, excited, terrified." Listerine mouthwash promised to cure "halitosis." Scott tissue claimed to prevent infections caused by harsh toilet paper. By stressing instant gratification and personal fulfillment in their ads, modern advertising helped undermine an earlier Victorian ethos emphasizing thrift, self-denial, delayed gratification, and hard work. In various ways, it transformed Americans from "savers" to "spenders" and told them to give in to their desire for luxury.

The Purveyors of Mass Culture

The creators of the modern instruments of mass culture tended to share a common element in their background. Most were "outsiders"--recent immigrants or Southerners, Midwesterners, or Westerners. Joseph Pulitzer was an Austrian Jew, the pioneering "new" magazine editors, Edward W. Bok and Samuel Sidney McClure, were also first-generation immigrants. Where the "genteel tradition" was dominated by men and women from Boston's elite culture or upper-class New York, the men who created modern mass culture had their initial training in daily newspapers, commerce, and popular entertainment--and, as a result, were more in touch with popular tastes. As outsiders, the creators of mass culture betrayed an almost voyeuristic interest in what they called the "romance of real life," with high life, low life, power, and status. The new forms of popular culture that they helped create shared a common style: simple, direct, realistic, and colloquial. The 1890s were the years when a florid Victorian style was overthrown by a new "realistic" aesthetic. At various levels of American culture, writers and artists rebelled against the moralism and sentimentality of Victorian culture and sought to live objectively and truthfully, without idealization or avoiding the ugly. The quest for realism took a variety of guises. It could be seen in the naturalism of writers like Theodore Dreiser and Stephen Crane, with their nightmarish depictions of urban poverty and exploitation in the paintings of the "ashcan" school of art, with their vivid portraits of tenements and congested streets and in the forceful, colorful prose of tabloid reporters and muckraking journalists, who cut through the Victorian veil of reticence surrounding such topics as sex, political corruption, and working conditions in industry.

Mass Culture Blossoms : Although they relied on 19th century inventions, the most influential innovations in mass culture would take place after the turn-of-the-century.

Thomas Edison first successfully projected moving pictures on a screen in 1896, but it would not be until 1903 that Edwin S. Porter's "The Great Train Robbery"--the first American movie to tell a story --demonstrated the commercial appeal of motion pictures. And while Guglielmo Marconi proved the possibility of wireless communication in 1895, commercial radio broadcasting did not begin until 1920 and commercial television broadcasts until 1939. In the 20th century, these new instruments of mass communication would reach audiences of unprecedented size. By 1922, movies sold 40 million tickets a week and radios could be found in three million homes. The emergence of these modern forms of mass communication had far-reaching effects upon American society. They broke down the isolation of local neighborhoods and communities and ensured that for the first time all Americans, -- regardless of their class, ethnicity, or locality -- began to share standardized information and entertainment.

Gramsci's theory of popular culture : Now if we consider how cultural theorists have taken Gramsci's political concept and used it to explain the nature and politics of popular culture, we will find how the hegemony theory had revolutionized and legitimized the concept of popular culture or mass cultural communication. Those using this approach see popular culture as a site of struggle between the 'resistance' of subordinate groups and the forces of 'incorporation' operating in the interests of dominant groups. Popular culture in this usage is not the imposed culture of the mass culture theorists, nor is it an emerging from below, spontaneously oppositional culture of 'the people' -- it is a terrain of exchange and negotiation between the two: a terrain, as already stated, marked by resistance and incorporation. The texts and practices of popular culture move within what Gramsci (1971) calls a 'compromise equilibrium' . The process is historical (labelled popular culture one moment, and another kind of culture the next), but it is also synchronic (moving between resistance and incorporation at any given historical moment). For instance, the seaside holiday began as an aristocratic event and within a hundred years it had become an example of popular culture. Film noir started as despised popular cinema and within thirty years had become art cinema. In general terms, those looking at popular culture from the perspective of hegemony theory tend to see it as a terrain of ideological struggle between dominant and subordinate classes, dominant and subordinate cultures. As Bennett (2009) explains, the field of popular culture is structured by the attempt of the ruling class to win hegemony and by forms of opposition to this endeavour. As such, it consists not simply of an imposed mass culture that is coincident with dominant ideology, nor simply of spontaneously oppositional cultures, but is rather an area of negotiation between the two within which -- in different particular types of popular culture -- dominant, subordinate and oppositional cultural and ideological values and elements are 'mixed' in different permutations.

The compromise equilibrium of hegemony can also be employed to analyse different types of conflict within and across popular culture. Bennett highlights class conflict, but hegemony theory can also be used to explore and explain conflicts involving ethnicity, 'race', gender, generation, sexuality, disability, etc. – all are at different moments engaged in forms of cultural struggle against the homogenizing forces of incorporation of the official or dominant culture. The key concept in this use of hegemony theory, especially in post-Marxist cultural studies, is the concept of 'articulation' (the word being employed in its double sense to mean both to express and to make a temporary connection). Popular culture is marked by what Chantal Mouffe (1981) calls 'a process of disarticulation–articulation'. The Conservative Party political broadcast, discussed earlier, reveals this process in action. What was being attempted was the disarticulation of socialism as a political movement concerned with economic, social and political emancipation, in favour of its articulation as a political movement concerned to impose restraints on individual freedom. Also, as we shall see in Chapter 7, feminism has always recognized the importance of cultural struggle within the contested landscape of popular culture. Feminist presses have published science fiction, detective fiction and romance fiction. Such cultural interventions represent an attempt to articulate popular genres for feminist politics. It is also possible, using hegemony theory, to locate the struggle between resistance and incorporation as taking place within and across individual popular texts and practices. Raymond Williams suggested that we can identify different moments within a popular text or practice – what he calls 'dominant', 'emergent' and 'residual' – each pulling the text in a different direction. Thus a text is made up of a contradictory mix of different cultural forces. How these elements are articulated will depend in part on the social circumstances and historical conditions of production and consumption. Hall used Williams's insight to construct a theory of reading positions: 'subordinate', 'dominant', and 'negotiated'. David Morley (1980) has modified the model to take into account discourse and subjectivity: seeing reading as always an interaction between the discourses of the text and the discourses of the reader. There is another aspect of popular culture that is suggested by hegemony theory. This is the claim that theories of popular culture are really theories about the constitution of 'the people'.

Hall (2009b), for instance, argued that popular culture is a contested site for political constructions of 'the people' and their relation to 'the power bloc', 'the people' refers neither to everyone nor to a single group within society but to a variety of social groups which, although differing from one another in other respects (their class position or the

particular struggles in which they are most immediately engaged), are distinguished from the economically, politically and culturally powerful groups within society and are hence potentially capable of being united – of being organised into ‘the people versus the power bloc’ – if their separate struggles are connected. This is of course to make popular culture a profoundly political concept. Popular culture is a site where the construction of everyday life may be examined. The point of doing this is not only academic – that is, as an attempt to understand a process or practice – it is also political, to examine the power relations that constitute this form of everyday life and thus reveal the configurations of interests its construction serves, I will consider John Fiske’s ‘semiotic’ use of Gramsci’s concept of hegemony. Fiske argues, as does Paul Willis from a slightly different perspective that popular culture is what people make from the products of the culture industries – mass culture is the repertoire, popular culture is what people actively make from it, actually do with the commodities and commodified practices they consume. A sixth definition of popular culture is one informed by recent thinking around the debate on postmodernism.

All he wanted to do now is to draw attention to some of the basic points in the debate about the relationship between postmodernism and popular culture. The main point to insist on here is the claim that postmodern culture is a culture that no longer recognizes the distinction between high and popular culture. As we shall see, for some this is a reason to celebrate an end to an elitism constructed on arbitrary distinctions between high-brow and low taste culture; for others it is a reason to despair at the final victory of commerce over culture. An example of the supposed interpenetration of commerce and culture (the postmodern blurring of the distinction between ‘authentic’ and ‘commercial’ culture) can be found in the relationship between television commercials and pop music. For example, there is a growing list of artists who have had hit records as a result of their songs appearing in television commercials. One of the questions this relationship raises is: ‘What is being sold: song or product?’ I suppose the obvious answer is both. Moreover, it is now possible to buy CDs that consist of the songs that have become successful, or have become successful again, as a result of being used in advertisements. There is a wonderful circularity to this: songs are used to sell products and the fact that they do this successfully is then used to sell the songs. For those with little sympathy for either postmodernism or the celebratory theorizing of some postmodernists, the real question is: ‘What is such a relationship doing to culture?’ Those on the political left might worry about its effect on the oppositional possibilities of popular culture. Those on the political right might worry about what it is doing to the status of real culture. This has resulted in a sustained debate in cultural studies. The significance of popular culture is central to this debate. Finally, what all these definitions have in common is the insistence that whatever else popular culture is, it is definitely a culture that only emerged following industrialization and urbanization. As Williams (1963) argued in the ‘Foreword’ to *Culture and Society*, ‘The organising principle of this

book is the discovery that the idea of culture, and the word itself in its general modern uses, came into English thinking in the period which we commonly describe as that of the Industrial Revolution'. It is definition of culture and popular culture that depends on there being in place a capitalist market economy. This of course makes Britain the first country to produce popular culture defined in this historically restricted way. There are other ways to define popular culture, which do not depend on this particular history or these particular circumstances, but they are definitions that fall outside the range of the cultural theorists and the cultural theory discussed at length. The argument, which underpins this particular periodization of popular culture, is that the experience of industrialization and urbanization changed fundamentally the cultural relations within the landscape of popular culture. Before industrialization and urbanization, Britain had two cultures: a common culture which was shared, more or less, by all classes, and a separate elite culture produced and consumed by the dominant classes in society. As a result of industrialization and urbanization, three things happened, which together had the effect of redrawing the cultural map. First of all, industrialization changed the relations between employees and employers. This involved a shift from a relationship based on mutual obligation to one based solely on the demands of what Thomas Carlyle calls the 'cash nexus'. Second, urbanization produced a residential separation of classes. For the first time in British history there were whole sections of towns and cities inhabited only by working men and women. Third, the panic engendered by the French Revolution – the fear that it might be imported into Britain – encouraged successive governments to enact a variety of repressive measures aimed at defeating radicalism. Political radicalism and trade unionism were not destroyed, but driven underground to organize beyond the influence of middle-class interference and control. These three factors combined to produce a cultural space outside of the paternalist considerations of the earlier common culture. The result was the production of a cultural space for the generation of a popular culture more or less outside the controlling influence of the dominant classes. How this space was filled was a subject of some controversy for the founding fathers of culturalism. Whatever we decide was its content, the anxieties engendered by the new cultural space were directly responsible for the emergence of the 'culture and civilization' approach to popular culture.

Mass culture in America: the post-war debate : In the first fifteen or so years following the end of the Second World War, American intellectuals engaged in a debate about so-called mass culture. Andrew Ross (1989) sees 'mass' as 'one of the key terms that governs the official distinction between American/Un American' culture. He argues that, 'the history behind this official distinction is in many ways the history of the formation of the modern national culture'. Following the Second World War, America experienced the temporary success of a cultural and political consensus – supposedly based on liberalism, pluralism and classlessness. Until its collapse in the agitation for black civil

rights, the formation of the counterculture, the opposition to America's aggression in Vietnam, the women's liberation movement, and the campaign for gay and lesbian rights, it was a consensus dependent to a large extent on the cultural authority of American intellectuals. As Ross points out: 'For perhaps the first time in American history, intellectuals, as a social grouping, had the opportunity to recognize themselves as national agents of cultural, moral, and political leadership'. This newly found significance was in part due to 'the intense and quite public debate about "mass culture" that occupied intellectuals for almost fifteen years, until the late fifties'. Ross spends most of his time relating the debate to the Cold War ideology of 'containment': the need to maintain a healthy body politic both within (from the dangers of cultural impoverishment) and without (from the dangers of Soviet communism). He identifies three positions in the debate, an aesthetic-liberal position that bemoans the fact that given the choice the majority of the population choose so-called second and third-rated cultural texts and practices in preference to the texts and practices of high culture. 2. The corporate-liberal or progressive-evolutionist position that claims that popular culture serves a benign function of socializing people into the pleasures of consumption in the new capitalist-consumerist society. 3. The radical or socialist position which views mass culture as a form of, or means to, social control. Towards the end of the 1950s, the debate became increasingly dominated by the first two positions. This reflected in part the growing Mc Carthyite pressure to renounce anything resembling a socialist analysis. Given limited space, I will focus only on the debate about the health of the body politic within. In order to understand the debate one publication is essential reading – the anthology *Mass Culture: The Popular Arts in America*, published in 1957. Reading the many contributions, one quickly gets a sense of the parameters of the debate – what is at stake in the debate and who are the principal participants. Bernard Rosenberg (co-editor with David Manning White) argued that the material wealth and well-being of American society are being undermined by the dehumanizing effects of mass culture. His greatest anxiety is that, 'At worst, mass culture threatens not merely to cretinize our taste, but to brutalize our senses while paving the way to totalitarianism'. He claims that mass culture is not American by nature, or by example, nor is it the inevitable culture of democracy. Mass culture, according to Rosenberg, is nowhere more widespread than in the Soviet Union. Its author is not capitalism, but technology. Therefore America cannot be held responsible for its emergence or for its persistence. White (1957) makes a similar point but for a different purpose. 'The critics of mass culture, White observes, 'take an exceedingly dim view of contemporary American society'. His defence of American (mass) culture is to compare it with aspects of the popular culture of the past.

He maintains that critics romanticize the past in order to castigate the present. He condemns those 'who discuss American culture as if they were holding a dead vermin in their hands', and yet forget the sadistic and brutal reality of animal baiting that was the everyday culture in which Shakespeare's plays first appeared. His point is that every period in history has produced 'men who preyed upon the ignorance and insecurities of the largest part of the populace . . . and therefore we need not be so shocked that such men exist today'. The second part of his defence consists of cataloguing the extent to which high culture flourishes in America: for example, Shakespeare on TV, record figures for book borrowing from libraries, a successful tour by the Sadler's Wells Ballet, the fact that more people attend classical music events than attend baseball games, the increasing number of symphony orchestras. A key figure in the debate is Dwight Macdonald. In a very influential essay, 'A theory of mass culture', he attacks mass culture on a number of fronts. First of all, mass culture undermines the vitality of high culture. It is a parasitic culture, feeding on high culture, while offering nothing in return. Folk art grew from below. It was a spontaneous, autochthonous expression of the people, shaped by themselves, pretty much without the benefit of High Culture, to suit their own needs. Mass Culture is imposed from above. It is fabricated by technicians hired by businessmen; its audience are passive consumers, their participation limited to the choice between buying and not buying. The Lords of kitsch, in short, exploit the cultural needs of the masses in order to make a profit and/or to maintain their class-rule . . . in Communist countries, only the second purpose obtains. Folk art was the people's own institution, their private little garden walled off from the great formal park of their masters' High Culture. But Mass Culture breaks down the wall, integrating the masses into a debased form of High Culture and thus becoming an instrument of political domination. Like other contributors to the debate, Macdonald is quick to deny the claim that America is the land of mass culture: 'the fact is that the U.S.S.R. is even more a land Mass culture in America: the post-war debate was mostly focused on this dichotomy between political dominance and the ensuing conflict between two super-powers of the time.

This fact, he claims, is often missed by critics who focus only on the 'form' of mass culture in the Soviet Union. But it is mass culture (not folk culture: the expression of the people; nor high culture: the expression of the individual artist); and it differs from American mass culture in that 'its quality is even lower', and in that 'it exploits rather than satisfies the cultural needs of the masses . . . for political rather than commercial reasons'. In spite of its superiority to Soviet mass culture, American mass culture still

represents a problem ('acute in the United States'): 'The eruption of the masses onto the political stage [produced] . . . disastrous cultural results'. This problem has been compounded by the absence of 'a clearly defined cultural elite'. If one existed, the masses could have mass culture and the elite could have high culture. However, without a cultural elite, America is under threat from a Gresham's Law of culture: the bad will drive out the good; the result will be not just a homogeneous culture but a 'homogenized culture that threatens to engulf everything in its spreading ooze', dispersing the cream from the top and turning the American people into infantile masses. His conclusions are pessimistic to say the least: 'far from Mass Culture getting better, we will be lucky if it doesn't get worse'. The analysis changes again as we move from the disillusioned ex-Trotskyism of Macdonald to the liberalism of Ernest van den Haag (1957), who suggests that mass culture is the inevitable outcome of mass society and mass production: The mass produced article need not aim low, but it must aim at an average of tastes. In satisfying all (or at least many) individual tastes in some respects, it violates each in other respects. For there are so far no average persons having average tastes. Averages are but statistical composites. A mass produced article, while reflecting nearly everybody's taste to some extent, is unlikely to embody anybody's taste fully. This is one source of the sense of violation which is rationalized vaguely in theories about deliberate debasement of taste (512). He also suggests another reason: the temptations offered by mass culture to high culture. Two factors must be particularly tempting: (i) the financial rewards of mass culture, and (ii) the potentially enormous audience. He uses Dante as an illustration. Although Dante may have suffered religious and political pressures, he was not tempted to shape his work to make it appeal to an average of tastes. Had he been 'tempted to write for Sports Illustrated' or had he been asked 'to condense his work for Reader's Digest' or had he been given a contract 'to adapt it for the movies', would he have been able to maintain his aesthetic and moral standards? Dante was fortunate; his talent was never really tempted to stray from the true path of creativity: 'there were no alternatives to being as good a writer as his talent permitted'. It is not so much that mass taste has deteriorated, van den Haag argues, but that mass taste has become more important to the cultural producers in Western societies. Like White, he notes the plurality of cultural texts and practices consumed in America. However, he also notes the way in which high culture and folk culture are absorbed into mass culture, and are consequently consumed as mass culture: 'it is neither new nor disastrous that few people read classics. It is new that so many people misread them'. He cannot help in the end declaring that mass culture is a drug which 'lessens people's capacity to experience life itself'. Mass culture is ultimately a sign of

impoverishment. It marks the de-individualization of life: an endless search after what Freud calls 'substitute gratifications'. The trouble with substitute gratifications, according to the mass culture critique, is that they shut out 'real gratifications'. This leads van den Haag to suggest that the consumption of mass culture is a form of repression; the empty texts and practices of mass culture are consumed to fill an emptiness within, which grows ever more empty the more the empty texts and practices of mass culture are consumed. The operation of this cycle of repression makes it increasingly impossible to experience 'real gratification'. The result is a nightmare in which the cultural 'masturbator' or the 'addict' of mass culture is trapped in a cycle of non-fulfillment, moving aimlessly between boredom and distraction: Though the bored person hungers for things to happen to him, the disheartening fact is that when they do he empties them of the very meaning he unconsciously yearns for by using them as distractions. In popular culture even the second coming would become just another 'barren' thrill to be watched on television till Milton Berle comes on. Van den Haag differs from the 'cultural nostalgics', who use romanticized versions of the past to condemn the present, in his uncertainty about the past. He knows that 'popular culture impoverishes life without leading to contentment. But whether "the mass of men" felt better or worse without mass production techniques of which popular culture is an ineluctable part, we shall never know'. Edward Shils (1978) has none of van den Haag's uncertainty. Moreover, he knows that when van den Haag says that industry has impoverished life he is talking nonsense: The present pleasures of the working and lower middle class are not worthy of profound aesthetic, moral or intellectual esteem but they are surely not inferior to the villainous things which gave pleasure to their European ancestors from the Middle Ages to the nineteenth century. Shils rejects completely the utterly erroneous idea that the twentieth century is a period of severe intellectual deterioration and that this alleged deterioration is a product of a mass culture. . . . Indeed, it would be far more correct to assert that mass culture is now less damaging to the lower classes than the dismal and harsh existence of earlier centuries had ever been . As far as Shils can see the problem is not mass culture, but the response of intellectuals to mass culture. In similar fashion, D.W. Brogan (1978), whilst in agreement with much of Macdonald's argument, remains more optimistic. He believes that Mass culture in America: the post-war debate 31 CULT_C02.qxd 10/24/08 17:10 Page 31 Chapter 2 The 'culture and civilization' tradition Macdonald in being 'so grimly critical of the present America, is too kind to the past in America and to the past and present in Europe' (191). In this way, Macdonald's pessimism about the present is only sustained by his overly optimistic view of the past. In short, he 'exaggerates . . . the bad

eminence of the United States' (193). In 'The middle against both ends', Leslie Fiedler (1957), unlike most other contributors to the debate, claims that mass culture is a peculiarly American phenomenon. . . . I do not mean . . . that it is found only in the United States, but that wherever it is found, it comes first from us, and is still to be discovered in fully developed form only among us. Our experience along these lines is, in this sense, a preview for the rest of the world of what must follow the inevitable dissolution of the older aristocratic cultures . For Fiedler, mass culture is popular culture that 'refuses to know its place'. As he explains, contemporary vulgar culture is brutal and disturbing: the quasi spontaneous expression of the uprooted and culturally dispossessed inhabitants of anonymous cities, contriving mythologies which reduce to manageable form the threat of science, the horror of unlimited war, the general spread of corruption in a world where the social bases of old loyalties and heroisms have long been destroyed (540). Fiedler poses the question: What is wrong with American mass culture? He knows that for some critics, at home and abroad, the fact that it is American is enough reason to condemn it. But, for Fiedler, the inevitability of the American experience makes the argument meaningless; that is, unless those who support the argument are also against industrialization, mass education and democracy. He sees America 'in the midst of a strange two-front class war'. In the centre is 'the genteel middling mind', at the top is 'the ironical-aristocratic sensibility', and at the bottom is 'the brutal-populist mentality'. The attack on popular culture is a symptom of timidity and an expression of conformity in matters of culture: 'the fear of the vulgar is the obverse of the fear of excellence, and both are aspects of the fear of difference: symptoms of a drive for conformity on the level of the timid, sentimental, mindless-bodiless genteel'. The genteel middling mind wants cultural equality on its own terms. This is not the Leavisite demand for cultural deference, but an insistence on an end to cultural difference. Therefore, Fiedler sees American mass culture as hierarchical and pluralist, rather than homogenized and leveling. Moreover, he celebrates it as such Shils (1978) suggests a similar model – American culture is divided into three cultural 'classes', each embodying different versions of the cultural: "'superior" or "refined" culture' at the top, "'mediocre" culture' in the middle, and "'brutal" culture' at the bottom (206). Mass society has changed the cultural map, reducing the significance of 'superior or refined culture', and increasing the importance of both 'mediocre' and 'brutal' (209). However, Shils does not see this as a totally negative development: 'It is an indication of a crude aesthetic awakening in classes which previously accepted what was handed down to them or who had practically no aesthetic expression and reception' (ibid.). Like Fiedler, Shils does not shy away from the claim that America is the

home of mass culture. He calls America 'that most massive of all mass societies' (218). But he remains optimistic: 'As a matter of fact, the vitality, the individuality, which may rehabilitate our intellectual public will probably be the fruits of the liberation of powers and possibilities inherent in mass societies'. As Ross (1989) suggests, in Fiedler's essay, and in the work of other writers in the 1950s and early 1960s, the concept of 'class' makes a conditional return after its years in the intellectual wilderness. This time, however, class analysis returns not to draw attention to conflicts and contradictions, as had been the case in the thirties, but rather to serve a hegemonic moment in which a consensus was being established about the non antagonistic coexistence of different political conceptions of the world. Cultural classes could exist as long as they kept themselves to themselves (58). Cultural choice and consumption become both the sign of class belonging and the mark of class difference. However, instead of class antagonism, there is only plurality of consumer choice within a general consensus of the dangers within and the dangers without. In short, the debate about mass culture had become the terrain on which to construct the Cold War ideology of containment. After all, as Melvin Tumin (1957) points out, 'America and Americans have available to them the resources, both of mind and matter, to build and support the finest culture the world has ever known'. The fact that this has not yet occurred does not dismay Tumin; for him it simply prompts the question: How do we make it happen? For the answer, he looks to American intellectuals, who 'never before have . . . been so well placed in situations where they can function as intellectuals' (ibid.), and through the debate on mass culture, to take the lead in helping to build the finest popular culture the world has ever produced.

Cultural Homogenization & Institutional mode of representation in popular literature :

The hegemony theory of mass culture as explained by Gramsci in the political context, highlighting the inherent conflict between the dominant and the subjugate, was better exemplified in the subsequent mass production of popular literature and its recast in Hollywood. In this regard, I would like to quote from Raymond Williams, while explaining "In the analysis of Culture" stated the 'three general categories in the definition of culture'. First, there is 'the "ideal", in which culture is a state or process of human perfection, in terms of certain absolute or universal values'. The role of cultural analysis, using this definition, 'is essentially the discovery and description, in lives and works, of those values which can be seen to compose a timeless order, or to have permanent reference to the universal human condition'. This is the definition inherited from Arnold and used by Leavisism: what he calls, in *Culture and Society*, culture as an ultimate 'court of human appeal, to be set over the processes of practical social judgment and yet to offer itself as a mitigating and rallying alternative'. We need to distinguish three

levels of culture, even in its most general definition. There is the lived culture of a particular time and place, only fully accessible to those living in that time and place. There is the recorded culture, of every kind, from art to the most everyday facts: the culture of a period. There is also, as the factor connecting lived culture and period cultures, the culture of the selective tradition. Within a given society, selection will be governed by many kinds of special interests, including class interests. Just as the actual social situation will largely govern contemporary selection, so the development of the society, the process of historical change, will largely determine the selective tradition. The traditional culture of a society will always tend to correspond to its contemporary system of interests and values, for it is not an absolute body of work but a continual selection and interpretation. According to him, the working class, because of its position, has not, since the Industrial Revolution, produced a culture in the narrower sense. The culture which it has produced, and which it is important to recognize, is the collective democratic institution, whether in the trade unions, the cooperative movement, or a political party. Working-class culture, in the stage through which it has been passing, is primarily social (in that it has created institutions) rather than individual (in particular intellectual or imaginative work).

Now the trend for cultural homogenization that had dominated the entire literary practices of the 19th century and early 20th century, had owed its origin to the growth of English working class and the theory of hegemony. The English working class, like any class, is for Thompson 'a *historical* phenomenon', it is not a 'structure' or a 'category', but the coming together of 'a number of disparate and seemingly unconnected events, both in the raw material of experience and in consciousness'; it is something which in fact happens (and can be shown to happen) in human relationships'. Moreover, class is not a 'thing', it is always a historical relationship of unity and difference: uniting one class as against another class or classes. As he explains: 'class happens when some men, as a result of common experiences (inherited or shared), feel and articulate the identity of their interests as between themselves, and as against other men whose interests are different from and usually opposed to theirs'. The common experience of class 'is largely determined by the productive relations into which men are born or enter involuntarily'. However, the consciousness of class, the translation of experience into culture, 'is defined by men as they live their own history, and, in the end, this is its only definition'. Class is for Thompson, then, 'a social and cultural formation, arising from processes which can be studied as they work themselves out over a considerable historical period' *The Making of the English Working Class* details the political and cultural formation of the English working class by approaching its subject from three different but related perspectives. First, it reconstructs the political and cultural traditions of English radicalism in the late eighteenth century: religious dissent, popular discontent, and the popular culture England has known' influence of the French Revolution. Second, it focuses on the social and cultural experience of the Industrial Revolution as it was lived by different working groups: weavers, field labourers, cotton spinners, artisans, etc.

Finally, it analyses the growth of working class consciousness evidenced in the corresponding growth in a range of political, social and cultural, 'strongly based and self conscious working-class institutions'. As he insists: 'The working class made itself as much as it was made and he drew two conclusions from his research. First, 'when every caution has been made the outstanding fact of the period between 1790 and 1830 is the formation of "the working class". Second, he claims that 'this was, perhaps, the most distinguished popular culture England has shown.

Central to the cultural studies appropriation of Gramsci is the concept of hegemony. Hegemony is for Gramsci a political concept developed to explain (given the exploitative and oppressive nature of capitalism) the absence of socialist revolutions in the Western capitalist democracies. The concept of hegemony is used by Gramsci (2009) to refer to a *condition in process* in which a dominant class (in alliance with other classes or class fractions) does not merely *rule* a society but *leads* it through the exercise of Hegemony, 'intellectual and moral leadership. Hegemony involves a specific kind of consensus: a social group seeks to present its own particular interests as the general interests of the society as a whole. In this sense, the concept is used to suggest a society in which, despite oppression and exploitation, there is a high degree of consensus, a large measure of social stability; a society in which subordinate groups and classes appear to actively support and subscribe to values, ideals, objectives, cultural and political meanings, which bind them to, and 'incorporate' them into, the prevailing structures of power. For example, throughout most of the course of the twentieth century, general elections in Britain were contested by what are now the two main political parties, Labour and Conservative. On each occasion the contest circled around the question, who best can administer capitalism (usually referred to by the less politically charged term 'the economy') – less public ownership, more public ownership, less taxation, more taxation, etc. And on each occasion, the mainstream media concurred. In this sense, the parameters of the election debate are ultimately dictated by the particular needs and interests of capitalism, presented as the interests and needs of society as a whole. This is clearly an example of a situation in which the interests of one powerful section of society have been 'universalized' as the interests of the society as a whole. The situation seems perfectly 'natural', virtually beyond serious contention. But it was not always like this. Capitalism's hegemony is the result of profound political, social, cultural and economic changes that have taken place over a period of at least 300 years. Until as late as the second part of the nineteenth century, capitalism's position was still uncertain.¹² It is only in the twenty-first century that the system seems to have won, or at least to be winning, especially with the political and economic collapse of the Soviet Union and Eastern Europe, and the introduction of the 'Open Door' policy and 'market socialism' in China. Capitalism is now, more or less, internationally hegemonic. Although hegemony implies a society with a high degree of consensus, it should not be understood to refer to a society in which all conflict has been removed. What the concept is meant to suggest is a society in which conflict is contained and channeled

into ideologically safe harbours. That is, hegemony is maintained (and must be continually maintained: it is an ongoing process) by dominant groups and classes 'negotiating' with, and making concessions to, subordinate groups and classes. For example, consider the historical case of British hegemony in the Caribbean. One of the ways in which Britain attempted to secure its control over the indigenous population, and the African men, women and children it had transported there as slaves, was by means of the imposition of a version of British culture (a standard practice for colonial regimes everywhere): part of the process was to institute English as the official language.

In linguistic terms, the result was not the imposition of English, but for the majority of the population, the creation of a new language. The dominant element of this new language is English, but the language itself is not simply English. What emerged was a transformed English, with new stresses and new rhythms, with some words dropped and new words introduced (from African languages and elsewhere). The new language is the result of a 'negotiation' between dominant and subordinate cultures, a language marked by both 'resistance' and 'incorporation': that is, not a language imposed from above, nor a language which spontaneously had arisen from below, but a language that is the result of a hegemonic struggle between two language cultures – a dominant language culture and subordinate language cultures, involving both 'resistance' and 'incorporation'. Hegemony is never simply power imposed from above: it is always the result of 'negotiations' between dominant and subordinate groups, a process marked by both 'resistance' and 'incorporation'. There are of course limits to such negotiations and concessions. As Gramsci makes clear, they can never be allowed to challenge the economic fundamentals of class power. Moreover, in times of crisis, when moral and intellectual leadership is not enough to secure continued authority, the processes of hegemony are replaced, temporarily, by the coercive power of the 'repressive state apparatus': the army, the police, the prison system, etc. Hegemony is 'organized' by those whom Gramsci designates 'organic intellectuals'. According to Gramsci, intellectuals are distinguished by their social function. That is to say, all men and women have the capacity for intellectual endeavour, but only certain men and women have in society the function of intellectuals. Each class, as Gramsci explains, creates 'organically' its own intellectuals: one or more strata of intellectuals which give it homogeneity and an awareness of its own function not only in the economic sphere but also in the social and political fields. The capitalist entrepreneur [for example] creates alongside himself the industrial technician, the specialist in political economy, the organisers of a new culture, of a new legal system, etc. (2009: 77). Organic intellectuals function as class organizers (in the broadest sense of the term). It is their task to shape and to organize the reform of moral and intellectual life. I have argued elsewhere¹³ that Matthew Arnold is best understood as an organic intellectual, what Gramsci identifies as one of 'an elite of men of culture, who have the function of providing leadership of a cultural and general ideological nature' (Storey 1985: 217). Gramsci tends to speak of organic

intellectuals as individuals, but the way the concept has been mobilized in cultural studies, following Althusser's barely acknowledged borrowings from Gramsci, is in terms of *collective* organic intellectuals – the so-called 'ideological state apparatuses' of the family, television, the press, education, organized religion, the culture industries, etc. Using hegemony theory, popular culture is what men and women make from their active consumption of the texts and practices of the culture industries. Youth subcultures are perhaps the most spectacular example of this process. Dick Hebdige (1979) offers a clear and convincing explanation of the process ('bricolage') by which youth subcultures appropriate for their own purposes and meanings the commodities commercially provided. Products are combined or transformed in ways not intended by their producers; commodities are rearticulated to produce 'oppositional' meanings. In this way, and through patterns of behaviour, ways of speaking, taste in music, etc., youth subcultures engage in symbolic forms of resistance to both dominant and parent cultures. Youth cultures, according to this model, always move from originality and opposition to commercial incorporation and ideological diffusion as the culture industries eventually succeed in marketing subcultural resistance for general consumption and profit. As Hebdige explains: 'Youth cultural styles may begin by issuing symbolic challenges, but they must end by establishing new sets of conventions; by creating new commodities, new industries or rejuvenating old ones'. The concept of hegemony allows students of popular culture to free themselves from the disabling analysis of many of the previous approaches to the subject. Popular culture is no longer a history-stopping, imposed culture of political manipulation (the Frankfurt School); nor is it the sign of social decline and decay (the 'culture and civilization' tradition); nor is it something emerging spontaneously from below (some versions of culturalism); nor is it a meaning-machine imposing subjectivities on passive subjects (some versions of structuralism). Instead of these and other approaches, hegemony theory allows us to think of popular culture as a 'negotiated' mix of what is made both from 'above' and from 'below', both 'commercial' and 'authentic'; a shifting balance of forces between resistance and incorporation. This can be analysed in many different configurations: class, gender, generation, ethnicity, 'race', region, religion, disability, sexuality, etc. From this perspective, popular culture is a contradictory mix of competing interests and values: neither middle nor working class, neither racist nor non-racist, neither sexist nor non-sexist, neither homophobic nor homophobic . . . but always a shifting balance between the two – what Gramsci calls 'a compromise equilibrium'. The commercially provided culture of the culture industries is redefined, reshaped and redirected in strategic acts of selective consumption and productive acts of reading and articulation, often in ways not intended or even foreseen by its producers.

Roland Barthes' Analysis of Death of Author : In Roland Barthes' *The Death of the Author*, Barthes examines the complex relationship between the author and their product, as well as the role of the reader in literary criticism. While Barthes' argument is

multi-faceted, his main focus lies on the separation of the personal from the analytical and the creative in literary works. True writing, he argues, takes place when the author is able to loosen the grip between their own identity and their notions of how a piece of art should be, “the negative where all identity is lost, starting with the very identity of the body of writing” (Pg. 142). Barthes compares and contrasts how the author is viewed in writing and storytelling, as well as how it shifts in various cultures and time periods. However there is an aspect of universality in the way people view a piece of art as the product of the identity and situation of the artist.

Good writing is, in Barthes’ opinion, the “destruction of every voice, of every point of origin” (Pg. 142). He uses the example of a storyteller or narrator who, unlike the author, does not assume the “responsibility of the narrator,” and instead is lauded for his ability to relay stories, but is not lauded for his personal “genius.” While it may be true that good writing must often be separated from intense human emotion if it is to be timeless and somewhat universally effective, in contrast to Barthes’ argument, I believe that much of the world’s greatest art does come from personal struggle and emotion that only the author can relay. Barthes’ uses examples of recent authors such as Stephane Mallarme to support his argument that language and writing must be separated from the person that was “supposed to be it’s owner,” and that by freeing language from this relationship, language itself, and in turn writers, have greater freedom to express ideas and creativity. This idea extends past literature to the human physiological realm, in which more personal independence can foster unbiased creativity. In this sense, Barthes like Mallarme believes that “to give a text an Author is to impose a limit on that text”. Mallarme believes in allowing the language to “perform” and not the author, and allowing the language and word choice to express our ideas and creativity without the author forcing meaning into those words. While the author must be removed from the text, Barthes’ idea of the metaphorical ‘death’ of the author does not require the same oppressive objectivity as the realist novels mentioned in his text, which can hold back both the writer and the reader. Other methods of removing the Author’s omnipotence were employed by writers like Proust who used “radical reversal” by making his writing and literature a model for his future life– in contrast to the multitude of authors who use their lives as a model for their books. Barthes also mentions how surrealism helps to separate the ‘other’ from a piece of writing; surrealism itself is a play on the “system” of writing and of meaning, therefore providing no solid conclusion about the author to the reader.

Reconstruction and re- interpretation of narratives in terms of hegemony theory :

Since the classical mode of representation in art had got a severe jolt with the rise of post-structuralist and materialist dialectic theory, a new ethos of authorship had emerged. The classical mode of representation in art had talked about art as an imitation of life and human history is the history of man’s constant struggle to thwart the directives of destiny, human civilization is thus a history of man’s attempt to

override some external forces called “nemesis” and succumbing to an inevitable catastrophe. In an era of “communication revolution” and information metabolism, the two most sophisticated signature of the modern society the long cherished ideals of culture have got a severe jolt. The term “culture” has so long been associated with that organic metaphor which inspires self – tillage or the ploughing & harrowing of self by the use of what the ages have transmitted to us from the works of gifted minds. All cultural activities that include all sorts of aesthetic production have been extended to the level of reproducing those generalized precepts which will help in determining the space occupied by man in the history of an individual struggle against the tyranny of circumstances or the dictates of Nemesis. And cinema in its early days as an extension of all those popular cultural specificities reproduced those established myths or rather the models of language with which the audience is already familiar. Hollywood Classical Cinema were so popular despite its subservience to the instinctual formalism & generic determinism just because of the narratives were adaptations from popular literature.

Romantic melodrama : With the breakdown of medieval concept of human history that laid emphasis on the dialectic of a constant interaction between two contending forces that account both for mystic fatalism and individual freedom, a new spirit of humanism became dominant. It insisted that since only through the exercise of right choice individual salvation could be achieved any authoritarian determinism would amount to a reduction of the status of Free Will of Human Mind. And modern notion of authorship owes its origin to this phenomenon of Renaissance Individualism or self expressive rationalism, three instrument of exerting authorship being individualism, self expression and personality. And to that extent the status of author in film is applied to such men of cinema whose potentially individual style can be contrasted with the ‘metteur en scene’ Instead of considering author as an empirical agent or an institutional trademark it is better to equate narrator with the author. For that matter auteurism in film not only consisted in choosing personal factors as a standard of reference and admitting the continuity or progress of that particular marks of enunciation. It also coheres within its ambit of singular mode of producing discourses two radically opposite practices. One that gained impetus from La Politique des Auteur posed a challenge to an existing mode of criticism based on social and political concerns – finds expression in the classical mode of representation whereby the supremacy of one particular discourse which in its turn establishes the point of view of the omniscient narrator – is asserted by the successful effacement of the signs of production, making a constructed simulations appear as transparent rendering of the real.

Here I would like to discuss from 20th century literature with specific references to T.S Elliot, W B Yeats and Joseph Conrad to establish how modernism and different artistic and philosophical movements including symbolism, futurism, surrealism, expressionism, imagism, vorticism, dada, and others had contributed to the dissociation of myth and

human history Experimentation and individualism became virtues, where in the past they were often heartily discouraged. Modernism was set in motion, in one sense, through a series of cultural shocks. The first of these great shocks was the Great War, which ravaged Europe from 1914 through 1918, known now as World War One. At the time, this “War to End All Wars” was looked upon with such ghastly horror that many people simply could not imagine what the world seemed to be plunging towards. The first hints of that particular way of thinking called Modernism stretch back into the nineteenth century. As literary periods go, Modernism displays a relatively strong sense of cohesion and similarity across genres and locales. Furthermore, writers who adopted the Modern point of view often did so quite deliberately and self-consciously. Indeed, a central preoccupation of Modernism is with the inner self and consciousness. In contrast to the Romantic world view, the Modernist cares rather little for Nature, Being, or the overarching structures of history. Instead of progress and growth, the Modernist intelligentsia sees decay and a growing alienation of the individual. The machinery of modern society is perceived as impersonal, capitalist, and antagonistic to the artistic impulse. War most certainly had a great deal of influence on such ways of approaching the world. Two World Wars in the span of a generation effectively shell-shocked all of Western civilization.

T.S. Elliot’s *THE WASTELAND* opens with a reference to Chaucer’s *Canterbury Tales*. In this case, though, April is not the happy month of pilgrimages and storytelling. It is instead the time when the land should be regenerating after a long winter. Regeneration, though, is painful, for it brings back reminders of a more fertile and happier past. In the modern world, winter, the time of forgetfulness and numbness, is indeed preferable. Marie’s childhood recollections are also painful: the simple world of cousins, sledding, and coffee in the park has been replaced by a complex set of emotional and political consequences resulting from the war. The topic of memory, particularly when it involves remembering the dead, is of critical importance in *The Waste Land*. Memory creates a confrontation of the past with the present, a juxtaposition that points out just how badly things have decayed. Marie reads for most of the night: ostracized by politics, she is unable to do much else. To read is also to remember a better past, which could produce a coherent literary culture. This is the modern world: civilization has been reduced to a ‘waste land’ and the land has lost its fertility and ability to bring forth life. Even the living seem to be suffering from

some kind of spiritual wound. But how can we fix this society? By regaining spiritual and psychological enlightenment and making peace with our demons. But that's easier said than done.

Excerpt from T S Eliot's The Waste Land

April is the cruelest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.
Summer surprised us, coming over the Starnbergersee
With a shower of rain; we stopped in the colonnade,
And went on in sunlight, into the Hofgarten,
And drank coffee, and talked for an hour.
Bin gar keine Russin, stamm' aus Litauen, echt deutsch.
And when we were children, staying at the arch-duke's,
My cousin's, he took me out on a sled,
And I was frightened. He said, Marie,
Marie, hold on tight. And down we went.
In the mountains, there you feel free.
I read, much of the night, and go south in the winter.
What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man,
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water. Only
There is shadow under this red rock,
(Come in under the shadow of this red rock),
And I will show you something different from either
Your shadow at morning striding behind you
Or your shadow at evening rising to meet you;
I will show you fear in a handful of dust.

*Frisch weht der Wind
Der Heimat zu
Mein Irisch Kind,
Wo weilest du?*

"You gave me hyacinths first a year ago;
"They called me the hyacinth girl."
—Yet when we came back, late, from the Hyacinth garden,
Your arms full, and your hair wet, I could not
Speak, and my eyes failed, I was neither
Living nor dead, and I knew nothing,
Looking into the heart of light, the silence.
Oed' und leer das Meer.

Madame Sosostriis, famous clairvoyante,
Had a bad cold, nevertheless
Is known to be the wisest woman in Europe,
With a wicked pack of cards. Here, said she,
Is your card, the drowned Phoenician Sailor,
(Those are pearls that were his eyes. Look!)
Here is Belladonna, the Lady of the Rocks,
The lady of situations.
Here is the man with three staves, and here the Wheel,
And here is the one-eyed merchant, and this card,
Which is blank, is something he carries on his back,
Which I am forbidden to see. I do not find
The Hanged Man. Fear death by water.
I see crowds of people, walking round in a ring.
Thank you. If you see dear Mrs. Equitone,
Tell her I bring the horoscope myself:
One must be so careful these days.

Unreal City,
Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many,
I had not thought death had undone so many.
Sighs, short and infrequent, were exhaled,
And each man fixed his eyes before his feet.
Flowed up the hill and down King William Street,
To where Saint Mary Woolnoth kept the hours
With a dead sound on the final stroke of nine.
There I saw one I knew, and stopped him, crying: "Stetson!
"You who were with me in the ships at Mylae!
"That corpse you planted last year in your garden,
"Has it begun to sprout? Will it bloom this year?
"Or has the sudden frost disturbed its bed?

“Oh keep the Dog far hence, that’s friend to men,
“Or with his nails he’ll dig it up again!
“You! hypocrite lecteur!—mon semblable,—mon frère!”

The first section of *The Waste Land* takes its title from a line in the Anglican burial service. It is made up of four vignettes, each seemingly from the perspective of a different speaker. The first is an autobiographical snippet from the childhood of an aristocratic woman, in which she recalls sledding and claims that she is German, not Russian (this would be important if the woman is meant to be a member of the recently defeated Austrian imperial family). The woman mixes a meditation on the seasons with remarks on the barren state of her current existence (“I read, much of the night, and go south in the winter”). The second section is a prophetic, apocalyptic invitation to journey into a desert waste, where the speaker will show the reader “something different from either / Your shadow at morning striding behind you / Or your shadow at evening rising to meet you; / [He] will show you fear in a handful of dust” (Evelyn Waugh took the title for one of his best-known novels from these lines). The almost threatening prophetic tone is mixed with childhood reminiscences about a “hyacinth girl” and a nihilistic epiphany the speaker has after an encounter with her. These recollections are filtered through quotations from Wagner’s operatic version of *Tristan und Isolde*, an Arthurian tale of adultery and loss. The third episode in this section describes an imaginative tarot reading, in which some of the cards Eliot includes in the reading are not part of an actual tarot deck. The final episode of the section is the most surreal. The speaker walks through a London populated by ghosts of the dead. He confronts a figure with whom he once fought in a battle that seems to conflate the clashes of World War I with the Punic Wars between Rome and Carthage (both futile and excessively destructive wars). The speaker asks the ghostly figure, Stetson, about the fate of a corpse planted in his garden. The episode concludes with a famous line from the preface to Baudelaire’s *Fleurs du Mal* (an important collection of Symbolist poetry), accusing the reader of sharing in the poet’s sins.

Alternatively, if we look into W B Yeats’s poems The Second Coming :

Turning and turning in the widening gyre

The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

Surely some revelation is at hand;
Surely the Second Coming is at hand.
The Second Coming! Hardly are those words out
When a vast image out of *Spiritus Mundi*
Troubles my sight: somewhere in sands of the desert
A shape with lion body and the head of a man,
A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.
The darkness drops again; but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

The speaker describes a nightmarish scene: the falcon, turning in a widening “gyre” (spiral), cannot hear the falconer; “Things fall apart; the center cannot hold”; anarchy is loosed upon the world; “The blood-dimmed tide is loosed, and everywhere / The ceremony of innocence is drowned.” The best people, the speaker says, lack all conviction, but the worst “are full of passionate intensity.” Yeats spent years crafting an elaborate, mystical theory of the universe that he described in his book *A Vision*. This theory issued in part from Yeats’s lifelong fascination with the occult and mystical, and in part from the sense of responsibility Yeats felt to order his experience within a structured belief system. The system is extremely complicated and not of any lasting importance—except for the effect that it had on his poetry, which is of extraordinary lasting importance. The theory of history Yeats articulated in *A Vision* centers on a diagram made of two conical spirals, one inside the other, so that the widest part of one of the spirals rings around the narrowest part of the other spiral, and vice versa. Yeats believed that this image (he called the spirals “gyres”) captured the contrary motions inherent within the historical process, and he divided each gyre into specific regions that represented particular kinds of historical periods (and could also represent the psychological phases of an individual’s development). “The Second Coming” was

intended by Yeats to describe the current historical moment (the poem appeared in 1921) in terms of these gyres. Yeats believed that the world was on the threshold of an apocalyptic revelation, as history reached the end of the outer gyre (to speak roughly) and began moving along the inner gyre. In his definitive edition of Yeats's poems, Richard J. Finneran quotes Yeats's own notes: *The end of an age, which always receives the revelation of the character of the next age, is represented by the coming of one gyre to its place of greatest expansion and of the other to its place of greatest contraction... The revelation [that] approaches will... take its character from the contrary movement of the interior gyre....* In other words, the world's trajectory along the gyre of science, democracy, and heterogeneity is now coming apart, like the frantically widening flight-path of the falcon that has lost contact with the falconer; the next age will take its character not from the gyre of science, democracy, and speed, but from the contrary inner gyre—which, presumably, opposes mysticism, primal power, and slowness to the science and democracy of the outer gyre. The “rough beast” slouching toward Bethlehem is the symbol of this new age; the speaker's vision of the rising sphinx is his vision of the character of the new world.

Joseph Conrad's Lord Jim : ‘ Giving life to them (them meaning all of mankind with skin brown, yellow or black in colour, is like telling your soul to a brute. That kind of thing is enduring and enduring when based on a firm conviction in the race of ideas racially our own’. In Joseph Conrad's Lord Jim, Marlow's friend as quoted above, represents a racist and imperialist opinion. It is true that European's service to the non-Europeans is enduring and enduring when based on such a racist conviction. If we try to serve the people whom we consider brute, we will probably find what we do for him to be hollow and vain and so our service to him will not be considered as enduring or enduring. The implied criticism that runs underneath the entire novel is focused on the idea of superiority that European characters feel – an idea that is unfounded, dangerous and self-destructive. The European Crew's abandonment of the Asians on the ship of Patna, the suicide of Captain Brierly, Jim's pose as a hero in Patusan – all bespeaks of the implied indignation of the author against racial and imperial attitude of the Europeans. The depiction of the departure of Patna, the ship in Lord Jim which is commanded by European sailors and carries Asian Islamic pilgrims, said the German skipper to Jim ‘ Far eastern of the pilgrim ship a screw pile lighthouse, planted by unbelievers (Europeans) on a treacherous shoal, seemed to wink at her its eye of flame, as if derision of her errand of faith ... the five whites on board lived amid ships, isolated from the human cargo.

When Marlow, who was shocked at Jim's, a seemingly honest European seaman's abandonment of his duty and is caught by the doubt of the sovereign power enthroned in a fixed standard of conduct, tries to conduct a personal enquiry into the affair, the

problems of racialism were revealed. The narrative comes to the reader primarily through Marlow, a world-weary sea captain who identifies deeply with Jim's fallibilities. Marlow has complete control over the story and he exercises his power in a complicated manner. Time is broken up : in a single paragraph the past, present and future are juxtaposed against each other through a frequent allusion to the past. By manipulating the flow of the narrative, Marlow is able to create juxtapositions and contrast that highlight particular aspects of the story. He is master at withholding information : Jim's final fate becomes a matter for discussion eight chapters before the reader learns what that fate actually is. This creates suspense, of course, but it also allows Marlow to shape the readers' eventual reaction when he or she does receive the relevant information. Marlow also offers the reader narrative blocks from a variety of sources, of differing degrees of reliability. Much of the story has come from Jim, but significant sections have come from other characters or have been pieced together by Marlow based on inference. Information is conveyed by letters, midnight conversations, deathbed interviews, forwarded manuscripts and most significantly, in the form of a tale told to an audience of listeners. This scene of story telling began after Jim's arrival in Patusan but prior to the arrival of Gentleman Brown and Jim's eventual defeat. The kind of language Marlow uses was deliberately made to be 'inscrutable' and 'inexplicable' which is perfectly blended with the inner dichotomy that exists between the Europeans and the non-English speaking nations. Even more complex is the analysis of idealism and heroism that lies at the centre of Lord Jim ; Jim is a young man who enters the world motivated primarily by fantasies of daring and noble deeds, his ideals however got shattered in the face of real danger.

Like many of Conrad's works, Lord Jim is set in a colonial world, colonialism acts as a backdrop to the depiction of the main action and the moral struggles that all has to undergo, the inherent conflict between the idea of being "one of us' versus 'one of them' serves as an accelerator to boost the tempo of the action. The entire novel was strung between three recurrent motifs : heroism, shame and trust. The aura of 'heroism' that Jim had been influenced to emulate was due to his intrinsic interest in high literature as a child and he used to imagine that he can perform all those heroic deeds in reality. It is this imaginative instinct to be hero, contributes to his guilt when he fails to jump off the life boat to rescue the sinking sailors and stay on board in Patna. His excessive love for romanticism and heroism proved fatal in the last chapter leading to his martyrdom. Jim's sense of shame that arises because he failed to respond to the call of necessity, started overtaking his happiness which in its turn proves that romantic escapades misconstrued as realistic may lead to dangerous catastrophe. 'Trust' was fore-grounded in the novel's epigraph 'It is certain my conviction gains infinitely, the moment another soul will believe in it'. This belief in another is seen as Marlow's

friendship with Jim as well as in Stein's desire to support a fellow romantic and their trust for this younger man (whom Marlow refers to as one of us) is vital for Jim's well being. However, when the breach of trust ensues, the result will be lethal. On the death of Dain Waris, the silver ring which was presented Stein gave initially to help him introduced to a new society, later turned out to be symbols of treachery and dishonor.

Chapter – 3

Definition of culture by F.R. Leavis

F.R. Leavis, had conceived 'culture' as being in the hands of a selected few, 'in their keeping...is the language the changing idiom upon which fine living depends and without which distinction of spirit is thwarted and incoherent (Leavis 1972: 145). With the advent of mass production and the industrialization of the preceding centuries, Leavis warned of a sharp decline in culture, 'the finer values are ceasing to be a matter of even conventional concern for any except the minority (Leavis 1975: 213). cultural studies began with a democratic critique of this elitist perspective to culture,

recognising the fundamental importance of 'popular culture' (Couldry 2000: 2-3). This can be seen in the early work by Hoggart (1992) who assessed working class entertainment during the 1950s. Hoggart underlined the ability of this group not to be subsumed by the introduction of American mass entertainment during the 1950s, but to adapt it to their own tastes; 'this is not simply a power of passive resistance, but something which, though not articulate, is positive' (Hoggart 1963: 24). This sentiment is echoed in Thompson's (1968: 10) classic work, *The Making of the English Working Classes* (1968); 'class is defined by men as they live their own history, and in the end this is its only definition.' Though Hoggart and Thompson contributed to the formation of cultural studies it is the work of Williams and Hall which has proven to be the most influential in the field. Williams (1965: 63) did much to characterise the objectives of the subject; 'the theory of culture is the study of relationships between elements in a whole way of life. The analysis of culture is the attempt to discover the nature of the organisation which is the complex of these relationships.' Williams suggestion that the analysis of culture should be based upon the investigation of the underlying structure was informed by his Marxist politics. Contemporary cultural studies has also been dominated by the work of Hall (1980) who has continued with a broadly Marxist approach, but importantly has stressed the need to work with and incorporate the theories and societal changes associated with movements of globalisation and postmodernism. Marxist influence has been emphasised with the high regard given to the work of Horkheimer and Adorno (1979: 154-158), and their analysis of the 'culture industry', which was thought to be a method of control and exploitation of the masses. These notions of power, control, domination, exploitation and potential resistance have been used to study aspects of ethnicity, gender, class and nationality within societies. In terms of pushing the subject further and advancing its aims, the work of feminist scholars has been one of the significant driving forces within cultural studies (Grosz 1995). McClintock (1995) has been at the forefront of this movement in her work which reveals the discourses which have emerged through British culture since the nineteenth century and which have governed and controlled notions of ethnicity and gender. The way in which cultural studies has transformed the analysis of the representation of ethnicity within society has also been highly significant. Studies have highlighted how ethnicity is constructed by 'the self', and by, 'the other', as a means of empowerment, recognition or the denial of representation of another (Baker et al 1996: Hall 1991; 1999). Paul Gilroy (1987; 1993) has been an important figure in this respect, critiquing the European myopia of cultural studies and forcing a consideration of the way in which national cultures practice exclusion of groups at a subtle level through culture.

The basis of these studies is formed from the writings of Foucault and Gramsci, with the latter particularly influential through his work concerning the nature of hegemony. Indeed, Gramscian thought has dominated cultural studies and provides a valuable theoretical tool for the analysis of underlying trends within a cultural system (Hall 1980:

35). Gramsci (1971: 181-182) described how ideologies and viewpoints come into confrontation and conflict until one of a variety tended to prevail and thus propagate itself through society; 'bringing about not only a unison of economic and political aims, but also intellectual and moral unity posing all the questions around which the struggle rages...thus creating the hegemony of a fundamental group over a series of subordinate groups. Gramsci used hegemony to counteract notions of incorporation, stressing that hegemony did not entail the disappearance or destruction of difference, but ensures the articulation of difference. The study of culture therefore is one of the arenas where action and agency regarding the powerful is witnessed. It is a site of contestation and it is itself the spoils of that contest. Importantly, the incorporation of hegemony allowed cultural studies to think of societies as complex formations, necessarily contradictory and always historically specific cultural studies assesses a great range of material from contemporary society, texts, the mass media, entertainment, 'high culture', aspects of material culture as well as the political, social and economic institutions of society. This broad perspective was reiterated by Williams (1981: 64-65) as he described cultural studies as, 'the analysis of all forms of signification...within the actual means and conditions of their production.' What is important within cultural studies is the recognition of the conflicts and diversity inherent within different forms of representation in society. It is this which provides the necessary grounding of theory to examine 'media memories', as it is assumed that the culture of a society, and therefore its traditions and memories will correspond to a contemporary system of interests and values, as culture is not an absolute body of work, but a continual selection and reinterpretation (after Williams 1963, 308).

Transformation of popular fiction into films, television soaps: Popular fiction and drama, westerns and detective stories, films and television serials, all deal with the same great archetypal themes as folktales and ballads, though this is so conspicuously due to direct influence; these are simply the limits within which the human mind works. The number of people who have elevated the formulas of popular fiction to a higher literary level is surprisingly small. Examples are H.G. Wells's early science fiction, the western stories of Gordon Young and Ernest Haycox, the detective stories of Sir Arthur Conan Doyle, Georges Simenon, and Raymond Chandler. The latter half of the 20th century witnessed an even greater change in popular literature. Writing is a static medium: that is to say, a book is read by one person at a time; it permits recollection and anticipation; the reader can go back to check a point or move ahead to find out how the story ends. In radio, television, and the cinema the medium is fluent; the audience is a collectivity and is at the mercy of time. It cannot pause to reflect or to understand more fully without missing another part of the action, nor can it go back or forward. Marshall McLuhan in his book *Understanding Media* (1964) became famous for erecting

a whole structure of aesthetic, sociological, and philosophical theory upon this fact. But it remains to be seen whether the new, fluent materials of communication are going to make so many changes in civilization, let alone in the human mind—mankind has, after all, been influenced for thousands of years by the popular, fluent arts of music and drama. Even the most transitory television serial was written down before it was performed, and the script can be consulted in the files. Before the invention of writing, all literature was fluent because it was contained in people's memory. In a sense it was more fluent than music, because it was harder to remember. Man in mass society becomes increasingly a creature of the moment, but the reasons for this are undoubtedly more fundamental than his forms of entertainment.

Works of literature have been adapted for film from the dawn of the industry. Some of the earliest examples come from the work of Georges Méliès, who pioneered many film techniques. In 1899, he released two adaptations - *Cinderella* based on The Brothers Grimm story of the same name and *King John*, the first known film to be based on the works of Shakespeare. The 1900 film *Sherlock Holmes Baffled*, directed by Arthur Marvin, featured Arthur Conan Doyle's detective character Sherlock Holmes intruding upon a pseudo-supernatural burglary. The film, considered the first detective movie, ran for only 30 seconds and was originally intended to be shown in hand-cranked Mutoscope machines. Georges Méliès' 1902 original science-fiction feature *A Trip to the Moon* was based loosely on two popular novels of the time: Jules Verne's *From the Earth to the Moon* and H. G. Wells' *The First Men in the Moon*. The first of many adaptations of the Brothers Grimm tale *Snow White* was released in 1902 while the earliest surviving copy is the 1916 version. 1903 saw the release of *Alice in Wonderland* directed by Cecil Hepworth and Percy Stow, the first movie adaptation of Lewis Carroll's children's book *Alice's Adventures in Wonderland*. The first feature-length film to be shot entirely in Hollywood was Cecil B. DeMille's first assignment, *The Squaw Man*, in 1914, which was the first of three movie versions (all directed by DeMille) based on Edwin Milton Royle's play of the same name. The most celebrated of the early adaptations is Erich von Stroheim's *Greed*, a 1924 adaptation of the 1899 novel *McTeague* by naturalist writer Frank Norris. The director intended to film every aspect of the novel in great detail, resulting in a 9½-hour epic feature. At studio insistence, the film was cut down to two hours and was considered a flop upon its theatrical release. It has since been restored to just over four hours and is considered one of the greatest films ever made. One book that has been adapted very frequently (in one form or another) is Charles Dickens' Christmas story *A Christmas Carol*, which has around 20 film adaptations to date.

Institutional mode of representation (IMR)

With the emergence of Hollywood studio system in Cinema by means of which the mode of production, distribution and exhibition of cinema were synchronized under one roof, some new standard practices for filmic narration was evolved which cohered different fragmented but integrated elements of film making into one whole. This technique of narration was later named as Institutional Mode of Representation (IMR). The institutional mode of representation (**IMR**) is the dominant mode of film construction, which developed in the years after the turn of the century, becoming the norm by about 1914. Primitive mode of representation was dominant before then being replaced by IMR, mainly dominant in Hollywood cinema. The concept was developed by Noel Burch in his 1969 book *Praxis du cinéma*. Burch's goal is to show that the IMR was a class-determined practice, developed out of the bourgeois desire for totalizing illusionistic representation. Andre Bazin had identified the "myth of total cinema," moreover a constant desire to represent reality as completely as possible, which he claimed as the root of cinematic innovations (sound, colour and technology). IMR's aim was to involve the audience and make them feel apart of what is going on on-screen in a fictional world. Things such as close ups helped the audience to see the full emotion of the characters on screen, engaging the audience thoroughly.

Characteristics of Classical Hollywood Cinema and its different techniques of cinematic representation :

Classical Hollywood Cinema or Classical Hollywood Narrative are terms used in film history which designate both a visual and sound style for making motion pictures and a mode of production used in the American film industry between 1917 and 1960. This period is often referred to as the "Golden Age of Hollywood." An identifiable cinematic form emerged during this period called Classical Hollywood style. Filmmakers in Classic Hollywood Cinema wanted to captivate the audience, without them being sidetracked by the editing. This type of shooting and editing was called Continuity Classic Hollywood Style.

Editing Classic Hollywood Style : Filmmakers in Classic Hollywood Cinema were obsessed with trying to make a cut look invisible. They would achieve invisible cuts by using shot to reverse shot, or by matching eye lines. With the use of Continuity, there were a few different types of shooting techniques. The film should have a coherent story line, and time should appear unified, continuous and linear.

Classic Hollywood Style Narrative technique :

Establishing Shot
Re-establishing Shot
Cut-ins
Screen Direction
Eye line Matches

Shot/Reverse Shot

Cross cuttings

There would be a main plot comprising a narrative structure utilizing actors, events, causal effects, and one or more than one subsidiary plot(s) would be dependent on the main plot but never move along independently. Some recognizable film techniques were used by filmmakers to give specific changes or value to their work like establishing shot which would establishing the context for a scene by showing the relationship between its important figures and objects. It would be followed by re-establishing shots in a bid to position the character(s) within the environment of the scene, helping to re-establish character and/or setting: also used as a transitional device. Cut-ins, parallel shots were used as a means to insert and interrupt the action and accelerate the tempo of hence introduced the principle of keeping the screen direction of the subjects the same from one shot to another in a sequence. Eye line matches was an editing principle of the continuity system which begins with a shot of a character looking in a specific direction, then cuts to a second shot which shows the area toward which the character was looking. **Shot/Reverse Shot** by means of which one character is shown looking at another character (often off-screen), and then the other character is shown looking back at the first character, cross cutting establishing action occurring at the same time in two different locations. All these techniques of narration were used to either assert the supremacy of the dominant discourse which has always got to do with the bourgeoisie ethos of their superiority, ideas that legitimized the class rule of the capitalist ruling class, and ideology that promote the capitalist class's economic interests. But there are certain limitations of such typical narrative style like unwanted sound from production; limited movement in to order record as clearly as possible, acting position had to change, shift from physical movement in comedy to verbal comedy, minimal movement in film to preserve the integrity of sound quality, moving shots were shot on multiples cameras and therefore maintaining continuity was a hard task.

Classical Hollywood cinema possesses a style which is largely invisible and difficult for the average spectator to see. The narrative is delivered so effortlessly and efficiently to the audience that it appears to have no source. It comes magically off the screen.' John Belton, film scholar, Rutgers University Classical Hollywood narrative refers to the filmmaking tradition established in Hollywood during the 1920s and 1930s. It became the dominant style throughout the western world against which all other styles were judged. While there have been some challenges to it in recent years, it remains the accepted style for most Hollywood films today. The Hollywood style is so effective in convincing us what we see on the screen is real that we often have to forcibly remind ourselves that it is 'only a movie'. Oddly Hollywood, so often associated with everything that is fake, is also the home of classical narrative realism. 'Tinsel town' has spent a fortune every year since the 1920s faking realism. What are classical Hollywood narrative films? Classical Hollywood narrative films have plots that progress through

time in a linear way, are based on character-driven action and use the continuity editing style. The style is 'classical' because it is based on the classical principles of literature and art. A work is described as classical if it has perfect balance and symmetry. It must also be clear, simple and free of excesses of emotionalism or irrelevant detail. From beginning to end, all elements must be integrated and the resulting sense of harmony should reassure and satisfy the audience. Features of classical Hollywood narrative The Hollywood style takes advantage of the compact people make with the filmmaker when they pay their ticket price. They willingly want to 'suspend disbelief' (see page 135). Deep down, people know it is tomato sauce, but they really want to believe it is blood. In a conspiracy with the audience to make movies believable, classical Hollywood narrative has developed the following features. **Three-act narrative** :Hollywood plots are set out according to the three-act structure of orientation, complication and resolution. A situation is presented, a disruption is introduced, and then the resolution ties everything up in a strong closure. Life is not so simple, of course, and actual events rarely have such neat starts or finishes. Even so, the word realism can be applied to Hollywood style because it is based on classic literary narrative realism. **Objective storytelling**: The audience in a Hollywood film knows more than the characters do. We are able to see what is happening in other places at the same time, and we can see what other characters are doing. In this respect we are god-like - we can see everything! This makes the style of storytelling objective, according to film academics David Bordwell and Kristen Thompson. It also allows us to accept simultaneous time or parallel editing. Character driven. The American style of cinema is almost exclusively concerned with individual characters (and stars). This contrasts sharply with the Soviet montage style of filmmaking. The objective of the Hollywood movie is to relate what happens to the characters and whether or not they got what they wanted. The films have strong individual characters who struggle to fulfill their hopes and goals. These characters are arranged in a hierarchy, from hero or protagonist to antagonist and then down to minor characters and supporting cast. While earthquakes, alien invasions or cyborgs may act as catalysts to events, the stories generally focus on the personal choices of individual people, according to Bordwell and Thompson. To confirm this point, Susan Hayward gave the example of Vietnam War movies. Many movies take an anti-war stance. But in Hollywood movies we learn about the impact of the war only by seeing how it affects our main 'G.I. Joe' character. Only a few other surrounding characters suffer. We don't get to see how the war affected society, or what caused the war, or what its long-term effects were. Even if a cause for a war is proposed, it tends to be marked down as the responsibility of one sole individual. For example, in Hollywood movies Hitler is shown to be solely responsible for World War. **Mise-en-scene**. One of the most important aspects of Hollywood style is the mise-en-scene, whose sole function is to manufacture realism. **Time and space**. American movies have a strong sense of movement - either through time or through geography. The story movement through time most often follows a straightforward line of episodic events. Flashbacks or flash forwards may be

used, but the overall linear direction is strongly maintained. Whether through time or space, movement is totally subordinate to the action, say Bordwell and Thompson. Only the bits that are important to the story are shown. Classical continuity editing. A typical feature film has between 800 and 1200 shots. Editing is designed to render all these shot changes invisible or imperceptible. Editing in the invisible style serves to hide any jumps or discontinuities that would alert the viewer to 'non-reality'. Following are some of the features of continuity editing.

Shot progressions in the classical Hollywood style - ELS, LS, MS, CU • Continuity cutting - for example, cutting on action or movement to distract the viewer • Matching techniques to hide cuts - for instance, eye lines are matched • Transitions such as dissolves smooth the remaining joins where necessary • Simultaneous time or parallel editing (crosscutting) • Point-of-view shots • Application of the 180 degree rule • Use of three-point lighting to naturalise appearances • Use of music is subservient to the story - it just reinforces the meaning.

Reference to The Jazz Singer : The Jazz Singer was released in 1927 and increased box-office profits for films as sound was introduced to feature films. 1930s Great Depression had devastating impact on movie industry. Movies attendance dropped, Hollywood studios got immersed in huge debt too. Conversion of theaters to sound, expensive, loans, banking, institutions oversight of studio production. Economic losses, many employees fired. Studio executives managed to consolidate and maintain an oligopoly. Market losses forced Hollywood Studios to transform the industry to attract new customers. Classical formula redefined to concentrate on the possibilities of sound and luxury. Glamor , Movie Stardom and Music became one of the strongest new trends in 1930s Hollywood industry. Musical , new version of American Dream focusing actors apply Endings Periodization Classical era is generally held to begin in 1927 with the release of Jazz Singer. However with the advent of television , increasing influence of foreign films and independent film making, classicism gradually declined. In 1948, US supreme court decision outlawed the practice of block booking (selling multiple films to a theater as a unit) and it was seen as a major blow to the studio system.



The Jazz Singer is widely believed to be the first sound film, despite clear and overwhelming evidence to the contrary; it was, however, the first film with a synchronized music and vocal track to truly capture the public imagination, ushering in the sound revolution. The story is a fairly trite melodrama concerning a young Jewish man who wishes to sing popular music but who, in so doing, incurs the wrath of his father, a respected cantor. Essentially a silent film with a prerecorded musical score, *The Jazz Singer* comes briefly to life in those moments when its star, Al Jolson, ad-libs dialogue, most notably in the scene where he sits at an upright piano in the family parlor and talks gently to his mother. The intimacy of their relationship comes through loud and clear, sounding the death knell of the silent film. Even though the following year, 1928, would be considered by many to be one of the golden years of silent cinema, by 1929 Hollywood had converted almost exclusively to talkies. In 1955, the number of produced films has fallen by 25%. More than half were unable to earn profit. They could not afford to rent and exhibit the best and most costly films; the ones most likely to compete with television. Audiences paid \$2 to see film caused lots of commotion due to Griffith's racist side against African Americans. In 1924, Hollywood started to see Griffith's reputation fall and decline. Classic Hollywood Style Cinema transitioned into Hollywood Spectacles but declined more and more as a style due to censorship and the end of the studio systems. The government viewed the studios' vertical integration as monopoly. End of classical Hollywood cinema. This example of a montage clip from the 90s shows how Hollywood cinema has developed and still continues to achieve audience attention. The End. Thank you for watching our presentation to Unidirectional overcome the challenge of omni-directional. Even though the coming of sound definitely helped to make films better and clearer, it faced difficulties such as synchronizing, unnecessary noise, and amplification. By 1933, the boom microphone was developed to solve these problems. The boom microphone is a unidirectional microphone pointing towards the actor/actress so the sound mostly comes from his/her voice but not other

environmental noise. Also in 1932, identical edge numbers began to be printed on both the image and sound negatives, permitting close synchronization even of short shots. This scene below from "Trouble in Paradise"(1932) demonstrates these new improvements. In the scene, there are three people talking and you can notice there is minor and limited unnecessary noises. One can clearly hear their conversation and the footstep of the old man as well as the sound when he closed the door. D. W Griffith - father of narrative film, David Llewelyn Wark was a premier pioneering American film director. He is best known as the director of the epic 1915 film The Birth of a Nation and the subsequent film Intolerance (1916).He was gifted with numerous techniques including; parallel editing, suspenseful editing, crosscutting, & continuous development.

Cultural Imperialism and Hollywood Film Industry : With the rising of electronic media, in the 1960s scholar Marshall McLuhan raised the notion of 'global village', which provides a common platform of random communication transcending physical and geographical barriers for worldwide people. In this perspective, the kind of information proliferated through media, will enforce everyone globally to be the participant of, and struggle for a same strategy, because people are inevitably connected with each other (McLuhan and Quentin, 1967) under the prevailing circumstance. In the rest years of twentieth century, with the assistant of advanced technology and high-developing economy, the whole world seems to increasingly move forwards to the "global village" in nature and thus the concept of globalization, to some extent, gets gradually rooted in people's mind. In the process of globalization, in generally, two primary constituent parts should be taken into consideration. One is the distance between time, space and place has shrunk (Giddens, 1990; Harvey, 1990; Rantanen, 2005), which is owing to the technological advances, such as electronic media, instantaneous communication that enable people to realize interaction over the boundaries of country and time, which is also the precondition of the realization of globalization. In this sense, the economic impact of globalization allows global communication systems to prompt the instant currency of capital and offer possibility for the expansion of production and marketing strategies. The other one concerns the content of the communication. With the help of telecommunication technology, the diffusion of media products have surpassed the country border. By the way of music, press issues, films and broadcast channels, the images, thoughts, and sounds of different cultures are mutually flowing among a vast network of people in the worldwide sphere. For this, the project of globalization refers to the communication and incorporation of culture from different areas. In addition, the globalization of mass media, especially, aims to the content of cultural products can be obtained globally (Croteau and Hoynes, 2003). In this sense, confronting the problem of the promise and reality of media globalization, researchers respectively hold different viewpoints. Among these debates, an important discourse called 'cultural imperialism', which is resulted from the worry of the inequality of global media ownership, control consumption and content, should be highlighted. And because of the superiority of

Western media products in terms of consumption and marketing, people or the audience gets more attracted to it and thus globalization of media normalizes 'cultural imperialism'. But the other side of this phenomena is implied in the system itself which allows cultural homogenization and standardization. Especially, accompanied by the globally prevailing consumerism, traditionally national cultures of each country all have the possibility of being unified into a common global commercial culture system. The most typical evidence is the export of American cultural goods in the range of whole world. As we can see, Coca-Cola, IBM, Levis', and Hollywood films, these global brands are all produced by the U.S. However, there are still a part of socialists understandably suspect the discourse of 'cultural imperialism' on the concept of culture and the confusion of cultural goods and ideological effects(Tomplinson, 1999). As the controversy over the discourse of 'cultural imperialism' grew larger, the analysis of some concrete and weighted American media products -Hollywood films was needed to see whether so-called 'cultural imperialism' can work under the condition of consumerist culture, which appeared as the key representation of cultural homogenization. Here I would like to focus on the literature review of the details of 'cultural imperialism', which involving its original definition, critique and impacts.

The Discourse of 'Cultural Imperialism'

As early as the first decade of the nineteenth century, Lenin suggested the concept of imperialism. In his perspective, the term of imperialism was closely linked with economy, and we can regard it as the highest form of capitalism. He pointed that at this level of capitalism, imperialism appeared as a process that big conglomerates incorporate smaller enterprises for the further profits, and moreover, this kind of operation could surpass the national boundaries. In addition, this sort of economic conduction is between the major capitalist nations, and it will result in specific imperialist patterns of domination. In this sense, 'cultural imperialism' is one consequence of the specific imperialist patterns of domination Lenin said. Williams (1983) also has more further viewpoint towards the concept of imperialism. As for Williams, he concludes imperialism as "like any word which refers to fundamental social and political conflicts, cannot be reduced, semantically, to a single proper meaning. Its important historical and contemporary variations of meanings point to real processes which have to be studied in their own terms. Additionally, he even particularly generalized the development of imperialism into two categories, politically and economically. Relating with this paper, the economic category is worth being mentioned. As Williams argued, this process originated from Marxist analysis of the development of modern capitalism, which is similar as Lenin's argument. As a result, combining current modern capitalism statement with the characteristic of imperialism, Williams claimed, imperialism in contemporary context is applied to the practices of US and Soviet Union. However, 'American imperialism' refers to a primarily economic denomination associated with the global reach of capitalism but not having the political

form of 'colonialism' (John, 1991). As a result, with the post-war non-colonial process since the 1960s and the development of contemporary capitalism, the analysis of new imperialism has emerged among academic circle, which considered that, in the new international settings, the imperialist expansion strategy has moved primarily from military aggression and directly colonial domination to economic and cultural penetration, in which, the discourse of 'cultural imperialism' is a significant and critical theory of cultural globalization.

About the concept of 'cultural imperialism', there are existing different versions. The earliest systematic one was given by Herbert Schiller. Furthermore, Tunstall(1977) crystalized the definition of 'cultural imperialism' as: "The cultural imperialism thesis claims that authentic, traditional and local culture in many arts of the world is being battered out of existence by the indiscriminate dumping of large quantities of slick commercial and media products mainly from the United States. In this sense, it is clear that the process of 'cultural imperialism' is operated by the products import of majority capitalist countries (mainly the U.S.A.), primarily media products. In this sense, non-Marxists prefer to see 'cultural imperialism' as 'media imperialism'. If that, the discourse of cultural imperialism can be approached on the sphere of media, which turns to the empirical territory instead of theoretical assumptions (Chin-Chuan Lee, 1979). Similar as Lee's account of 'media imperialism', Oliver Boyd Barrett (1977) defines 'media imperialism' as: 'The process whereby the ownership, structure distribution or content of the media in any one country is subject to substantial external pressures from the media interests of any other country or countries- without proportional reciprocation of influence by the country so affected'".

He also suggests four 'modes of media imperialism': 1) the shape of the communication vehicle 2) a set of industrial arrangements 3) a body of values 4) media content, which could exert the cultural dominance instead of direct economic relationship. David Croteau and Wiliam Hoynes (2003) proposed more detailed connection and explanation of Boyd-Barrett's statement. First of all, they claims that the linkage between cultural imperialism and media imperialism is because of the media products, which from Western side, especially America, intensely impact other regions' culture, almost have reached the level of cultural domination. Here, it refers to the relation of media ownership and media content. According to the theory of media imperialism, both values and ideology of Western society are embedded in the media products sold on the interests of Western corporations. Next, Croteau and Hoynes (2003) in their book 'Media/Society' also cite Antonio Gramsci's theory of hegemony to explain the concept and significance of 'cultural hegemony', and sociologist Stuart Hall's analysis of how mass media institutions mix with this conception of hegemony. The conception of Gramsci's (1971) hegemony is connecting all culture, power, and ideology together. In his perspective, besides military force, power can be obtained by the way of cultural and ideological domination as well. For this direction, the key strategy is to create consent,

which can be realized through a kind of 'cultural hegemony'. Croteau and Hoynes said that 'consent is something that is won by the ruling groups in a society actively seek to have their worldview accepted by all members of society as the universal way of thinking' (p.166). In this sense, schools, religion, and media naturally become the sites where help the dominant class approach this kind of hegemony, due to these institutions are the places where we form the ways of thinking. On this basis, Hall(1982) suggested that mass media is the main site where the cultural hegemony is exercised, because media images are not merely reflecting the world, but representing the world, and could actively make things have meanings. And then, associating with media ownership and commercial profits, many scholars argue that media is principally on the behalf of the dominant assumptions, and applying the universal views of the world that most people know. With the development of the globalization of mass media, this conception is more convincing. For example, because of the motive of media globalization is commercial interests, plus the economic distance among different countries, the inequality of media globalization is inevitable and obvious. The growth of centralized media conglomerates will result in a concentrated global media industry. And additionally, the ownership of these global media firms are still in the hands of a few advanced developed countries, which also dominate the production of global media products.

As a result, from this respect, major researchers are likely to connect the elite status of Western media products with 'cultural imperialism'. The most typical one should be the impact of American media items globally. Coca-Cola, the products of Disney series, McDonald, Hollywood movies, and so forth American products are all prevailing across the world because of the propaganda of American mass media. The supporters of 'cultural imperialism' claims that these foreign imports will threaten and even dominate the local culture. (Croteau and Hoynes, 2003). For instance, according to the data of Ministry of Culture and Communication in 2001, American films occupy 54% to 92% of the performing movie in theaters in countries of the European Union, in contrast, European films make up only 3% of films shown in the United States (Ministry of culture and Communication, 2001). Schiller (1992) also from the television program export to describe the high level of American media domination globally. He indicated that 'commercial television has become an important and flourishing national export' (p.129). He also quoted the former official of United States Information Agency Wilson P. Dizard's (1964) words to prove this point, who said that 'today, overseas sales account for 60 percent of all U.S. telefilm syndication activities and represent the difference between profit and loss for the entire industry' (p. 58). Besides, in 1967, Dizard reported that 'the amount of [TV commercial] exports, now approaching \$100 million a year, is such that the television screen is becoming the main source of the "American image" for increasing millions of people abroad' (1967, p. 59). From all these data, it is clear that American media industry, to a large extent, is relying on foreign

markets, and its impact of media products is intensifying. Associating with Hall's analysis of mass media and culture, through media products to diffuse Western values and ideology seems sensible. The discourse of 'cultural imperialism' looks like could be used to describe one phenomenon of cultural globalization, which through exporting media products to diffuse own country's values and ideology, in order to the last culture domination.

However, there are partial scholars who don't agree with this discourse of 'cultural imperialism' or 'media imperialism'. The main critic of the discourse of 'cultural imperialism'-John Tomlinson, provided a comprehensive critique pinpointing each part of cultural imperialism. Schiller's theory of 'cultural imperialism' focuses on the media, and from economic and political perspective to view the unequal structure of global cultural production and distribution. For this, Tomlinson (1991) argues that there are two mistakes underlying in this theory. First, though media is an important component of culture, it can not substitute all aspects of culture, and its impact on indigenous culture is closely connected with local audiences' understanding and individual experience of media products. Secondly, Tomlinson argues that it is a kind of exaggeration to attribute the overwhelming significance of 'cultural imperialism' to the media. It is problematic to equate cultural imperialism with 'media imperialism'. All these studies are very helpful in the depiction of the discourse of 'cultural imperialism', either proponent or skeptics. In next part, I will combine the specific media text-American Hollywood films, to analyze the expression of 'cultural imperialism' on the basis of American primarily cultural values.

The growing popularity of American Individualism & its dissemination through mass media, specifically Hollywood Films : It can be argued that media products are meant to channelize in an effective way and to diffuse certain values and ideology, consequently, realizing the purpose of cultural domination. In this respect, in order to analyze the discourse of 'cultural imperialism' through the dissection of one concrete media text, it is inevitable to mention what kind of values or ideological theory is implied in that media text, and these ideas is serving for whose benefits. Undoubtedly, in recent decades, the United States of America through its powerful economic and technological strength, its cultural penetration to the less advanced countries is apparent, either material products or spiritually cultural products and social political values. For example, the standard American icons- Mickey Mouse, Coca-Cola, McDonald's, Hollywood are typical evidences. Then, what American values have been propagated through these popular issues? In general, white people's traditional culture is the leading culture in America, what is also called 'WASP' culture (White Angle-Saxon Protestant Culture) (Kennedy, 2001. p. 913). American main stream culture actually is the 'special mixture of Christianity, Capitalism and democracy' (translated from: Majie Zhu, 2003). Contemporary Hollywood films can, to some extent, through this specially cultural

value, gain the market and extraordinary box office receipts, and subsequently, become the key approach for the expansion and penetration of culture imperialism.

Individualism as the cultural value originated from the thinking of European burgeoning bourgeoisie, which was used to oppose the autocracy, feudal aristocracy during the renaissance. The early North American Puritan as same as the reason for getting rid of the European religion oppression migrated to America. And then, in American 'The Declaration of Independence', some 'self-evident truth' is included, 'all men are created equal, that they are endowed by their creator with certain unalienable rights, that among these are life, liberty and the pursuit of happiness' (Tefferson and Fink, 2002, p. 21-23). In American people's thought, individual liberty is the final purpose and society is just the channel to reach this aim. In addition, Americans advocate the philosophy of surpassing others by own effort, against any kind of inference to personal liberty from country or society. In short, individualism, is 'I will take responsibility of every thing by myself'. In 1998, when American president Clinton visited China, he has said that the rights of life, liberty and the pursuit of happiness, free from government interference to express different views and the right of free faith, are the central idea of the founding of the United states. And this is also the thought that led Americans from one side of continent to another side, and finally stand on the top of the world , and so far, American people still value it as a precious thinking (translated from: Zheng Yuan, 1998). In this respect, individualism is the main motive stimulating not only American constant innovation, but also the reckless expansion with the indifference of other countries' interests. On the basis of above introduction of several American mainstream values, it is timing to associate it with the analysis of concrete Hollywood films to research the discourse of 'cultural imperialism' in American way.

One school of thought that emphasized 'culture' as a means of injecting values to the mindset of the people and for that matter ideology is identified as a body of ideas reflecting the social needs of an individual, group, class, and culture. In other words, ideology refers to a systematic "world view" which defines our concepts of self and the relations of the self to the state or any form of the collectivism. Ideology means belief systems and the principles inside these systems, even if these "ideas" are unrecognized and thereby perhaps unquestioned. Or we may know we are being controlled, but we accept the idea that the "good" of the system overrides the "bad," or we accept the notion that the system serves our needs well enough, even though the ones we are working for make all the money. We go along with it, in effect *consenting* to the controls imposed on us by the State and Civilization. Virtually every movie presents us with ways of behaving--negative and positive-- and therefore offers us an implied or explicit morality or ideology. Every film has a slant based on the director's sense of right and wrong--an ideological perspective that privileges certain characters, institutions, and cultures. Recognize that films are products marketed to the American public and that film-making may include a predisposition that many, if not most, Americans will respond

in roughly parallel or identical ways to the material. Films are market derived art. As our national character changes, the western (for instance, as a film genre) must also change, reinvent itself or perish. Although not a western (with the exception of the final shootout) one film in particular immortalizes prewar versions of love, masculinity, and individualism--the mythic, sacrificial, solo, and heroic quest of Rick Blaine in "Casablanca" (1942) procures nationalism a sacred place above the notion of family and love. This is logical propaganda given the demands of the world war. The basic question, however, is ancient for we have looked at this same tension between nation or city-state and family in Sophocles' *Antigone*. Yet as Aristotle suggests, reversal plays a key role in dramatic success and Bogart takes on the challenge. The Postwar criticism of the antisocial comes later, apparent in Bogart's gone-mad individualism in what I regard as a western, "The Treasure of Sierra Madre" (1948). Bogart is our cultural centaur that helps us observe shifting cultural values in a prewar and postwar era of American film-making; his character is a roughed and rebellious savior during WW II and then, after the war is over, he becomes something different, a psycho-misfit for soldiers to suspect (when they come marching home) as a flawed man. Post WW II films portray characters adjusting themselves to domestic circumstances if they are to prosper or even survive. The film "The Treasure of Sierra Madre" asserts that the family is all. Domestic images recast males in a peaceful reentry into a post war society of marriage and fatherhood. The hero is measured by his capacity to live a domestic life. The criminal is measured by his inability to love anyone besides himself. The kind of women the hero meets in his life has everything to do with this story. Of course we see the exact same drama in the two texts written by Homer in 750 B. C.

In the 1960s, Americans were ready for fatal and antihero cowboy stories. These heroes may be noble but they are ill-equipped to survive in the modern world. "Butch Cassidy and the Sundance Kid" (1969) epitomizes the cowboy's failed metamorphosis, his failure to adjust to changing times. In "Pat Garrett and Billy the Kid" (1973), Billy (played by Kris Kristofferson) says to his former friend Pat Garrett: "Times have changed, but not me." This fatalistic hero, as a marketable product, would perhaps have been unacceptable from the 1920s through the 1950s. Yet in the era of Vietnam, such antiheroes reflect the cynicism of the times and become viable products. When women arrive on the scene, this mythic drama between individuals and authority plays out again in a film that I also consider to be a western, "Thelma and Louise" (1991). This film is basically a remake of "Butch Cassidy and the Sundance Kid," but now we have two women attempting to navigate the landscape of "organized men" who are out to destroy them. While the death of Thelma and Louise is depicted as the inevitable result of their rebellion against masculine rule, they defy conscription and exalt freedom, even in death. Such a story (with female protagonists) obviously is a product of the '90s. The film suggests to men that women are fed up with the scripts of the past. Once again such a story would have been unacceptable during earlier and different times of American film marketing.

Categories of ideology: **Neutral:** escapist films and light entertainment with emphasis on action, pleasure, and entertainment values for their own sake. Superficial treatment of right and wrong: *Honey I Shrunk the Kids (1989)*. These films in themselves reflect a value system where fun and entertainment are forms of consumerism. **Implicit:** the protagonist and the antagonist represent conflicting values, but these are not dwelled upon. Obviously the director slants the message in a particular direction, but consent maybe transparent in that we accept the system--particular world views--as normal or the way the world works. That is, various ideologies get played up without question (without audiences seeing the whole picture); thus the film subtly serves the interests of the dominant classes and transmits dominant moral and intellectual codes: *Pretty Woman*(1990). **Explicit:** movies obviously constructed to teach or persuade: Patriotic films such as *Casablanca* or John Wayne's *The Green Berets*(1968)and antiwar films like Stanley Kubrick's *Paths of Glory* (1957). Most films fall into the Implicit category (although over time some films like *Casablanca* will begin in the implicit category and end up in the explicit category) with the understanding that implicit presentations of ideas and values has increased potency, achieved in part by mass repetition or "Culture Incorporated" suggesting the mass media replays the same message, over and over, in many different forms.

While cultural diversity is not entirely overlooked, the majority of Hollywood films feature plots revolving around white characters and their stories. This is reflected into the ethnic distribution of successful Hollywood stars: in 2012, the highest-paid Hollywood actors list includes predominantly white actors and a small number of African-Americans and other ethnicities (Pomerantz 2012), unsurprising considering the latter are mostly featured in films as supporting characters. In a context where Hollywood movies dominate cinematic landscapes across the world to the disadvantage of national cinemas (Bordwell and Thompson 2003), its representations tend to favour a Western white ideal and portray other cultures stereotypically and as inferior. With a highly ideological nature, such depictions largely remain unchallenged by the global audience. This essay outlines how they work ideologically, explores a range of typical representations and discusses their cultural and ideological implications.

Film has always been one of the most powerful cultural forms, appearing to be an unmediated version of reality, due to its perceived realism. Nevertheless, the realistic mode of representation that masks any trace of the production process, the norm in Hollywood, hides that films are imbued with ideologies. Film naturalizes, reinforces and promotes particular ways of seeing the world, beliefs and opinions (Pramaggiore and Wallis 2008). Furthermore, globalisation enabled Hollywood movies to now pervade all cultures of the world (Bordwell and Thompson 2003), further enhancing their reach as ideological artifacts. Films reflect the dominant ideologies they are produced in (Bordwell and Thompson 2008) and work to the interest of dominant social groups (Van Dijk 2008). Therefore, the matter of race and ethnicity in Hollywood movies becomes

tightly intertwined with broader ideologies and power relations. As products of a Western capitalist culture, Hollywood films operate within its ideology, being governed by a set of film-making conventions and categorized into genres (Pramaggiore and Wallis 2008). A prevalent characteristic of them is stereotyping other races, ethnicities and cultures (Grant 2007). So, the beliefs and opinions that Hollywood presents as common-sensical regarding other cultures than its dominant one tend to be highly reductive and formulaic. Stereotypes are, as defined by Walter Lipmann in 1922, normative ideas and conceptions about people, used to make judgments about them, within a categorization process normal to the human brain, meant to simplify the process of making sense of the world (Schweinitz 2011). They are aesthetic and social constructs that involve making negative assumptions about a person based on their belonging to a group, and dividing between one's own group and the "Other" group; ideologically, this implies a power relationship where the "Other" is subordinated as inferior to the superior in-group (Berg 2001). So, stereotypes can influence perceptions and social relations; in the case of Hollywood movies, through character representations, the white American, dominant culture is defined as the symbolic "Self" whereas other cultures become the "Other". This approach has a definite appeal in the Hollywood industry, stemming from the capacity of stereotypes to ensure predictability and consistency, and their ideological aspects. A range of conventional representations of other cultures is recurrent in Hollywood cinema, following a division between white and non-white. The "self-Other" differentiation for white characters is based on ethnicity (differences in culture, language and national origins). For non-white characters, it is based on race, reducing human difference to biological occurrences (Wiegman 1998). Regarding this distinction, Dyer (2002) argues that whiteness dominates Hollywood representations, being ordained as normal. As a common-sense expectation of audiences, characterized by lack of specificity, whiteness is largely invisible as ethnic category, while in fact establishing "Other" categories.

Instances from some Hollywood Movies representing the American ethos : One group of film theoreticians argued how American Ideology was presented in popular culture in the forms of images, figures, generic codes, myth, and the cinematic apparatus as well as in ideas or theoretical positions. Another limitation with the classical Marxian theory of ideology, sometimes referred to as the Dominant Ideology thesis is the presupposition of a rather monolithic concept of ideology as class domination. This model, however, fails to take account of competing sectors and groups within contemporary capitalist societies, and thus fails to account for conflicts and contradictions within and between these groups and thus within ideology itself. Here one needs to see how dominant class sectors advance different ideologies to serve their own interests. Such an expansion of the concept of ideology requires paying more attention to traditional liberal and conservative ideologies, as well as to the various neo-liberal, neo-conservative, and New Right variants that have been appearing in recent

years. From this perspective, film and the other domains of popular culture should be conceptualized as a contested terrain reproducing on the cultural level the fundamental conflicts within society rather than just seeing popular culture as an instrument of domination. Examination of Hollywood film from 1967 to the present reveals that U.S. society and culture were driven by a series of debates over the heritage of the 1960s, over gender and sexuality, over war, militarism, and interventionism, and over a great variety of other issues that have confronted American society in the last decade.

Bridge on the River Kwai, the film intensely and vividly asserts the American ideology of its expansion and colonization policy, its aggression into less developed countries to capture its locale both geographically and culturally. It revealed US foreign policy of aggression through an apparent gesture of welfare activities or constructive activities being carried out by them for the sake of underdeveloped rather uncivilized nations living on the other side of US. *The Bridge on the River Kwai* is an adaptation from a French novel *Le Pont de la Rivière Kwai* (1952) by Pierre Boulle, a most acclaimed British-American epic war film directed by David Lean and starring William Holden, Jack Hawkins, and Alec Guinness, and featuring Sessue Hayakawa. The film is a work of fiction, but borrows the construction of the Burma Railway in 1942–1943 for its historical setting. The movie was filmed in Ceylon (now Sri Lanka). The bridge in the film was near Kitulgala. Carl Foreman was the initial screenwriter, but Lean replaced him with Michael Wilson. Both writers had to work in secret, as they were on the Hollywood blacklist and had fled to England in order to continue working. As a result, Boulle, who did not speak English, was credited and received the Academy Award for Best Adapted Screenplay; many years later, Foreman and Wilson posthumously received the Academy Award. The film was widely praised, winning seven Academy Awards (including Best Picture) at the 30th Academy Awards. In 1997, the film was deemed "culturally, historically, or aesthetically significant" and selected for preservation in the National Film Registry by the United States Library of Congress. It has been listed among the best American films ever made by the American Film Institute. In 1999, the British Film Institute voted *The Bridge on the River Kwai* the 11th greatest British film of the 20th Century. In early 1943, World War II British prisoners arrive by train at a Japanese prison camp in Burma. The commandant, Colonel Saito (Sessue Hayakawa), informs them that all prisoners, regardless of rank, are to work on the construction of a railway bridge over the River Kwai that will connect Bangkok and Rangoon. The senior British officer, Lieutenant Colonel Nicholson (Alec Guinness), informs Saito that the Geneva Conventions exempt officers from manual labour. At the following morning's assembly, Nicholson orders his officers to remain behind when the enlisted men are sent off to work. Saito slaps him across the face with his copy of the conventions and threatens to have them shot, but Nicholson refuses to back down. When Major Clifton (James Donald), the British medical officer, intervenes, telling Saito there are too many witnesses for him to get away with murdering the officers, Saito leaves the officers

standing all day in the intense tropical heat. That evening, the officers are placed in a punishment hut, while Nicholson is locked in an iron box.

Meanwhile, three prisoners attempt to escape. Two are shot dead, but United States Navy Commander Shears (William Holden), a survivor of the sinking of the *USS Houston*, gets away, although badly wounded. He stumbles into a village of natives who nurse him back to health and then help him leave by boat. Nicholson refuses to compromise. Meanwhile, the prisoners are working as little as possible and sabotaging whatever they can. Should Saito fail to meet his deadline, he would be obliged to commit ritual suicide. Desperate, Saito uses the anniversary of Japan's victory in the Russo-Japanese War as an excuse to save face and announces a general amnesty, releasing Nicholson and his officers from manual labour. Nicholson conducts an inspection and is shocked by the poor job being done by his men. Over the protests of some of his officers, he allows Captain Reeves (Peter Williams) and Major Hughes (John Boxer) to design and build a proper bridge, despite its military value to the Japanese, for the sake of maintaining his men's morale. The Japanese engineers had chosen a poor site, so the original construction is abandoned and a new bridge is begun downstream. Shears is enjoying his hospital stay in Ceylon with a beautiful nurse (Ann Sears), when British Major Warden (Jack Hawkins) informs him that the U.S. Navy has transferred him over to the British to join a commando mission to destroy the bridge before it's completed. Shears is appalled at the idea of returning to a place from which he nearly died during escape. He confesses he is not an officer, but merely had appropriated an officer's uniform prior to his capture, expecting that this revelation will invalidate the transfer order. However, Warden responds he already knew the truth and tells Shears that the American Navy's desire to avoid dealing with the embarrassment of his actions is the very reason they agreed to his transfer. Assured that he will be allowed to retain the privileges of being an officer and accepting that he actually has no choice, Shears relents and "volunteers" for the mission. The commando team consists of four men. Meanwhile, Nicholson drives his men hard to complete the bridge on time. For him, its completion will exemplify the ingenuity and hard work of the British Army for generations, long after the war's end. When he asks that their Japanese counterparts join in as well, a resigned Saito replies that he has already given the order. The commandos parachute in, with one man killed on landing, leaving three to complete the mission. Later, Warden is wounded in an encounter with a Japanese patrol and has to be carried on a litter. He, Shears, and Canadian Lieutenant Joyce (Geoffrey Horne) reach the river in time with the assistance of Siamese women bearers and their village chief, Khun Yai. Under cover of darkness, Shears and Joyce plant explosives on the bridge towers below the water line.

A train carrying soldiers and important dignitaries is scheduled to be the first use of the bridge the following day, so Warden waits to destroy both. However, at daybreak the commandos are horrified to see that the water level has dropped, exposing the wire

connecting the explosives to the detonator. Making a final inspection, Nicholson spots the wire and brings it to Saito's attention. As the train is heard approaching, they hurry down to the riverbank to investigate. The commandos are shocked that their own man is about to uncover the plot. Joyce, manning the detonator, breaks cover and stabs Saito to death. Aghast, Nicholson yells for help, while attempting to stop Joyce from reaching the detonator. As he wrestles with Nicholson, Joyce tells Nicholson that he is a British officer under orders to destroy the bridge. When Joyce is shot dead by Japanese fire, Shears swims across the river, but is fatally wounded as he reaches Nicholson. Recognizing the dying Shears, Nicholson exclaims, "What have I done?" Warden fires his mortar, mortally wounding Nicholson. The dazed colonel stumbles towards the detonator and collapses on the plunger just in time to blow up the bridge and send the train hurtling into the river below. Witnessing the carnage, Clipton shakes his head muttering, "Madness! ... Madness!".

The incidents portrayed in the film are mostly fictional, and though it depicts bad conditions and suffering caused by the building of the Burma Railway and its bridges, historically the conditions were much worse than depicted. The real senior Allied officer at the bridge was British Lieutenant Colonel Philip Toosey. Some consider the film to be an insulting parody of Toosey. On a BBC *Timewatch* programme, a former prisoner at the camp states that it is unlikely that a man like the fictional Nicholson could have risen to the rank of lieutenant colonel, and, if he had, due to his collaboration he would have been "quietly eliminated" by the other prisoners. Julie Summers, in her book *The Colonel of Tamarkan*, writes that Pierre Boulle, who had been a prisoner of war in Thailand, created the fictional Nicholson character as an amalgam of his memories of collaborating French officers. He strongly denied the claim that the book was anti-British, although many involved in the film itself (including Alec Guinness) felt otherwise. Toosey was very different from Nicholson and was certainly not a collaborator who felt obliged to work with the Japanese. Toosey in fact did as much as possible to delay the building of the bridge. While Nicholson disapproves of acts of sabotage and other deliberate attempts to delay progress, Toosey encouraged this: [termites](#) were collected in large numbers to eat the wooden structures, and the concrete was badly mixed.

In an interview that forms part of the 1969 BBC2 documentary "Return to the River Kwai" made by former POW John Coast, Boulle outlined the reasoning that led him to conceive the character of Nicholson. A transcript of the interview and the documentary as a whole can be found in the new edition of John Coast's book *Railroad of Death*. Coast's documentary sought to highlight the real history behind the film (partly through getting ex-POWs to question its factual basis, for example Dr Hugh de Wardener and Lt-Col Alfred Knights), which angered many former POWs. The documentary itself was described by one newspaper reviewer when it was shown on Boxing Day 1974 (*The Bridge on the River Kwai* had been shown on BBC1 on Christmas Day 1974) as "Following the movie, this is a rerun of the antidote. Some of the characters in the film use the

names of real people who were involved in the Burma Railway. Their roles and characters, however, are fictionalized. For example, a Sergeant-Major Risaburo Saito was in real life second in command at the camp. In the film, a Colonel Saito is camp commandant. In reality, Risaburo Saito was respected by his prisoners for being comparatively merciful and fair towards them. Toosey later defended him in his war crimes trial after the war, and the two became friends. The bridge described in the book didn't actually cross the River Kwai. Pierre Boulle had never been to the bridge. He knew that the 'death railway' ran parallel to the River Kwae for many miles, and he therefore assumed that it was the Kwae which it crossed just north of Kanchanaburi. This was an incorrect assumption; the bridge actually crossed the Mae Klong river. The destruction of the bridge as depicted in the film is also entirely fictional. In fact, two bridges were built: a temporary wooden bridge and a permanent steel/concrete bridge a few months later. Both bridges were used for two years, until they were destroyed by Allied bombing. The steel bridge was repaired and is still in use today. Ernest Gordon, a survivor of the POW camps and railway construction described in the movie, stated in his book *Through the Valley of the Kwai* recounting his experiences as a POW: "In Pierre Boulle's book *The Bridge over the River Kwai* and the film which was based on it, the impression was given that British officers not only took part in building the bridge willingly, but finished in record time to demonstrate to the enemy their superior efficiency. This was an entertaining story. But I am writing a factual account, and in justice to these men—living and dead—who worked on that bridge, I must make it clear that we never did so willingly. We worked at bayonet point and under bamboo lash, taking any risk to sabotage the operation whenever the opportunity arose.

The classic film-'*Forrest Gump*' in 1995, ever gained the Best Film Reward of Oscar Award. Through the picture of the life of retarded Gump, we can get in touch with many aspects of American social life. This film was adapted from the same named novel of Winston Groom. The original book is fantastic fiction filling with ironic senses, however, the film has decorated and beautified the whole story. The original fantastic and ironic meaning have been removed, and the rebellious fighting spirit was sacrificed as well. Gump in the film has been shaped as an idealized American 'civilian hero', who has noble morality, and his way of earning life and pursuing happiness is on the effort to glorify America. The role of Gump in film, can be seen as the representative figure of American individualism, and this image is advocated by American society, which can be testified from the scene that Gump is endowed of congress badge. Another instance is the extremely costing Hollywood war film- '*Saving Private Ryan*', which is an propaganda of American individualism. The whole story is processing along with the group rescue of individual life. This theme matches the Jewish traditional principle in the film '*Schindler's list*'- 'he who saves one life saves the world entire'. Additionally, Hollywood films always put the mission of saving all the world on the shoulder of an individual. In the film '*Air Force One*', the image of American President Tim Marshall is a good example. For protecting own country's people and reputation, he insists on not compromising over

the terrorists. In the condition of utter helplessness, by the familiar with each precise device of 'Air Force One', Marshall struggled with those terrorists by himself, and finally, realized the promise of 'zero-tolerance' and 'save the world' (lines in the film 'Air Force One', 1997). Within this film, American President is eager to expand the liberal-democracy, the Christian faith and the concept of American family to global people. However, in realistic life, this kind of omnipotent heroism is merely a myth. What anti-terrorism really need is the cooperation of all the nations, which has been proved through the fact of Somali Piracy event in April, 2009.

Another film 'Bable' in 2006 provides another angle to view 'cultural imperialism' in Hollywood film. An accidental gun shooting event leads to the whole plots in the next story. Western people in this film enact rare indecision when they are encountering accident, which seems to lose the traditional image of the leadership globally. However, it cannot say that Hollywood films give up to play the role as an assistant of undertaking American cultural imperialism. One made-up clip story in the film that American tourists get innocent attacked, is bringing the color of cultural imperialism seemingly, because we can see the scene in the way that it tells the immense audiences that terrorism is prevailing in East as well, and Americans in this turn are becoming innocent victims. Although the director of this film attempts to utilize a large number of Eastern images to cover the hegemony of American cultural imperialism, the propagated American universalism and human right have been performed obviously. Furthermore, another kind of Hollywood films should be paid attention in particularly-Hollywood cartoon, some of which are coated by Chinese traditional culture. The film 'Mulan' presented by Disney corporation was adapted from Chinese folktale. The protagonist Mulan made her promise to resist outside invasion, and protect family reputation, which looks as if expressed Chinese traditional loyalty and filiality. But, the role of Mulan enacted in the film is independent and pursuing the confirmation of self-value and the sexual equality, which is against the original Chinese convention. Additionally, her intensive desire of individual happiness and freedom are all representing the individualism of America. And as same as the elements of 'KungFu Panda' presented by Dream work, which are not real Chinese culture. As the first cartoon that has over hundreds million tickets sale in Chinese market, 'KungFu Panda' benefited from the outfit of Chinese culture and the inside substantive contents of Western culture. On the surface, there are plenty of Chinese culture facts in the films, such as the architecture music, martial arts, firecrackers, and Chinese food. Even many story details have precisely conformed to the relative characteristics of Chinese culture. In spite of all these work, the protagonist Po, it still a hero in the context of American culture values. The process of how he turns to legendary warrior just from a cooker is a typical instance of Americanized value. Originally, Po is a normal people, although because of an accidental opportunity he becomes the candidate of legendary warriors, he is indeed attending the selection ceremony. In another words, although his hero role is destined officially, he also follows

the contest policy. This is a classic paradox logic in American culture: advocating everyone possessing equal right to be a hero, although frequently, the hero is destined. Po's success is through defeating the bad guy-Tai Lung, to gain the final hero coronation ceremony. This kind of fight between justice and evil, and the procedural of how the justice side defeats the bad side are the essence of American heroism. Po's success, simultaneously, is bringing the peace to the whole village, which is the same as the line in 'Spiderman'- 'great power comes with great responsibility' (cited from the lines of the film 'Spiderman', 2002). In American individualism, the standard of being a hero is to defeat the evil power and have the sense of bearing huge responsibility, which consequently, might be improved into the thinking that only the supremacy of strength is equivalent with the duty of guarding the world peace. In this sense, we can see the color of 'cultural imperialism' is embedded in 'KungFu Panda'. Thus maybe we can think in this way like that the set of films such as 'Mulan' and 'KungFu Panda' are packed with Chinese culture, but actually, are the means of distributing American ideology through adaption.

The definition of Cinema, Andre Bazin: Bazin sees cinema as “an idealistic phenomenon” , an ideological apparatus and only consequently technical. Being a humanist he believes that the idea precedes the invention and hence is superior to the technical means used to achieve it. He categorizes the early pioneers (Muybridge, Niepce, Leroy, Demeny, Joy, Edison, Lumière) as “ingenious industrialists” at best. Later, in his now famous essay “The Evolution of the Language of Cinema” he would extrapolate this formula of “idea necessitating technical means” into complexity of subject matter necessitating a new form/style. To Bazin, the cinema is inherently realistic because of the mechanical mediation of the camera. This is not the same as saying that cinema is “objective” in any sense other than relative, and that cinema is untouched by ideological and cultural factors, as many of Bazin’s critics have said. What Bazin does do with this fact is place cinema above painting – the camera vs. the brush-as a medium for duplicating reality. Further, cinema’s ability to record the event in time, making “an imprint of the duration of the object” elevates it above photography. Although the potential for human intervention is always present, even granting the mechanical intervention, Bazin believes that the filmmaker owes it to the complexity of reality to refrain from false subjective manipulation and overwrought formalist mediation.

The “myth” of total cinema Bazin speaks of is a reflection of humanity’s psychological and indeed ethical, obsession in the arts with depicting reality. Possibly as a means of countering mortality, humanity has forever been attempting to preserve his/her likeness in one form or another. As Prakash Younger notes in his involved

argumentation in his Offscreen essay, there is an ethical and moral link between the real world and the practice of artistic creation and spectatorial reception of art which informs the “aesthetic” practice and theory of Bazin. This moral and ethical link does not circumvent the ideological, but stands as a way through the “impasse” of the ideological, or, to once again quote Prakash, “pseudorealism” to get at the “true realism.” As time evolved so did the means of artistically replicating reality, from cave drawings, to mummification, to engraving, to painting, to photography, and to its (thus far) most convincing form, cinema. In the task of duplicating reality cinema has surpassed all other forms of representation. Bazin envisions each rung on cinema’s evolutionary ladder as a step toward a more realistic depiction of the world (sound, color, depth of field, 3- D, etc.). Since Bazin believes that the origins of an art reveal its nature, cinema’s quest for realism supports his claim for an objective and pure cinema. This “myth” which grew out of cinema’s beginnings stands as the touchstone cinema has progressively evolved toward.

Mass Culture/popular culture becoming cynosure of all arts forms: In an era of “communication revolution” and information metabolism, the two most sophisticated signature of the modern society the long cherished ideals of culture have got a severe jolt. The term “culture” has so long been associated with that organic metaphor which inspires self – tillage or the ploughing & harrowing of self by the use of what the ages have transmitted to us from the works of gifted minds. All cultural activities that include all sorts of aesthetic production have been extended to the level of reproducing those generalized precepts which will help in determining the space occupied by man in the history of an individual struggle against the tyranny of circumstances or the dictates of Nemesis. And cinema in its early days as an extension of all those popular cultural specificities reproduced those established myths or rather the models of language with which the audience is already familiar. Hollywood Classical Cinema were so popular despite its subservience to the instinctual formalism & generic determinism just because of the narratives were adaptations from popular literature or Romantic melodrama. Class distinctions in the literature of modern times exist more in the works themselves than in their audience. Although Henry James wrote about the upper classes and Émile Zola about workingmen, both were, in fact, members of an elite and were read by members of an elite—moreover, in their day, those who read Zola certainly considered themselves more of an elite than did the readers of Henry James. The ordinary people, if they read at all, preferred sentimental romances and “penny dreadfuls.” Popular literature had already become commercially produced entertainment literature, a type which today is also provided by television scripts. A series of popular sitcoms & films which were adaptations from popular literature, *Pride & Prejudice*, *Sense & Sensibility*, *Mansfield Park*, *Emma* and many others will be discussed.

Works of literature have been adapted for film from the dawn of the industry. Some of the earliest examples come from the work of Georges Méliès, who pioneered many film techniques. In 1899, he released two adaptations - *Cinderella* based on The Brothers Grimm story of the same name and *King John*, the first known film to be based on the works of Shakespeare. The 1900 film *Sherlock Holmes Baffled*, directed by Arthur Marvin, featured Arthur Conan Doyle's detective character Sherlock Holmes intruding upon a pseudo-supernatural burglary. The film, considered the first detective movie, ran for only 30 seconds and was originally intended to be shown in hand-cranked Mutoscope machines. Georges Méliès' 1902 original science-fiction feature *A Trip to the Moon* was based loosely on two popular novels of the time: Jules Verne's *From the Earth to the Moon* and H. G. Wells' *The First Men in the Moon*.^[1] The first of many adaptations of the Brothers Grimm tale *Snow White* was released in 1902 while the earliest surviving copy is the 1916 version. 1903 saw the release of *Alice in Wonderland* directed by Cecil Hepworth and Percy Stow, the first movie adaptation of Lewis Carroll's children's book *Alice's Adventures in Wonderland*. The first feature-length film to be shot entirely in Hollywood was Cecil B. DeMille's first assignment, *The Squaw Man*, in 1914, which was the first of three movie versions (all directed by DeMille) based on Edwin Milton Royle's play of the same name. The most celebrated of the early adaptations is Erich von Stroheim's *Greed*, a 1924 adaptation of the 1899 novel *McTeague* by naturalist writer Frank Norris. The director intended to film every aspect of the novel in great detail, resulting in a 9½-hour epic feature. At studio insistence, the film was cut down to two hours and was considered a flop upon its theatrical release. It has since been restored to just over four hours and is considered one of the greatest films ever made. One book that has been adapted very frequently (in one form or another) is Charles Dickens' Christmas story *A Christmas Carol*, which has around 20 film adaptations to date.

Myth of American Individualism and the representation of prototypes in Classical Hollywood cinema : The euphoria surrounding the narratives of individual freedom and commitment to the society was championed by Adam's advocacy of American Dream "the American dream, that dream of a land in which life should be better and richer and fuller for everyman with opportunity for each according to his ability or achievement...it is not a dream of motor cars and high wages merely, but a dream of a social order in which each man and each woman shall be able to attain the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position". What he tried to emphasize in that euphoria is that the kind of Dream was discussed is not about the past but about the future and therefore 'it is a dream of being able to grow to fullest development as man and woman, unhampered by the barriers which had slowly been erected in older civilizations, unrepressed by social orders which had developed for the benefit of classes rather than for the simple human being of any and every class. And that dream has been

realized more fully in actual life here than anywhere else, though very imperfectly even among ourselves. It has been a great epic and a great dream, though very imperfectly even among ourselves. It has been a great epic and a great dream. Through adversities and difficulties the American dream endures, as Adams suggests, because of Americans' unrelenting optimism and devotion to that journey of fulfilling one's destiny. Similar to Adams, Jim Cullen also emphasizes that the American dream is not a journey about wealth or material things, but rather a quest for personal fulfillment and a vision for self actualization. In his book *American Dream: A Short History of an Idea That Shaped a Nation* (2003), Jim Cullen examines the complexities of the concept known as the American dream and suggests that although at the very core of 'the dream' lies the belief that with effort, things can be different and better and that there are multiple American dreams behind the singular phrase. Cullen explains: 'The Dream also involves acknowledging another important reality: that beyond an abstract belief in possibility, there is no one American Dream. Instead there are many American Dreams, their appeal simultaneously resting on their variety and their specificity...Sometimes "better and richer and fuller" is defined in terms of money-in the contemporary United States, one could almost believe this is the only definition-but there are others. Interestingly enough, as Cullen discusses that we are a nation comprised of American dreams he comes to the conclusion that the multiple "dreams" are ultimately united by the timeless ideas of personal freedom, self-reliance, and individualism. Cullen writes: However variegated its applications—which include the freedom to commit as well as freedom from commitment-all notions of freedom rest on a sense of agency, the idea that individuals have control over the course of their lives. Agency, in turn, lies at the core of the American dream; the bedrock premise upon which all else depends...the Dream assumes that one can advance confidently in the direction of one's dream to live out an imagined life. The phrase so boldly declared in the Declaration of Independence, life, liberty, and the pursuit of happiness and the phrase the "American Dream" Cullen further suggests are both part of the American consciousness, however ambiguous or mythic they may be, for the phrases provide both legal and ideological grounding for people to embark on the path to manifest their vision of the American dream. Adams points out that through every period of triumph, failure and tragedy in America's history, the American dream was the glue that kept the country together. Looking forward from the vantage point of the Great Depression, he forecasts, "We have a long and arduous road to travel if we are to realize the American Dream in the life of our nation, but if we fail, there is nothing left but the eternal round. The alternative is the failure of self-government, the failure of the common man to rise to full stature, the failure of all that the American Dream has held of hope and promise for mankind". As both Adams' and Cullen's ideas have reverberated throughout the decades through the continuing vitality and endurance of the American dream, we have not only political leaders, government documents, and presidential speeches that have sustained the 'dream' or where it has solely found its expression, but also popular culture and other

forms of artistic expression within the American culture that have given this dream a powerful and enduring voice.

Emergence of Hollywood Studio system : The history of Hollywood studio system is known to all, but what was most the striking episode within that system is the bourgeois ethos and work culture it established bespoke of the Marxist ideological conflict between the capital and labor. The kind of hegemony leading to monopolization of the bazaar, division of labor Hollywood studio system had introduced, had only created a marked difference between industry and labour. As the commercial Hollywood cinema was becoming more and more popular, the costs and complexity of filmmaking process had encouraged producers to develop a factory-oriented approach to production. The benefits of such an approach include the centralization of both production and management; the division and detailed subdivision of labor; a standardized mode of production, film style, and type of product; cost efficiencies derived from economies of scale; consistent production values; and the cultivation of a brand name in the movie marketplace. This approach coalesced in Hollywood, California in the 1910s, when that locale became the nexus of commercial film production in the United States. The dominant firms referred to their production facilities as "studios," which invoked the more artistic aspects of filmmaking, although operations were modeled on the kind of mass production that Henry Ford (1863–1947) was introducing to the auto industry at the time.

The Hollywood studios that emerged in the 1910s and 1920s—Paramount, Fox, Warner Bros etc —complemented their factory-based production operations with common business practices that enabled them to collectively dominate the movie industry in the US and, increasingly, overseas as well. The fact that most of the early studios still dominate the industry on a global scale underscores their capacity to adapt and survive, although they no longer control the industry to anywhere near the extent that they did from the 1920s to through the 1940s, during Hollywood's so-called classical era, when the studio system was at its height, and when the studios' collective dominion at home and abroad established Hollywood as a national cinema with tremendous global currency. Film studios in other countries have enjoyed great success for periods of time, occasionally to the extent that the terms "studio system" and "national cinema" apply to them as well. This success often coincided with the national and international popularity of a particular type of product or film style, as with Ufa and German Expressionism in the 1920s, or the remarkable run of Alfred Hitchcock-directed thrillers from Gaumont British Distributors Ltd. in the 1930s. In some instances, sheer size and volume of output put a studio on the global or regional map, as with Germany's Ufa, Italy's Cinecittà, and a few others. But only India's "Bollywood" has developed a studio system comparable to Hollywood's. Like the US film industry, India's emerged in the 1910s and 1920s in a major west-coast city, Bombay (now Mumbai), and developed a factory-based mode of production dominated by a number of powerful firms. Bollywood, like Hollywood, is a

relentlessly market-driven industry geared for stars, genres, and standardized film styles, but it remains far more productive, turning out some eight hundred features per year—although a key distinction from Hollywood has been Bollywood's focus on its domestic and regional markets. In the larger global context, Hollywood has been the dominant force throughout motion picture history due to the studio's collective control of distribution as well as production. This control diminished considerably in the postwar era due to the rise in independent production and freelance talent, as well as the threat of television and other new media, and it has eroded, even further since the 1980s as the studios became subdivisions of global media conglomerates like Sony, Viacom, News Corporation, and General Electric. Still, the Hollywood studios are the strongest shaping forces in the movie industry, and their operations today are a fundamental extension of the system that they established at their inception.

Details of Different studios in Hollywood : The first Hollywood studios emerged between 1912 and 1915, as US filmmaking migrated to the Los Angeles area and quickly developed a standardized mode of production. Several major firms built massive filmmaking factories to accommodate the rapidly expanding industry, the most significant being Universal City, by far the largest in the world when it was completed in 1915. Meanwhile, smaller, independent producers developed modest operations geared for the efficient, systematic output of particular types of film—Thomas H. Ince's (1882–1924), two-reel westerns, for instance, and Mack Sennett's (1880–1960) comedy shorts. Ince in particular refined a range of production practices to ensure cost efficiency and quality control, including centralized management, shooting scripts as blueprints for production, and a clear division of work roles in an assembly-line operation. The larger studios refined similar practices on a grander scale, enabling them to produce an enormous volume of pictures—up to 250 features, shorts, and serials per year in the case of Universal Pictures.

Another key aspect of the emerging studio system was the vertical integration of film production, distribution, and exhibition within a single corporation. The prime mover here was Paramount Pictures, created via the 1916 merger of a nationwide distributor, Paramount, with two production companies, Famous Players in New York and the Lasky Corporation in Los Angeles. The merger was engineered by Adolph Zukor(1873–1976), who soon controlled the entire operation and thus became the proto typical movie mogul. Zukor's bicoastal operation turned out over one-hundred feature films per year and threatened to corner the market, provoking a group of theater owners to join forces as the First National Exhibitors' Circuit Inc., a nationwide distribution company, and to create a West Coast production studio. Soon Paramount and First National were competing for top talent, paying them record sums but increasingly controlling their careers. This led three major stars, Charlie Chaplin(1889–1977), Mary Pickford (1892–1979), and Douglas Fairbanks(1883–1939), along with producer-director D.W. Griffith(1875–1948), to create United Artists in 1919, defying the burgeoning studio

system but scarcely stemming its development. By then Zukor was moving into exhibition, an expansion effort that peaked with the 1925 acquisition of the Balaban theater. Some studios, notably Fox, Warner Bros and Metro-Goldwyn-Mayer—developed vertically integrated companies via expansion or merger. Hollywood's corporate power structure fully coalesced with the coming of sound in the late 1920s, when the massive costs of sound conversion and ensuing "talkie boom" weeded out the weaker companies and consolidated the majors' collective control. Talking pictures also spawned RKO(Radio-Keith-Orpheum) Radio Pictures, a fully integrated studio created via merger in 1928 by David Sarnoff, head of RCA (Radio Corporation of America), the parent company of RKO (as well as NBC) and a key force in the coming of sound.

The talkie boom carried Hollywood to its best year ever in 1930, despite the October 1929 stock market crash. The Depression did hit Hollywood with a vengeance in 1931 and 1932, although by then the basic contours of the studio system were firmly in place. The dominant powers were the Big Eight producer-distributors, which included two distinct classes of studios: the Big Five integrated majors—Paramount, MGM, Fox (later Twentieth Century Fox), Warner Bros., and RKO—whose theater chains gave them distinct advantages in size, resources, and market leverage; and the Little Three—Universal, Columbia, and United Artists—which produced top features and boasted nationwide distribution circuits but did not own their own theaters. The Big Five's superior resources enabled them to turn out a higher proportion of A-class films, while Columbia and Universal relied far more heavily on second-rate products. United Artists, meanwhile, saw its mission change as the founder-owners became less active, and by 1930 functioned mainly as a distributor for a handful of major independent producers. "Poverty Row" studios like Monogram and (later) Republic rounded out the system, which produced low-grade B movies but had no distribution or exhibition operations.

Key to the studio system was the Big Eight's domination of all areas of the industry. They enjoyed a monopoly over feature film distribution in the US and exercised indirect control of exhibition via trade practices, most notable a run-zone-clearance system that dictated the flow of film product through all of the nation's theaters, as well as block booking and blind bidding policies that forced theater owners to take a studio's entire annual output, sight unseen. The Big Five's theater chains were crucial here. Even though they comprised only about one sixth of the nation's theaters, they included most of the first-run theaters—that is, the movie palaces and deluxe downtown theaters that generated the lion's share of movie revenues, where all top features were launched. The Big Eight maintained their market controls through their trade association, the MPPDA (Motion Picture Producers and Distributors of America; later MPAA, the Motion Picture Association of America), which encouraged cooperation among the studios while fending off continual threats of government regulation and the relentless complaints from independent producers and theater owners. This effort included the creation in 1934 of the Production Code Administration, Hollywood's self-censorship office, which

exercised certain constraints over movie content but defused threats of boycott by the Catholic Legion of Decency as well as threats of government regulation of movie content.

The Depression posed a more serious threat, with four of the Big Eight studios suffering financial collapse. But the studio system survived, due mainly to the support of Wall Street as well as the "national recovery" campaign of President Franklin D. Roosevelt (1882–1945), launched in 1933 when he took office, which effectively sanctioned the studio's market controls while mandating labor organization. This ensured cash flow to the studios and transformed the factory system itself from an open shop into a fully organized operation, with the division of labor now fully codified. The studios' market controls drew heavier fire as the Depression eased, however, and eventually the Justice Department demanded that the studios cease block booking, blind bidding, and other monopolistic practices. The studios failed to comply, resulting in *US v. Paramount Pictures et al.*, an antitrust suit filed in July 1938. The resolution of the Supreme Court's legendary Paramount case changed the very nature and structure of the studio system.

Post-War Hollywood : The film industry changed radically after World War II, and this change altered the style and content of the films made in Hollywood. After experiencing boom years from 1939 to 1946, the film industry began a long period of decline. Within just seven years, attendance and box receipts fell to half their 1946 levels. Part of the reason was external to the industry. Many veterans returning from World War II got married, started families, attended college on the GI Bill, and bought homes in the suburbs. All these activities took a toll on box office receipts. Families with babies tended to listen to the radio rather than go to the movies; college students placed studying before seeing the latest film; and newlyweds purchasing homes, automobiles, appliances, and other commodities had less money to spend on movies. Then, too, especially after 1950, television challenged and surpassed the movies as America's most popular entertainment form. In 1940, there were just 3,785 TV sets in the United States. Two decades later, nine homes in every ten had at least one TV set. For preceding Americans, clothing styles, speech patterns, and even moral attitudes and political points of view had been shaped by the movies. For post-World War II Americans, television largely took the movies' place as a dominant cultural influence. The new medium reached audiences far larger than those attracted by motion pictures, and it projected images right into family's living rooms.

Internal troubles also contributed to Hollywood's decline. Hollywood's founding generation--Harry Cohn, Samuel Goldwyn Louis B. Mayer, Darryl Zanuck--retired or were forced out as new corporate owners, lacking movie experience, took over. The film companies had high profiles, glamour, undervalued stock, strategically located real estate, and film libraries which television networks desperately needed. In short, they were perfect targets for corporate takeovers. The studios reduced production, sold off

back lots, and made an increasing number of pictures in Europe, where costs were lower. Meanwhile, Hollywood's foreign market began to vanish. Hollywood had depended on overseas markets for as much as 40 percent of its revenue. But in an effort to nurture their own film industries and prevent an excessive outflow of dollars, Britain, France, and Italy imposed stiff import tariffs and restrictive quotas on imported American movies. With the decline in foreign markets, movie making became a much riskier business. Then an antitrust ruling separated the studios from their theater chains. In 1948, the United States Supreme Court handed down its decision in the Paramount case, which had been working its ways through the courts for almost a decade. The court's decree called for the major studios to divest themselves of their theater chains. In addition to separating theater and producer- distributor companies, the court also outlawed block booking, the fixing of admissions prices, unfair runs and clearances, and discriminatory pricing and purchasing arrangements. With this decision, the industry the moguls built--the vertically integrated studio--died. If the loss of foreign revenues shook the financial foundation of the industry, the end of block booking (a practice whereby the exhibitor is forced to take all of a company's pictures to get any of that company's pictures) shattered the weakened buttress. Film making had become a real crap shoot. One result of the Paramount decision and the end of the monopoly of film making by the majors was an increase in independent productions. Yet despite a host of innovations and gimmicks--including 3-D, Cinerama, stereophonic sound, and cinemascope--attendance continued to fall.

Hollywood also suffered from Congressional probes of communist influence in the film industry. In the late 1930s, the House of Representatives established the Un-American Activities Committee (HUAC) to combat subversive right-wing and left-wing movements. Its history was less than distinguished. From the first it tended to see subversive Communists everywhere at work in American society. HUAC even announced that the Boy Scouts were Communist infiltrated. During the late 1940s and early 1950s HUAC picked up the tempo of its investigation, which it conducted in well-publicized sessions. Twice during this period HUAC traveled to Hollywood to investigate Communist infiltration in the film industry. HUAC first went to Hollywood in 1947. Although it didn't find the party line preached in the movies, it did call a group of radical screenwriters and producers into its sessions to testify. Asked if they were Communists, the "Hollywood Ten" refused to answer questions about their political beliefs. As Ring Lardner, Jr., one of the ten, said, "I could answer...but if I did, I would hate myself in the morning." They believed that the First Amendment protected them. In the politically charged late 1940s, however, their rights were not protected. Those who refused to divulge their political affiliations were tried for contempt of Congress, sent to prison for a year, and blacklisted.

HUAC went back to Hollywood in 1951. This time it called hundreds of witnesses from both the political right and the political left. Conservatives told HUAC that Hollywood was littered with "Commies." Walt Disney even recounted attempts to have Mickey Mouse follow the party line. Of the radicals, some talked but most didn't. To cooperate with HUAC entailed "naming names"--that is, informing on one's friends and political acquaintances. Again, those who refused to name names found themselves unemployed and unemployable. All told, about 250 directors, writers, and actors were black listed. In 1948, writer Lillian Hellman denounced the industry's moral cowardice in scathing terms: "Naturally, men scared to make pictures about the American Negro, men who only in the last year allowed the word Jew to be spoken in a picture, who took more than ten years to make an anti-fascist picture, these are frightened men and you pick frightened men to frighten first. Judas goats, they'll lead the others to slaughter for you." The HUAC hearings and black listings discouraged Hollywood from producing politically controversial films. Fear that a motion picture dealing with the life of Hiawatha might be regarded as communist propaganda led Monogram Studio to shelve the project. As The New York Times explained: "It was Hiawatha's efforts as a peacemaker among warring Indian tribes that gave Monogram particular concern. These it was decided might cause the picture to be regarded as a message for peace and therefore helpful to present communist designs." The hearings encouraged Hollywood to produce musicals, biblical epics, and other politically neutral films.

The HUAC hearings also convinced Hollywood producers to make 50 strongly anticommunist films between 1947 and 1954. Most were second-rate movies starring third-rate actors. The films assured Americans that Communists were thoroughly bad people--they didn't have children, they exhaled cigarette smoke too slowly, they murdered their "friends," and they went berserk when arrested. As one film historian has commented, the communists in these films even looked alike; most were "apt to be exceptionally haggard or disgracefully pudgy," and there was certainly "something terribly wrong with a woman if her slip straps showed through her blouse." If these films were bad civic lessons, they did have an impact. They seemed to confirm HUAC's position that Communists were everywhere, that subversives lurked in every shadow. It is ironic that at the same time that HUAC was conducting its investigations of communist subversion, moral censorship of the movies began to decline. In 1949, Vittorio de Sica's *The Bicycle Thief* became the first film to be successfully exhibited without a seal of approval. Despite its glimpses of a brothel and a boy urinating, this Italian film's neo-realist portrait of a poor man's search for his stolen bicycle received strong editorial support from newspapers and was shown in many theaters. In 1952, the Supreme Court reversed a 1915 decision and extended First Amendment protections of free speech to the movies. The landmark case overturned an effort by censors in New York State to ban Roberto Rossellini's film *The Miracle* on grounds of sacrilege. In addition, the court decreed that filmmakers could challenge censors' findings in court.

The next year, Otto Preminger's sex comedy *The Moon Is Blue* became the first major American film to be released without the code's seal. Even though the film was condemned by the Legion of Decency for its use of the words "virgin" and "pregnant," efforts to boycott the film fizzled and the film proved to be a box office success. In 1966, the film industry abandoned the Production Code, replacing it with a film rating system which is still in force.

The Supreme Court Trial :

When the *Paramount* case made it to Supreme Court trial on February 9, 1948 it had been nearly a full year after the government appealed the Statutory Court ruling. Attorney General Tom C. Clark opened the government arguments, confident that the wealth of information would prove that divorcement was necessary to end studio domination of the motion picture industry. The counsel said that of the 92 U.S. cities with a population of 100,000 or greater, the studio-owned theater chains held domination over all but four. Over one-third of the cities had no independent theaters at all. For the major studios, the legal defense included several heavy-hitters, including former Secretary of State James F. Byrnes and 1924 Democratic Presidential candidate John W. Davis. Again, the primary argument was that the *Paramount* case, which would bring an end to the studio system, would cause a disservice to the public.

The Decision

The case was rapidly tried, and the ruling was handed down by the Supreme Court on May 4, 1948. The decision favored the independent producers on practically every point. The Supreme Court affirmed the Statutory ruling that declared the studios guilty of violating antitrust laws. Once and for all the Supreme Court abolished block booking—ending over 30 years of controversy—by requiring all films henceforth to be sold on an individual basis. Also the Supreme Court reversed the lower court mandate for competitive bidding, and stated that such an involved legal restriction would involve the government too deeply in the day-to-day business of the industry. Disagreeing with the Statutory decision, the new ruling considered studio disintegration to be the ultimate solution to the problems faced by the independents. The Supreme Court remanded the decision back to the lower courts with the recommendation that competitive bidding be nullified and that divorcement be reconsidered.

Declaration of Independence

The independent producers' years of struggle finally resulted in a Supreme Court ruling in favor of theater divestiture from the major studios and the end of block booking. A SIMPP statement released by Gunther Lessing of Walt Disney Productions called the decision a "declaration of independence as far as independent motion picture producers

are concerned.” Samuel Goldwyn called the decision “a distinct victory toward restoring free enterprise in the motion-picture industry.” But skeptics considered the ten-year-old fight far from over. The case was sent back to the Federal District Court for the final ruling, in what seemed to many as a never-ending postponement of the divorcement decree sought by the government. For instance, Joseph Schenck interpreted the Supreme Court ruling in more vague terms, indicating that the high court never actually condemned theater ownership by the studios, but instead had sent the case back to court. “I think the ruling means the end of the divestiture threat,” Schenck declared, in far more optimistic terms than the grim outlook would indicate.

SIMPP Averts Studio Compromise

The delay also gave the major studios time to counteract the Supreme Court decision with an attempt at another consent decree. Throughout that summer, the press reported activities of the Big Five trying to enact a compromise deal with the Justice Department. In 1948 however, the studios had to deal with something that was not around during the 1940 compromise: a united independent producer movement, which stood in opposition to any unfavorable deal, and was willing to take the case to the people when the studios tried to protect their monopoly. SIMPP sent a telegram of protest to Attorney General Clark, which Gunther R. Lessing also forwarded to President Truman on September 10, 1948 and then disclosed it to the press the following week. Lessing, who signed the telegram and probably wrote it himself, was acting as vice president and chairman of the SIMPP executive committee. SIMPP feared that another secret negotiation would lead to a devastating compromise, as had happened in 1940 when an antitrust misstep resulted in years of delay. The government, which had firsthand experience with the shiftiness of the Hollywood studios, agreed with SIMPP, and planned the negotiations around the recent Supreme Court victory. On October 1 the Justice Department sent notice to the attorneys of the Big Five that the government would indeed encourage a consent decree from any company that wished to opt out of the trial, so long as the corporation agreed to a divorcement decree that separated exhibition from production-distribution. The Hollywood majors remained aloof, and they resolved to go back to court to fight divorcement to the end. “Opinion in trade circles,” the *New York Times* reported, “was that the case was back to its beginning in July 1938, since divorcement was the crux of the Government’s action. However, it was felt that the Supreme Court’s dissatisfaction with these particulars tended to strengthen the stand of the Justice Department.” Industry analysts said that it looked as if real change was still uncertain, and perhaps still a long ways away. Then in October 1948 a remarkable turn of events brought the beginning of the end of Hollywood vertical integration.

The First Studio Is Dissolved

Howard Hughes, the independent producer - turned - movie - czar, announced that RKO would immediately comply with the Supreme Court decision by spinning off its theater chain from the studio operations. The move typified his spontaneous behavior, and reverberated from his independent roots as a enemy of the studio establishment. Hughes also had much to gain by forcing a divorcement decree. RKO, by far the weakest of the Hollywood theater owners, would be brought on equal ground if divestiture was successfully enacted across the industry.



Howard Hughes wielding arbitrary power as head of RKO.

Hughes' decision to break ranks with the other major theater owners was one of the singular events in the antitrust case, leading the way for the disintegration of the vertical Hollywood majors. RKO promised divorcement within one year, creating two companies for Hughes to choose one to keep a controlling interest in. With obvious plans to remain a film producer, Hughes kept the RKO Pictures Corporation and sold the RKO Theatres Corporation. The RKO consent decree was signed on November 8, 1948, signaling the finale of the studio epoch.

The Mighty Paramount Is Broken

With RKO proving the precedent for a feasible divorcement, the trial of the remaining four theater-owning studios was set for the following April. Anticipating a costly battle, the mighty Paramount Pictures became the second studio to submit to the divorcement demands. The studio felt the burden on impending legislation looming over the company fortunes, and decided to voluntarily divest their theater chain rather than submit to a court-directed liquidation. Paramount entered into a divorcement decree with the Justice Department on February 25, 1949.

The Hollywood Studios Continue to Fight

The other three Hollywood theater-owners resisted the Justice Department demands. "We will not give up our theaters without a court fight," Harry M. Warner announced within a few hours of the Paramount capitulation of February 25, 1949. "We have taken years to accumulate the company assets we have, and we will fight to hold them." Celebrating the twenty-fifth anniversary of the formation of Metro-Goldwyn-Mayer,

Loew's told its stockholders that the company bitterly opposed theater divestiture. The Loew's circuit refused to sell off MGM, and reminded the Department of Justice that the Supreme Court may have outlawed block booking, but it never declared vertical integration illegal per se. Twentieth Century-Fox also protested disintegration. It offered to eliminate some of its more notorious regional exhibition monopolies, if the attorney general would regulate but not force the studio to sell its entire chain. The government rebuffed all proposals, and agreed to see the studios back in court where, by this time, divorcement was virtually assured. The decisive blow came with the Federal Statutory Court decision on July 25, 1949—eleven years and one week after the *Paramount* case was filed.

Though the Society of Independent Motion Picture Producers reached a plateau with the decision in the *Paramount* suit, the Society considered the case as one step toward their ultimate goal of complete freedom of the screen. As Sam Goldwyn cautioned, "it will be necessary to see that divorcement means more than just a transfer of circuit control from one set of hands to another." SIMPP decided to continue the battle against select movie companies in private suits to see that predatory practices were stopped, and, in some cases, damages collected. They were also positioning themselves to fill the void left by the studio system. When Paramount, for years the scourge of the independent producers, finally broke up its vertical monopoly, the producers found themselves in agreement with Paramount's Barney Balaban who said "this consent decree marks the end of the old, and the beginning of the new."

Individualism: Sacred Value in American Culture

In dominant American culture, the language of individualism has had two varieties: the utilitarian individualism of Benjamin Franklin, based on cost-benefit analysis, and the expressive individualism of Walt Whitman, based on the model of the self-made, self-actualized man. Individualism is a sacred value, placed at the core of the modern Western belief system. In politics, democracy takes the consent of the governed through individual free choice as its basis of legitimacy. In modern economies, capitalism takes individual choice as the legitimating of production and the market place. Modern religions legitimate individual conscience as the ultimate source of faith and morality. Individualism has always been a major cultural element of the American Way of Life. Notions of appropriate (and inappropriate) individualism are transmitted not only by the family, peer group, and school, but also by the mass media (film, television). The cultural media serve as a major source of information about a variety of roles, including the political role of a citizen. This sociological function has been particularly important for children and adolescents who have always dominated the

movie-going public. Younger viewers often gain their first insights into the “real world” through exposure to the mass media.

Commitment: Ideological Construction

This article analyzes from a social-historical perspective the ideological construction of the values of individualism and commitment by the film industry. The American film industry has a dual aspect. As a major economic institution, with a strong industrial and technological base, it creates mass products (standardized and formulaic films) for the consumption of large audiences. But the film industry is also a cultural institution, “a story-telling machine,” which fulfills important ideological functions through its creation and dissemination of symbols. Unlike material products, films are symbolic products, which signify social values and meanings through their narratives, plots, and characters. Because the typical Hollywood products have been designed to appeal to the largest possible audiences, an examination of popular films about individualism and commitment can serve as an indicator of what filmmakers thought to be acceptable to the American public. The filmmakers’ concepts might have been distorted, but their guiding assumptions shaped the contents and form of the typical Hollywood movie.

American Cinematic Genius

The late, great French critic Andre Bazin has observed that “Hollywood’s superiority is only incidentally technical; it lies much more in what one might call the American cinematic genius, something which should be analyzed, then defined, by a sociological approach to its production. The American cinema has been able in an extraordinarily competent way, to show American society just as it wanted to see itself.” Indeed, for Durkheim, a society forms itself by bringing itself to consciousness through collective representations, which it then externalizes and worships. The advantage of analyzing commercially successful films is that they are widely seen by the public, thus serving as potential agents of socialization. These articles focus on the interplay among screen images, dominant ideology, and social structure, by exploring the following issue: what guidelines, prescriptions and proscriptions, have American films provided concerning the values of individualism and commitment. More specifically, what have been the main attributes of American screen heroism What guidelines have American films prescribed for the performance of the role of American citizens Have there been any changes in the portrayal of commitment over time and how pervasive have these changes been

Myths and Basic Cultural Dilemmas

The narrative structure of Hollywood films discloses basic thematic, ideological, and stylistic conventions. Classic films can be analyzed as cultural myths, narratives arising from society's underlying issues and dominant structures. Claude Levi-Strauss describes myths as transformations of basic dilemmas or contradictions that in reality cannot be resolved. Concerned with decoding the elementary units in culture, his goal is to reveal, "How the apparently arbitrary mythical representations link up with reality," in order to "reflect, obscure, or contradict it." Levi-Strauss seeks the underlying logic of myths, his analysis breaks down the most complex myths into logical categories of dialectical opposition. Based on a formal use of inversion, every category has its opposite. Indeed, despite seeming implausibilities and contradictions, myths tend to be coherent and logical structures.

Levi-Strauss's analysis of myths has been criticized for being a-historical, ignoring the specific conditions under which they arise or are activated. But myths endure because they are at once historical (specific) and universal (a-temporal). They provide in popular fictional form (stories) both a version of concrete history and a vision of existence. As collective representations, the function of myths is to preserve and legitimize the social order. Like other forms of storytelling, film narratives derive from strong moral origins, reflect moral conflicts, and offer moral solutions. Consisting of values and hidden meanings, the survival of myths depends on two factors. First, the ability of filmmakers to regenerate similar myths in fresh and topical way. And second, the ability of viewers to forget the weakest and most mutable examples, their willingness to pretend they are seeing the story for the first time.

The durability of specific myths in the American cinema suggests their variability: Their ability to present numerous variations of thematic conventions. At the same time, myths' influence over viewers increases with the number of incarnations they allow for. The myths associated with individualism and commitment have survived for a long time—despite changes in ideology and social structure. Myths cannot easily be overthrown by contradictory reality, because viewers do not perceive reality directly, but through dominant paradigms, which determine the way they feel about specific events. Some of society's value contradictions have been acknowledged, while others suppressed by the film industry. It is debatable whether Hollywood, as an ideological system, could create new national myths. However, because of their power, films can disseminate and popularize myths more rapidly than other cultural media (novels,

plays). Despite the fact that the origins of cinematic myths are often in literature or the theater, films portray the material of everyday life more effectively than other arts. Films provide an illusion of reality through the use of the “recording” camera. As myths, film narratives are experienced in specific historical circumstances. This is a point of convergence between the sociology and structuralism of film. The “internal” approach of structuralism (the inner attributes and underlying structures of films as texts) is supplemented with the sociologist’s “external” approach, grounding these attributes in their specific cultural and political settings.

This series of articles analyze the treatment of two interrelated myths, individualism and commitment, in both their generalized and particularized forms. The following films are analyzed structurally in terms of one basic unit-idea: individual versus community. This core myth raises such questions as the desirable relationship between individuals and their community, the individuals’ level of involvement and participation in communal affairs, the basis of individuals’ motivation (self interest or collective interests) and the question of how much sacrifice should the community demand—and get—from its individual members. The tension between individuals and community has persisted because each unit is associated with opposing values. The individual is associated with freedom, integrity, and self-interest, whereas the community is associated with restriction, compromise, and social responsibility. This core idea, stated as conceptual opposites (thesis and anti-thesis), has recurred in many films.

Types of Commitment in Hollywood Cinema

The Hollywood war film provides a strategic site for analyzing the myth of commitment, because its narratives deal explicitly with political issues. At the same time, conclusions drawn from examining war movies may be applicable to other genres. A consideration of screen heroism must include the war films made by John Wayne, Gary Cooper, and Humphrey Bogart, arguably some of the most durable stars in American films. It is no accident that the aforementioned actors became popular movie stars as a result of playing war heroes. If one were to choose the most memorable film of each star it would probably be *Sands of Iwo Jima* (1949) for John Wayne, *Casablanca* (1943) for Humphrey Bogart, and *Sergeant York* (1941) for Gary Cooper. At the center of each film is the basic dilemma between individualism and commitment, or self versus collective interests. Moreover, the three stars embodied a different mode of commitment, which was consistently reflected in many of their films.

The neo-realist cinema on the ascendancy : Taking cue of the dissolution of Hollywood studio system and the constant questioning by the intellectuals, media theoreticians and researchers the kind of cultural imperialism, values, ideology that they wanted to exert or inculcate in the minds of the audience, a new avant garde movement in cinema began. And the neo-realist tradition in cinema came into being as a form protest against the Hollywood narrative structure, its overwhelming subservience to generic formalism, standardization, star-system, studio system etc. Although the historical significance can be traced back to fall of Mussolini's regime and people's resistance against his reign of terror, post-war crisis, both economic and social. The most distinguished features of this movement in cinema was that location shooting was introduced as opposed to indoor shooting within the studio so that people or the audience does no longer feel complacent with the feeling that whatever see on screen is authentic or real, the actually reality on spot was captured. This was primarily because of the costly expenses of the Italian studios deeply affected by war. Location shooting contributed greatly to the realistic nature of the Neo-realist films. It impacted greatly the narrative structure of the films because the location making the narrative space appear more realistic, becomes character themselves. The non-professional actors were brought into the picture so that the kind of celluloid or superficial aura created on screen by the stars can be questioned. As Brent J. Piepergerdes points out in *Re-envisioning the Nation: Film Neorealism and the Postwar Condition*, in neorealist masterpieces "Space becomes open, active, and effective." (2007, p. 242). Location plays a crucial role especially in Rossellini's *Germania anno zero*. The film begins and ends with shots of old and worn-off buildings that depict the brutality of the war they just witnessed. When we see Edmund, the juvenile protagonist of the film, digging graves we are left questioning if decent people can really live in such places. If war can have such an effect on edifices, it is intimidating to think about its impact on individuals, specifically children. *Germania anno zero* sticks out in Rossellini's filmography and in his war trilogy alike. As opposed to his other films, its protagonist is a German child. We are already familiar with the child figure in De Sica's powerful dramas. As Piepergerdes claims: "Neorealist depictions locate children outside of the formal educational system, embroiled in the everyday and real-world struggles to survive in the postwar environment. Children are stripped of their innocence left unprotected by the disintegration of the traditional family, often orphaned as a consequence of the war, and forced to fend for themselves. The reassurance of a sheltering domestic life is gone as boys are impelled to take on the role of provider and girls the role of caregiver." (2007, p. 243-244). For De Sica children are innocent and he uses them to have a sentimental effect on the audience. *Ladri di biciclette's* Bruno, for instance, has had an enormous impact on many, who have put themselves in his shoes. However, Rossellini's Edmund is not facile to identify with. Even though Rossellini shows us the other side of the line and demonstrates that the war negatively affected Germany as well as Italy, he still cannot prove Edmund to be an utterly good and innocent child. After all, he kills his own father. Nevertheless, Rossellini

makes us believe that Edmund's actions are justified due to poverty brought about by the war. He achieves this in his own unique way. After spending most of the screen time on establishing a "moral and physical atmosphere", he focuses on the individual character drawing attention to Edmund's actions. As stated in Lauro Venturi's article titled "Roberto Rossellini", after the establishment of the necessary environment "Rossellini could concentrate fully on the boy and perform his feat, that of the visual exasperation that accompanies the sequence of the boy playing through the bomb-scarred streets of Berlin, his slow climb to the top of the destroyed building, and finally his suicide, the catharsis." (1949, p. 6). Neorealist films oftentimes tend to include characters that are endeavoring to recover from the impacts of the World War II and make ends meet. In fact, economic difficulties and poverty are easily the most common themes of the movement. The actions of the characters in neorealist films are generally driven by economic conditions of the post-war era. In many neorealist examples we see individuals and/or families struggling to get by and earn their lives. The situations that they are in enforce the leading characters to do things they normally would not do. This is best exemplified by De Sica's *Ladri di biciclette*. After a long time of unemployment Antonio, the protagonist, starts a job which requires him to have a bicycle. Unable to afford a new bicycle, he and his wife sell their sheets to acquire some money. However, on Antonio's first day as a poster hanger, his bicycle was stolen and despite making a tremendous effort to regain his bicycle he failed to do so and ultimately he and his son Bruno tried to steal someone else's bicycle and thus caught in public rage and handed over to the police. In this example, as the audience we are led to believe that stealing is the only option Antonio has. This, of course, owes a lot to De Sica's mastery in creating a real character so that the audience identifies with the character depicted on screen. The success of *Ladri di biciclette* or any other neorealist masterpiece for that matter relies on the fact that most neorealist directors relied on life itself for subject matter. As Peter Bondanella proposes in his book *Italian Cinema: From Neorealism to the Present* "The controlling fiction of neorealist films, or at least the majority of them was that they dealt with actual problems, that they employed contemporary stories, that they focused on believable characters taken most frequently from Italian daily life".

Umberto D., another De Sica film, presents a protagonist similar to that of *Ladri di biciclette*: Umberto, an old pensioner whose only companions are his dog- Flike, and the maid of the pension he lives in- Maria. At the beginning of the film he is presented as an old man who is having trouble finding money to pay his rent. His situation is further worsened when his snobbish landlady informs him that she will soon evict him. In a similar way to Antonio, with no other options left, Umberto practices to beg on the streets. However, as he is a respectable man he feels humiliated by this very act. But instead, he makes Flike beg. This attempt, too, fails because when Umberto comes across an old acquaintance he feels ashamed and pretends that Flike is just playing around. After all, he is a dignified man who has worked for his country for thirty years.

As pointed out by Bondanella “Because Umberto is part of the middle class, his life often revolves around the protection of outward appearances – a clean shirt, proper behavior, good manners – what the Italians call a *bella figura* in public. As inflation and illness erode his meager pension, he is almost more afraid of losing face, of appearing poor, than of poverty itself. In this sense, De Sica’s Umberto differs hugely from other neorealist protagonists. He is not a worker like many other protagonists; therefore he is not accustomed to harsh living conditions. However, not all characters in neorealist films are similar, which abolishes the limitations of the movement in terms of characters. As Piepergerdes states “The presentation of poverty and unemployment that characterized the Italian postwar environment also functions as a great social equalizer in its suggestion that all citizens, regardless of class, region, and urban and rural location are confronted by the same struggle to survive.”. No matter how different their backgrounds or social statuses may be, neo-realist characters are all affected by the war. If we go back to the above-mentioned sequence in *Umberto D*, a well-known Italian monument forms the background for this heart-breaking moment. Vernon Young mentions this scene in “Umberto Vittorio De Sica’s “Super”-Naturalism” by saying “An overpowering classical column, cracked at the base, is the backdrop for this joyless act.” It is undoubtedly the Pantheon with all its glory and history, and it is not in this scene for no reason. It is one of the iconic monuments inherited by the Roman Empire that juxtaposes immensely with the present condition of Italy. The Roman Empire had a remarkable past, but with the devastating impact of the World War II this past is shaken off. In front of the Pantheon, we have Umberto, who was probably quite respected when he was still working, but now he has nothing left to do but beg for his well-being. This also exemplifies the fact that cities, buildings, monuments play a significant role in the formation of meaning in neorealist films.

Most neorealist films seem to be relying on dramatic events and characters. “Thematically, the uniting factor of the master works of Neorealism is a concern for representing the ordinary and everyday struggles of the working class in the uncertain climate of postwar reconstruction.” (Piepergerdes, 2007, p. 238). As Piepergerdes highlights, as opposed to the *telefoni bianchi* films of the preceding years, with neorealism Italian cinema now turned its attention to ordinary people that had been overlooked for so long. The young and ambitious directors wanted to depict what they saw everyday on the streets, and hence form a different perspective on the way we look at cinema. Cesare Zavattini, the highly acclaimed screen writer and director of the era, has defined “the true function of cinema” as “not to tell fables, and to a true function we must recall it...The cinema must tell a reality as if it were a story: there must be no gap between life and what is on the screen.” (Pacifi, 1956, p. 51). The economic difficulties of post-war Italy and the fascination of the neorealist directors with reality have led them to depend on non-professionals as actors. De Sica, among others, worked especially with non-professionals. As Mark Shiel writes in *Italian Neorealism: Rebuilding*

the Cinematic City De Sica once remarked that the non-professional actor is “raw material that can be molded at will” and that “it was much easier to achieve a sense of authenticity and spontaneity with a nonprofessional than with a fully trained actor who must ‘forget his profession’ when working on a neorealist film.” (2006, p. 56). Therefore, many important neorealist films include protagonists that have a certain “realness” attached to them. In spite of all the misery and tragedy depicted in neorealist works they also bring polar opposite elements together. We have already established that they mostly rely on dramatic and “real” events to reach their audience. However, they also make great use of comical situations and characters. Fellini’s *La strada*, for instance, is a good example of this. The fact that one of the secondary characters, the brute Zampano, is a traveling entertainer and that the leading character, the naïve Gelsomina is sold to him by her mother as a substitute for her now deceased sister adds up to the comical nature of the film. Gelsomina has a comical face and a clown-like appearance, which has caused her comparison to Charles Chaplin’s “Little Tramp” character. In fact, she reminds us of a female version of “Little Tramp” because of her short stature, wide-eyed expressions and clumsy feet. Gelsomina and her performances with Zampano and the Fool provide the film with a comic relief, which makes the film somehow less heavy. In addition to its comical elements, *La strada* promises the audience more than tragedy and comedy. It unusually adopts a more existentialist discourse than many other neorealist films. This surely owes to Fellini’s different approach to neo-realism.

Chapter – 4

Nehruvian Concept of Egalitarian socialism & the myth of Nation State : Given to the perspective that Early Indian cinema before and after Independence was largely dominated by the ideological myth of an ideal Nation state, we need to cast a close look at the Nehruvian concept of nationalism and how it was percolated through cinema, as it was the only and powerful weapon of the time to unite all disruptive, anti-reactionary forces under one umbrella through a plethora of nationalist impulses. In Nehru's views, international society is primarily composed of nation-state. The main focus of Nehru's thinking was the operation of nation-states and their institutions. According to Nehru, the nation-states (system) does not function in isolation. It operates within the global atmosphere. The global atmosphere gives birth to new realities, Nehru called it new civilization, with which the nation-state are not able cope with. Its response is not adequate enough to meet the challenge of realities. Hence, the objective reality takes over them. The society of nation-state has to take the cognizance of the new forces shaping reality (science, technology, public opinion, internationalism etc.) and needs to accommodate these forces. To Nehru, the basis of nation-states remains nationalism and sovereignty, but their meaning and context has to be changed. Hence, Nehru suggested change in the operational milieu of nation state is obvious so that they should not become dysfunctional or destroy themselves. According to Nehru the nation-states have two basis, viz. nationalism and sovereignty. 'Nationalism and sovereignty are the backbone on which strength of a nation is organized. They gave them (states) status and a membership in the comity of nations. They earn them a legitimate membership of the international society. If the international society has to continue its survival, Nehru thinks, the force of nationalism has to develop its international dimension giving up its narrow vision. The attribute of sovereignty, no doubt, helps the nation to preserve its autonomy within the comity of nations. But the time has come to modify its absolute character and a nation has to give up a part of its sovereignty if the international society has to survive and, subsequently, to prosper. Nehru recognizes the role of nationalism in a nation-state system. He agrees that nationalism is a factor binding people of the sovereign states together, from within. It is an emotional force within a domestic society. He considers it virtuous too. Nehru attributes certain virtues in nationalism as it contributes "vigour, growth, unity, self esteem to those who ever cared to be guided by it." While comparing nationalism with internationalism Nehru agrees with those who believe that internationalism is a thing of future, and nationalism must fade away. What worries Nehru is that whenever a country or the world faces a crisis (war) nationalism becomes immediately dominant. In time of war, people turn to nationalism immediately. Every country that was involved in the Second World War became tremendously nationalistic. Nationalist framework did provide sense of security to

states but in the process each nation was seeking security under its own umbrella. This individualist notion of nationalism divided states and internationalism could never become a genuine concern and force or state. On elaborating the strength and weakness of the force of nationalism, Nehru states, "Nationalism, of course, is a curious phenomenon which at a certain stage in a country's history gives life, growth, strength and unity but at the same time, it has tendency to limit one, because one thinks of one's country as something different from the rest of the world.... The result is that the same nationalism which is the symbol of growth for a people becomes a symbol of the cessation of that growth in the mind. Nationalism, when it becomes successful, sometimes goes on spreading in an aggressive way and becomes a danger internationally."

Thus, Nehru recognizes the inherent strength and weaknesses of the force of nationalism and advocates some sort of balance between the two inherent tendencies of nationalism. He cautions that if some measures are not taken the goodness of it (force of nationalism) will turn into evil. He wrote, "... some kind of balance must be found. Otherwise something that was good can turn into evil." According to him both these two forces, nationalism and internationalism, develop simultaneously in the international society. Nehru sees internationalism in the activities of proletarian elements of the world. It develops perhaps more significantly in the realm of finance, trade, and commerce. Nehru recognizes the growth of internationalism in the development of science, new commerce, the radio and cinema etc. Hence, to Nehru problem is how to reconcile these two conflicting conceptions - nationalism and internationalism. "Nationalism obviously is something deep down in human nature. We cannot uproot it and there is no reason why we should try to uproot it, because nationalism ultimately depends on all that is best in us." In Nehru's view, the nationalism is mixed with imperialism and racialism. It teaches exploitation of the powerless by powerful nations. To Nehru, a true international order can emerge provided the exploitation of the weak and the powerless by the powerful comes to end. He firmly believes that the problem of racialism is mixed with nationalism. This problem, therefore, needs to be solved urgently. It should be solved in such a way that it leaves no hatred behind which can embitter relations between nations. Even if nationalism is freed from imperialism as well as from racialism, Nehru still holds it to be narrow, unless it is subject to rationalism. In order to evolve a rational nationalism, one must keep one thing in mind that nations and their nationalism are not ends in themselves. He wants nations to grow out of their narrow grooves of thought and action, and pay attention to the synthesis between national interest and international interest. Being a pragmatic idealist, he does not mind giving primacy to the national interest by keeping in mind the interdependence of states and remembering that the welfare of one's own state is intertwined with the welfare of the whole world community. According to him this is not narrowness. He thus, advocates a balance between nationalism and internationalism.

The primacy of national interest is the rule for Nehru but also he wants that it must be synchronized with the international interest. This requires promoting maximum cooperation between nations. The nation-state should not operate only on the basis of nationalism if it wants to survive, but at the same time each nation has had to take into account the interests of the other nations as well. The nation-states unite the people living within their territory in terms of the similarities of their problems and aspirations. Nehru firmly believes that nationalism, devoid of internationalism, would not serve the purpose. Now the time has come, due to the development of science and technology, that either nations can survive or perish jointly in the atomic age. Secondly, nation-states have become interdependent economically and otherwise. Hence, whatever problems were considered national yesterday have become global problems today.

Primitive mode of representation exemplified in Early Indian Cinema : Cinema as an ideological apparatus was gradually emerging as a site of both constructing or producing meaning and also positioning the spectator. In the early days of Indian Cinema, specific references to Phalke era and stereotypically idealized characters like Krishna, Ram or Ravana as a symbol of evil or Sita or Draupadi as an epitome of tolerance. The idea was to give certain kind of moral lessons to the audience and thus generate mass awakening against British Colonial Rule conceived as the evil forces that are operational to plunder our country and thus make us subjugated to them. And for that matter, the primitive mode of representation in early Indian Cinema was predominantly a replica of early cinema before it had been institutionalized in Hollywood Film Industry. Here I must take a look at the kind of discourses that were prevalent to determine primitive techniques of representation in film. To begin with, quoting Thomas Gunning, the term “[*cinema of attraction*](#)” it can be defined as “a cinema that displays its visibility, willing to rupture a self-enclosed fictional world for a chance to solicit the attention of the spectator.” This meaning that cinema could be created, not necessarily as an entertainment function but more along the lines that a film would attract its spectators by presenting something exclusive, something unique. Gunning also states, “According to Eisenstein, theater should consist of a montage of such attractions, creating a relation to the spectator entirely different from his absorption in ‘illusory imitativeness.’ This particular term ‘illusory imitativeness’ was used to underscore the relation to the spectator that this later avant-garde practice shares with early cinema: of exhibitionist confrontation rather than diegetic absorption.” Eisenstein’s concept of Montage used as a vehicle of conveying a propagandist message to the audience by way of giving a shock or shudder clearly testifies to the fact that cinema is not just for transporting the audience to an imaginary world of heavenly bliss where the all-powerful protagonist hero or the protagonist character will apply his magnetic charm and charisma to overthrow the evil. Rather, the audience or the spectator will be exposed to certain hidden truths or facts underlying

the dominant discourse and that unraveling is only possible through an alternative technique of story telling, ei. 'Montage'. According to Eisenstein "montage" holds the essence of the plot and make the plot move towards climax : 'So, montage is conflict and that the basis of every art lies in conflict (an "imagist" transformation of the dialectical principle). The shot appears as the cell of montage. Therefore it also must be considered from the viewpoint of conflict. Conflict within the shot is potential montage, in the development of its intensity shattering the quadrilateral cage of the shot and exploding its conflict into montage impulses between the montage pieces. As, in a zigzag of mimicry, the mise-en-scene splashes out into a spatial zigzag with the same shattering. As the slogan, "All obstacles are vain before Russians," bursts out in the multitude of incident of War and Peace. If montage is to be compared with something, then a phalanx of montage pieces, of shots, should be compared to the series of explosions of an internal combustion engine, driving forward its automobile or tractor: for, similarly, the dynamics of montage serve as impulses driving forward the total film. Conflict within the frame. This can be very varied in character: it even can be a conflict in-the story. As in that "prehistoric" period in films (although there are plenty of instances when entire scenes would be photographed in a single, uncut shot. This, however, is outside the strict jurisdiction of the film-form. These are the "cinematographic" conflicts within the frame: Conflict of graphic directions, conflict of scales, conflict of volumes, conflict of masses, conflict of depths. And the following conflicts, requiring only one further impulse of intensification before flying into antagonistic pairs of pieces: Close shots and long shots. Pieces of graphically varied directions. Pieces resolved in volume, with pieces resolved in area. Pieces of darkness and pieces of lightness. And, lastly, there are such unexpected conflicts as; conflicts have been an object and its dimension-and conflicts between an event and its duration. These may sound strange, but both are familiar to us. The first is accomplished by an optically distorted lens, and the second by stop-motion or slow-motion. The compression of all cinematographic factors and properties within a single dialectical formula of conflict is no empty rhetorical diversion. We are now seeking a unified system for methods of cinematographic expressiveness that shall hold good for all its elements. The assembly of these into series of common indications will solve the task as a whole. Experience in the separate elements of the cinema cannot be absolutely measured.'

Another first major setback that persistently attacked the concept of Classical Hollywood Cinema came with the onslaught of post-1968 or post-modernist film theories that questioned the transparency of Classical cinema not as an ideological apparatus but as a vehicle of cathartic relief as celebrated by Andre Bazin. Toeing the lines Althusserian and Lacanian and from Marxist and later feminist positions, classical Hollywood cinema was analyzed as a mode of representation that masks the process and fact of production, turns discourse into diegesis, history into story and myth; as an

apparatus that sutures the subject in an illusory coherence and identity; and as a system of stylistic strategies that weld pleasure and meaning to reproduce dominant social and sexual hierarchies. The notion of classical cinema elaborated in the pages of *Cahiers du Cinéma*, *Cinéthique*, *Screen*, *Camera Obscura* and elsewhere was less indebted to a neoclassicist ideal, as it still was for Bazin and Rohmer, than to the writings of Roland Barthes, in particular, which attached the label of a "classic," "readerly," ostensibly transparent text to the nineteenth-century realist novel. Another turn in the conception of classical cinema entails the rejection of any evaluative usage of the term, whether celebratory or critical, in favor of a more descriptive, presumably value-free and scientifically valid account. This project has found its most comprehensive realization to date in David Bordwell, Janet Staiger, and Kristin Thompson's monumental and impressive study, *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960* (1985). The authors conceive of classical cinema as an integral, coherent system, a system that interrelates a specific mode of production (based on Fordist principles of industrial organization) and a set of interdependent stylistic norms that were elaborated by 1917 and remained more or less in place until about 1960. The underlying notion of classical film style, rooted in neoformalist poetics and cognitive psychology, overlaps in part with the account of the classical paradigm in 1970s film theory, particularly with regard to principles of narrative dominance, linear and unobtrusive narration centering on the psychology and agency of individual characters, and continuity editing. But where psychoanalytic-semiotic theorists pinpoint unconscious mechanisms of identification and the ideological effects of "realism," Bordwell and Thompson stress thorough motivation and coherence of causality, space, and time; clarity and redundancy in guiding the viewer's mental operations; formal patterns of repetition and variation, rhyming, balance, and symmetry; and overall compositional unity and closure. In Bordwell's formulation, "the principles which Hollywood claims as its own rely on notions of decorum, proportion, formal harmony, respect for tradition, mimesis, self-effacing craftsmanship, and cool control of the perceiver's response--canons which critics in any medium usually call 'classical'". Such a definition is not just generally "classical" but more specifically recalls neoclassicist standards, from seventeenth-century neo-Aristotelian theories of drama to eighteenth-century ideals in music, architecture, and aesthetic theory.

Not coincidentally, the reference to Hollywood products as "classical" has a French pedigree. As early as 1926, Jean Renoir uses the phrase "cinematic classicism" (in this case referring to Charlie Chaplin and Ernst Lubitsch). A more specific usage of the term occurs in Robert Brasillach and Maurice Bardèche's *Histoire de cinéma*, in particular in the second edition of 1943, revised with a collaborationist bent, where the authors refer to the style evolved in American sound film of 1933-1939 as the "classicism of the 'talkie.'" After the Occupation, critics, notably André Bazin, began to speak of Hollywood filmmaking as "a classical art." By the 1950s, Bazin would celebrate John Ford's

Stagecoach (1939) as "the ideal example of the maturity of a style brought to classic perfection," comparing the film to "a wheel so perfectly made that it remains in equilibrium on its axis in any position." This classical quality of American film, to quote Bazin's well-known statement, is due not to individual talent but to "the genius of the system, the richness of its ever-vigorous tradition, and its fertility when it comes into contact with new elements."

To be sure, Soviet montage aesthetics came into existence and became relevant not just because it was diametrically opposite to Hollywood-style continuity editing; rather it was unthinkable without the new avant-garde movements in art and theater, as reflected in the alternative traditions championed by Constructivism, Suprematism, Productivism, Futurism. Till then, continuity editing was conceived as the only neutral weapon and simply the most efficient way of telling a story. It was part and parcel of the complex of "Americanism" (or, as Kuleshov referred to it, "Americanitis") that catalyzed debates on modernity and modernist movements in Russia as it did in other countries. As elsewhere, the enthusiasm for things American, tempered by a critique of capitalism, took on a variety of meanings, forms, and functions. Discussing the impact of American on Soviet cinema, Yuri Tsivian distinguishes between two kinds of Americanism: one, stylistic borrowings of the classical kind described above ("American montage/American foreground"), and two, a fascination with the "lower genres," with adventure serials, detective thrillers, and slapstick comedies that, Tsivian argues, were actually more influential during the transitional years. If the former kind of Americanism aspired to formal standards of narrative efficiency, coherence, and motivation, the latter was concerned with external appearance, the sensual, material surface of American films; their use of exterior locations; their focus on action and thrills, physical stunts and attractions; their tempo, directness, and flatness; their eccentricity and excess of situations over plot.

However, Classical Hollywood cinema stands opposed to Eisentein's propagandist cinematic technique which possesses a style which is largely invisible and difficult for the average spectator to see. The narrative is delivered so effortlessly and efficiently to the audience that it appears to have no source. It comes magically off the screen.' John Belton, film scholar, Rutgers University stated 'Classical Hollywood Narrative' refers to the filmmaking tradition established in Hollywood during the 1920s and 1930s. It became the dominant style throughout the western world against which all other styles were judged. While there have been some challenges to it in recent years, it remains the accepted style for most Hollywood films today. The Hollywood style is so effective in convincing us what we see on the screen is real that we often have to forcibly remind ourselves that it is 'only a movie'. Oddly Hollywood, so often associated with everything that is fake, is also the home of classical narrative realism. 'Tinsel town' has spent a fortune every year since the 1920s faking realism. Classical Hollywood narrative films

have plots that progress through time in a linear way, are based on character-driven action and use the continuity editing style. The style is 'classical' because it is based on the classical principles of literature and art. A work is described as classical if it has perfect balance and symmetry. It must also be clear, simple and free of excesses of emotionalism or irrelevant detail. From beginning to end, all elements must be integrated and the resulting sense of harmony should reassure and satisfy the audience. Some of the distinctive features that it has to have a **three-act narrative structure** ; Hollywood plots are set out according to the three-act structure of orientation, complication and resolution. A situation is presented, a disruption is introduced, and then the resolution ties everything up in a strong closure. Life is not so simple, of course, and actual events rarely have such neat starts or finishes. Even so, the word realism can be applied to Hollywood style because it is based on classic literary narrative realism. Secondly, **objective style of storytelling** ; The audience in a Hollywood film knows more than the characters do. We are able to see what is happening in other places at the same time, and we can see what other characters are doing. In this respect we are god-like - we can see everything! This makes the style of storytelling objective, according to film academics David Bordwell and Kristen Thompson. It also allows us to accept simultaneous time or parallel editing. Thirdly, **Character driven** ; The American style of cinema is almost exclusively concerned with individual characters (and stars). This contrasts sharply with the Soviet montage style of filmmaking. The objective of the Hollywood movie is to relate what happens to the characters and whether or not they got what they wanted. The films have strong individual characters who struggle to fulfill their hopes and goals. These characters are arranged in a hierarchy, from hero or protagonist to antagonist and then down to minor characters and supporting cast. While earthquakes, alien invasions or cyborgs may act as catalysts to events, the stories generally focus on the personal choices of individual people' (Reference to Bordwell and Thompson). To confirm this point, Susan Hayward gives the example of Vietnam War movies. Many movies take an anti-war stance. But in Hollywood movies we learn about the impact of the war only by seeing how it affects our main 'G.I. Joe' character. Only a few other surrounding characters suffer. We don't get to see how the war affected society, or what caused the war, or what its long-term effects were. Even if a cause for a war is proposed, it tends to be marked down as the responsibility of one sole individual. For example, in Hollywood movies Hitler is shown to be solely responsible for World War II. **Mise-en-scene**; One of the most important aspects of Hollywood style is the mise-en-scene whose sole function is to manufacture realism. **Time and space**; American movies have a strong sense of movement - either through time or through geography. The story movement through time most often follows a straightforward line of episodic events. Flashbacks or flash forwards may be used, but the overall linear direction is strongly maintained. Whether through time or space, movement is totally subordinate to the action, (reference Bordwell and Thompson). Only the bits that are important to the story are shown. Classical continuity editing. A typical feature film has

between 800 and 1200 shots. **Editing** ; It is designed to render all these shot changes invisible or imperceptible. Editing in the invisible style serves to hide any jumps or discontinuities that would alert the viewer to 'non-reality'. Following are some of the features of continuity editing (more detail is provided in chapter 2): • Shot progressions in the classical Hollywood style - ELS, LS, MS, CU, • Continuity cutting - for example, cutting on action or movement to distract the viewer • Matching techniques to hide cuts - for instance, eye lines are matched • Transitions such as dissolves smooth the remaining joins where necessary • Simultaneous time or parallel editing (crosscutting) • Point-of-view shots, • Application of the 180 degree rule, • Use of three-point lighting to naturalize appearances, • Use of music is subservient to the story - it just reinforces the meaning.

Primitive mode of Representation by Noel Burch : Noël Burch's concept of the Primitive Mode of Representation serves as a basis for a discussion about teleological histories of film form and a conception of a simultaneity of difference. This short intervention is conceived as a semiotic excursion that seeks to reveal how the figure of "the primitive" informs the development of the filmology movement. Debates about the value of the classical Hollywood system as an industry-driven form of production and narrative regulation have established a number of important and well-considered positions, whereas the function of "the primitive," as in the idea of primitive cinema, has mostly taken on the form of a belated apology. The figure of "the primitive" from the perspective of the filmology movement and its advocates may allow us to grasp a discontinuous approach to narrative strategies of film representation. That is, to sense its multiple and simultaneous temporalities, rather than subscribe to a teleological understanding of cognition and film form. An important debate in the early 1980s, following Noël Burch's work on the Primitive Mode of Representation in relation to an Institutional Mode of Representation, contributed to an ongoing discussion of cinematic narrative form. This form has been described as alternating between the spontaneity of popular consciousness and an industry-driven domination of the public sphere which, in turn, structured popular expectations and became consolidated as classical narrative cinema. This particular debate also implied a certain universal structuring of the spectator and the processes of production, leaving to the side different perspectives. In other words, cinema became a synecdoche for modernity, such that "primitivism" could be appropriated through its claim to authenticity as in modern art, but the "primitive subject," and "primitive perception" by extension, was positioned as lacking the ability to seize universal processes of human cognition. The opposition that I am drawing out here rests on the positioning of a primitive state of being within a civilizing or developmental process, and the referencing of primitivism as a critique of this teleological process of nominalization. As Cohen-Séat later asserted, "We understand the 'film fact' [to be] the ensemble at each instant of a projected movie, [consisting] of two indissoluble factors: the luminous area of the screen as such (sensorio-perceptive

stimulus) and the immediate communication of the contents represented by the filmic image.” These explanations refer to an institutional strategy of debate as much as to an intellectual approach to the medium. A key element in the debate over the nature of the film fact relates to the question of ordering space and time. In this sense, as Wallon (1963) explains, “filmology is not the scientific or technical study of the cinema starting from the film achieved ... [on the basis of] an existing fact, it concerns itself with the reactions the film gives rise to.”

Popular Technique of representation in early Indian Cinema as an extension of Hollywood : Popular Technique of representation was very much akin to primitive mode of representation in cinema where the cinematic space was used to construct, interpellate and influence the viewers as a subject and then convert them as object of identification with the director’s perspective. This particular approach to cinema studies was concerned with the analysis of cinematic space as an ideological apparatus where all textual operations like enunciation, addressing the audience, idealistic transformation, take place with an objective to construct, interpellate and reproduce its viewer as subject and solicits actual moviegoers to identify with and through ideologically marked positions of subjectivity. In either case, the inquiry hinged upon the hypothetical term of an *ideal* spectator, a unified and unifying position offered by the text or apparatus, even if, as feminist and, more recently, subaltern critics have pointed out, this position for some viewers turns out to be a 'locus of impossibility or self-denial or masochism'. Now if we look into the series of films that were produced during pre-Independence era, the scenario would be more conspicuous. There tends to be a moment in the development of cultural practices when discourses of the recent past become history; they are no longer just outdated but, but becomes historic. This is what seems to have happened with film theory of the 1970s and early 1980s, particularly as it revolved around the notion of 'the spectator'. I am thinking here of psychoanalytic-semiotic approaches, often inflected with Marxist and feminist politics, associated with the names of Jean- Louis Baudry, the later Christian Metz, Raymond Bellour, Stephen Heath, Laura Mulvey, to mention only a few. As has widely been pointed out, the paradigmatic distinction of 1970s film theory, its break with earlier film theory, consisted of a shift in focus from textual structures or ontologies of the medium to processes of reception and spectatorship Whether concerned with the cinematic apparatus or with textual operations of enunciation and address, these approaches converged in the question of how the cinema works to construct, interpellate and reproduce its viewer as subject, how it solicits actual moviegoers to identify with and through ideologically marked positions of subjectivity. In either case, the inquiry hinged upon the hypothetical term of an *ideal* spectator, a unified and unifying position offered by the text or apparatus, even if, as feminist and, more recently, subaltern critics have pointed out, this position for some viewers turns out to be a 'locus of impossibility' of self-denial or masochism. I will not reiterate this by now ritual critique of film theory,

whether concerning its epistemological or methodological shortcuts, its monolithic notion of classical cinema, or its abstract, passive conception of the spectator and processes of reception; all important issues when the theory was still current. What I find more interesting is that the very category of *the* spectator developed by psychoanalytic-semiotic film theory seems to have become obsolete - not only because new scholarship has displaced it with historically and culturally more specific models, but because the mode of reception this spectator was supposed to epitomize is itself becoming a matter of the past. The historical significance of 1970s theories of spectatorship may well be that they emerged at the threshold of a paradigmatic transformation of the ways films are disseminated and consumed. In other words, even as these theories set out to unmask the ideological effects of the classical Hollywood cinema, they might effectively, and perhaps unwittingly, have mummified the spectator subject of classical cinema. We are only now beginning to understand the massive changes that have assailed the institution of cinema over the past two decades, in the most advanced form in the United States but increasingly also in countries with traditionally state-sponsored institutions of film and television. These changes are the result of a combination of technological and economic developments that have displaced the cinema as the only and primary site of film consumption. New electronic technologies propped onto television, in particular video playback, satellite and cable systems, have shifted the venues for film viewing in the direction of domestic space and have profoundly changed the terms on which viewers can interact with films. The spatio-perceptual configuration of television within the domestic environment has broken the spell of the classical diegesis; the compulsive temporality of public projection has given way to ostensibly more self-regulated yet privatized, distracted and fragmented acts of consumption. As critics have observed, an aesthetics of the 'glance' is replacing the aesthetics of the 'gaze', the illusionist absorption of the viewer that is considered one of the hallmarks of classical cinema. These changes have in turn affected the cinema, in the old sense of the public, commercial projection of films on theatrical premises.

On a geopolitical level, this shift in film-spectator relations corresponds to the emergence of new transnational corporate networks that circulate movies and videos along with music, foods, fashions, advertising, information and communication technologies. While systems of distribution and exchange are interconnected and unified on a global scale, this process is characterized by a burgeoning diversification of products and, at the same time, an increased privatization of the modes and venues of consumption. New forms and genres of diasporic and indigenized mass culture have emerged, at once syncretistic and original, and imported products are transformed and appropriated through highly specific forms of reception. Thus, parallel with the demise of classical cinema, we have been witnessing the end of 'modern' mass culture, the kind of mass culture that prevailed, roughly, from the 1920s through the 1960s and is commonly associated with a Fordist economy, with standardized production and social

homogenization, with critical keywords like secondary exploitation, Americanization and cultural imperialism. Today's postmodern, globalized culture of consumption has developed new, and ever more elusive, technologies of power and commodification, operating through diversification rather than homogenization the worldwide manufacture of diversity does anything but automatically translate into a 'new cultural politics of difference' ' But it has also multiplied the junctures at which such a politics could - and, in many places already has - come into existence, in particular with alternative practices in film and video. At any rate, whatever political score one may assign to these developments, it is obvious that they require theories of reception and identification different from those predicated on classical Hollywood cinema and the American model of mass culture.

Here I would like to refer to Indian myths as they are being taken into cinematic forms in the early days of Indian Cinema. Motion picture, cinema, was figured as the microcosm of the future nation state. Dadasaheb Phalke who is credited with launching the Indian Film Industry – the originary conception was centered on the point of projection – the screen space- rather than on the instrument that stands at the center of the entire cinematic institution: the motion picture camera. Swadeshi movement helped screen' turn as a political space. Predominance of mythological narratives in early Indian cinema strengthen two textual practices – recognition of icons & mobilization of politics. Mention can be made of a series of films like *Raja Harishchandra*, the first full length feature film made in India which was Dadasaheb Phalke's silent opus in the year 1913 followed by *Mohini Bhasmasur* (1914), significant for introducing the first woman to act before the cameras - Kamalabai Gokhale, *Satyawan Savitri* (1914), *Satyavadi Raja Harishchandra* (1917), *Lanka Dahan* (1917), *Shri Krishna Janma* (1918) and *Kalia Mardan* (1919). By 1920 India was producing more than 27 films a year which was a big number. All the films were based on mythological narratives, ancient epics and puranas for source material. The phenomenal success of *Raja Harishchandra* was kept up by a series of mythological films. The idea was to evoke a sense of magical reality so that the audience got persuaded to believe in an imagined past. The content of the films did not change for a long time till the advent of talkies and colour in the 1930's. In early Indian cinema we are able to identify six major influences that had laid impact on future filmmakers. These are: stories from Indian mythology including the *Ramayana* and the *Mahabharata*, classical Sanskrit theatre (*Abhigyanashakuntalam* being one of the favourites), folk theatres, the Parsee theatre, Hollywood films and the Western musical. Of the six influences it would be pertinent to emphasize the importance of mythology since early silent Indian films had great mass appeal because of the devotional/ mythological themes. In the popular imagination, mythology helped in the

reconstruction of a reclaimable past and, as mentioned before, this idea formed the basis of nationalistic aspirations. The Kohinoor Film Company of Bombay founded by Dwarkadas N Sampat in 1918 made a mythological named *Sati Anusuya* and later a film inspired by Gandhian ideals named *Bhakta Vidur*. Initially only male actors acted in Indian films (women's roles were also done by men!) but by the 1920s women had begun acting in films and Sampat can be credited for having introduced into films actresses like Sulochana and Zubeida.

Film Censorship and State Intervention: In 1918 the British government introduced the Indian Cinematograph Act. With this Act the government was able to regulate the flourishing film industry and to control the contents of a film. This Act would go a long way in determining the nature and content of Indian cinema and would be particularly relevant in the way Indian cinema dealt with political and social issues and issues of sexuality. In 1919, the British administration set up the Film Censor Boards in Mumbai, Kolkata and Chennai. Soon after that, in 1921, Kohinoor's *Bhakta Vidur* was banned in Chennai and Sind giving rise to the first censorship controversy in Indian cinema. Also, as cinema became commercially viable and profitable, the British government imposed an entertainment tax in 1922. The twenty years following the screening of Phalke's *Raja Harishchandra* saw Indian cinema make rapid strides with the opening up of many film companies in Mumbai, Kolkata and Chennai and Lahore. This silent era of Indian film history was not really 'silent'. Live music bands often accompanied films. Every attempt was made to make the experience of cinema unique and spectacular. There are stories of how the audience would be so moved to see the moving images of a god or deity that they would actually begin a ritual of worship. The film companies began to innovate by hiring artists and technicians who also borrowed ideas from Hollywood in order to produce gripping cinematic experiences. So much so that in 1917, Phalke, made a short film 'How Films are Prepared' giving tips on how good cinema may be made. Another area of state intervention was the institution of commissions of inquiry – Khosla Commission. In India, the right to freedom of expression is granted as fundamental right and that it is specifically scripted in the Constitution, Article 19 (A) which says that which says that all persons shall have "freedom of speech and expression". The freedom of expression means the right to express one's opinion by word of mouth, writing, printing, picture or any other manner, including movies.

However, while formulating policy for national media, it was considered imperative in the general interest to examine the product that goes out for public dissemination and consumption. While there was no censorship on published material, need was felt to have censorship for films because of the quick effect that the audio-visual medium can have on the people which was believed to be far more stronger than the influence of the printed word. Film censorship or certification is thus the end product of the process

of previewing of film and it includes a decision either not to allow a particular film or public viewing or to allow it for public viewing with certain deletions and / or modifications. Furthermore, it is to ensure that the people do not get exposed to psychologically damaging matter. The Supreme Court passed a judgment in the year 1970 saying that film censorship becomes necessary because a film motivates thought and action and assures a high degree of attention and retention as compared to the printed word. The combination of act and speech, sight and sound in semi-darkness of the theatre with elimination of all distracting ideas will have a strong impact on the minds of the viewers and can affect emotions. Therefore, it has as much potential for evil as it has for good and has an equal potential to instill or cultivate violent or good behavior. It cannot be equated with other modes of communication. The Cinematograph Act, 1952 (Act 37 of 1952), apart from including provisions relating to Constitution and functioning of the CBFC or the Central Board of Film Certification (then called the Central Board of Film Censors), also lays down the guidelines to be followed by certifying films. Initially, there were only two categories of certificate – “U” (unrestricted public exhibition) and “A” (restricted to adult audiences), but two other categories were added in June, 1983 – “UA” (unrestricted public exhibition subject to parental guidance for children below the age of twelve) and “S” (restricted to specialized audiences such as doctors). The 1952 Act has been amended to bring up to date and the last amendments were in 1981 to 1984. The present censorship of films is governed by the 1952 Act, the Cinematograph (Certification) Rules promulgated in 1983 and the Guidelines issued from time to time, the latest having been issued on December 6, 1991. The Guidelines are issued under section 5B of the Act, which says that “a film shall not be certified for public exhibition, if, in the opinion of the authority competent to grant the certificate, the film or any part of it is against the interests of the sovereignty and integrity of India, the security of the States, friendly relations with foreign State, public order, decency or morality or involves defamation or contempt of court or is likely to incite the commission of any offence. The Act established what, in technical language, is known as “prior restraint”: that is, it required filmmakers to obtain clearances from a certification board (commonly known as the “censor board”) *before* their films could be screened for public. In other words, the Cinematograph Act had granted liberty to a government body to regulate the exercise of the freedom of expression (i.e. films) even before it could enter the marketplace of ideas. Prior restraint is considered particularly to be draconian kind of restriction on free speech, since it prevents speech from ever reaching an audience. Courts all over the world, and for a long, long time (as far back as the 1760s, in England) had taken a dim view of prior restraint, holding that while the state may prosecute and punish those who engage in speech or expression that breaks the law, it cannot prevent a person from publishing or expressing herself on the ground that once she does so, it would break the law. It was also apprehended only through disallowing this prior restraint render the existence of Censor Board as irrelevant and thus would lead censorship to a

vanishing point: the state could censor whatever it wanted, and then it would be up to citizens to run around making representations, or filing cases, trying to enforce their right to free speech. Ultimately, placing such power in the hands of the state would impoverish the marketplace of ideas immeasurably.

Discourses available on the veracity of Censorship : In addition to imposing prior restraint, various guidelines framed under the Cinematograph Act were extraordinarily broad and vague. For instance, “indecorous or suggestive dressing” and “sensuous postures” were placed beyond the pale. “Lowering the sacredness of the institution of marriage” and “excessively passionate love scenes” were also condemned. What remained, then, of the filmmaker’s freedom of expression? The answer, of course, is “not much”. The constitutional validity of the Cinematograph Act and its attendant guidelines was challenged by filmmaker K.A. Abbas. In 1970, the case came to be decided by our old friend, Chief Justice Mohammad Hidayatullah, who—five years earlier—had upheld the ban on *Lady Chatterley’s Lover* on the grounds that it would tend to deprave and corrupt the morally vulnerable, and had adopted an 1860s English test for determining “obscenity”. What resulted was another entertaining display for the spectator, and another setback for the freedom of expression under the Constitution. It was pointed out to the Chief Justice that while books were not required to submit to a legal regime of prior restraint, filmmakers were forced to jump through the censor board’s hoops. This discrimination between the different media of expression was illogical and arbitrary.

The court’s response was to begin by dismissing the distinction altogether. “Pre-censorship is but an aspect of censorship,” it held, “and bears the same relationship in quality to the material as censorship after the motion picture has had a run. The only difference is one of the stage at which the State interposes its regulations between the individual and his freedom. Beyond this there is no vital difference.” For the reasons discussed above, this spectacularly misses the wood for the trees. But then the court attempted to distinguish between films and the written word. What was it that made films special? According to the court: “... it has been almost universally recognized that the treatment of motion pictures must be different from that of other forms of art and expression. This arises from the instant appeal of the motion picture, its versatility, realism (often surrealism), and its coordination of the visual and aural senses. The art of the cameraman, with trick photography, vistavision and three dimensional representation thrown in, has made the cinema picture more true to life than even the theatre or indeed any other form of representative art. The motion picture is able to stir up emotions more deeply than any other product of art. Its effect particularly on children and adolescents is very great since their immaturity makes them more willingly suspend their disbelief than mature men and women. They also remember the action in the picture and try to emulate or imitate what they have seen.” In this way, the infantile

natives of the colonial imagination, unable to handle the effects of the cinema, transformed themselves into... the infantile citizens of the judicial imagination, unable to detach themselves and calmly process the “instant appeal of the motion picture”. The court’s thought process came to the fore in a very revealing comment: while arguing in favour of social interests overriding individual freedom, the court referred to the state as a *parens patriae*, a technical legal term, which originated in Roman law, that primarily refers to the right of the state to substitute itself in place of negligent parents or guardians of children (or disabled adults).

The state, it is argued, should be able to look after those who are unable to look after themselves. Only, in *K.A. Abbas vs the Union of India*, the Supreme Court treated the entire citizenry as unable to look after itself! Chief Justice Hidayatullah’s squeamish personal morality, which was so much in evidence in his holding that *Lady Chatterley’s Lover* was an obscene text, came to the fore once more in the *K.A. Abbas* case, when he upheld the guidelines in toto and rejected the challenge of vagueness. The guidelines, he held, were nothing more than concrete manifestations of Article 19(2) of the Constitution, which allows for reasonable restrictions upon the freedom of speech and expression in the interests of, among other things, morality. According to Chief Justice Hidayatullah, phrases like “seduction”, “class hatred”, and “indelicate sexual situation” were all “within the understanding of the average men”. He then adopted the guidelines under obscenity law lock, stock and barrel into the Cinematograph Act, ending with a flourish: “We may view a documentary on the erotic tableaux from our ancient temples with equanimity or read the *Kamasutra* but a documentary from them as a practical sexual guide would be abhorrent.” The *K.A. Abbas* judgment, therefore, was a complete defeat for the cause of freedom of expression under the Constitution. It gave constitutional imprimatur to the entire regime of film censorship in India, legitimized prior restraint on entirely spurious grounds and upheld extraordinarily vague and ideologically motivated restrictions. The annals of Indian free speech law are filled with film censorship cases, long battles against the censor all the way up to the Supreme Court, whether it is *Bandit Queen* or *Tamas*. They are also filled with heavy-handed censorial action that has repeatedly suffocated filmmakers in a moralistic and ideological embrace.

Instead of going into the debate whether censorship in film is still relevant or not, I would like to give some examples how this mechanism is being used by a set of influential individuals who always profess high moral grounds whenever the question of veracity or authenticity or objectivity does arise. The film in controversy was *Black* directed by Sanjay Leela Bansali which was a true copy of *Miracle Worker* made in 1960 and the actor in question was Amitabh Bachchan. Another film that was brought under scanner was *PARZANIA* by Rahul Dholakia (set against AMU by Shonali Bose which was given award during BJP regime as it was set against Sikh riots following Indira Gandhi’s

assassination which was chosen initially for the best Director category of National Film Award, later transferred to Social Relevance category. Another instance of controversy was the resignation of Leela Samson, Chairperson, CBFC alleging excessive interference by the Govt. and pressure from the religious sect to clear the movie Messenger of God directed by Gurmeet Ram Rahim and Jeetu Arora. Now if we analyze the context of controversy surrounding the film, the extent of interference by the authority extraneous to CBFC may be gauged. The MSG is properly acronymed as MoG. Gurmeet Ram Rahim Singh Insaan as the chief of the Dera Saccha Sauda, a sect mostly consisting of the Dalits in Punjab and Haryana, as opposed to SGPC, its arch-rival, the apex body of Sikhism which is controlled and dominated by Jats) resembles a self imposed God Man performing miracles on screen and beguiling thousands of his fan followers. The Board was not ready to clear for the certification ostensibly featuring a black lash or threat to law and order situation from SGPC as they do not like Dera Chief. But the question remains whether a movie can be banned or declared not fit for clearance by Censor Board just because it enraged or appeased a particular religious sect. There comes the question of autonomy of Censor Board and the kind of vulnerability that Indian audience still has to adhere to. A larger than life hero brandishing his muscular brawns is a regular scenario in Bollywood and Southern film industry. The only objection can be one stemming from the question of privilege, that the Dera chief is not entitled or privileged to portray such extraordinary heroism on screen. This is far more stupidity to seek farfetched resemblance between the characters portrayed on screen and in real life. Consequent on this, a group of saffron hardliners and their mouthpiece newspapers had started demeaning Leela's resignation as purposeful, motivated, hypocritical.

Film as a mode of entertainment and the emergence of star-system : The Indian society, which, by the turn of the nineteenth century was in the process of rapid industrial expansion, gave rise to an urban population whose work schedules were determined by the industrial, trade and administrative requirements of its time. Also, the administrative set up of the imperial British government set out in numerous offices gave rise to a new class of urban Indians whose time could be divided into administrative work and leisure. Thus the notion of entertainment found a new source of inspiration and earning revenue through cinema. The tired factory worker or the poor clerk of the government office looked forward to a weekend entertainment through cinema. Producers of films have often been called 'dream merchants' because films can on the magical silver screen create fantasy worlds that are not to be had in reality but are a part of 'desire' and 'longing'. Mainstream cinema's lasting interest in beautiful women, handsome men, fashionable clothes, cars, houses, exotic locales and in, the victory of good over evil, the happy ending, the reuniting of the family, patriotism, mythology and many other such themes are actually the playing out of the desires and fantasies of its viewers. State intervention in cinema in the form of censorship was made prominent in the Indian Motion Picture Congress of 1939, the

demand for declaring cinema as a legitimate industry was raised, pre – independence instance of a film that had to negotiate its double loyalties within its narrative structure – loyalty for the state & for the family, film censorship was favored. Films projected Nehruvian idea of a socialist state included progressive, integrational messages. References to quite a number of films can be made like AWARA, MOTHER INDIA, DO BIGHA ZAMEEN etc where women were always placed in a dual crisis – loyalty to the nation and loyalty to the family. This technique of representation of woman in Indian mainstream cinema owed its origin in the Hollywood's institutional mode of production as explained by standardization, differentiation and star system. Specifically I would like to refer to Hollywood genre films where all characters fall flat under one guideline or the other. And going beyond Hollywood I would like to focus on how those determining factors are being subverted in the history of parallel cinema in Europe. At the same time certain tendencies were prevalent in Indian alternative films which tried to re-invent those myths while letting them adjust to a modern perspective where familial lord (as opposed to Superhuman Heroes) took the task of castigating women to an eternal scenario of oppression. References to films by Satyajit Ray like PATHER PANCHALI (The Songs of the Road), ASHANI SANKET (Distant Thunder), Ritwik Ghatak's films like MEGHE DHAKA TARA (A CLOUD COVERED STAR 1960) SUBARNAREKHA (THE GOLDEN LINE 1962) etc.

Filmic Representation of Ideal Nation State in Mother India, Awara and Do Bigha Zameen:

In view of the political perspective in post Independence India, films were chosen as a vehicle to sensitize nationalism and socialist idealism. Based on a socialist theme and in an Agrarian society of Western Gujarat, **Mother India (1957)** narrates lives of countless Indian women who were and still are obliged to toe the social norms, values and beliefs as charted by their patriarchal Lord, and are forced to advocate the greater cause of personal sacrifices for the cause of nation. However criticized for its high sounding melodramatic hyperboles on Women as a symbol of sacrifice and submission, the narrative had obviously laid a long standing impact on the audience. Cultivating in the backyard of rural India, the aesthetic value of the movie largely remains on portraying the meager lives of poorer citizens of the newly formed nation. It emphasizes the idea of building a greater nation through hard work, traditional values and agricultural initiatives. Other major ideas associated with the movie are; championing the cause for equal opportunities, importance of education, female prowess and fair loaning policy to the farmers. Marking the *10th anniversary of the Independence of India*, Mother India commemorates the idea of greater patriotism, struggle, social accomplishment and advancement of woman's role in the society with a hint of theatrical gesture. The Director **Mehboob Khan** had clearly proved his autorial signature through a particular narrative technique of representation where objective reality was given precedence

over fictional element. As opposed to **Katherine Mayo's** book "**Mother India**," which primarily criticized Indian culture and the role of women in the society, Khan made his movie with the exact title to Mayo's book to juxtapose with the contrasting theories presented by her, and *to deliver the message, despite our roots in social modus operandi which is seen as primitive in nature, the nation isn't unfamiliar with the changing concepts of society*. The greater idea of the movies rested solely on bringing India into the global attention. To inform the citizens of the world about the newly formed yet independent nation. It demanded India's share of respect and position among the elites of the world. Inspired by the **Italian Neo-realism cinema** of Europe, Mother India applied similar aesthetics and nature of capturing a developing nation. It's known to have run in theaters for more than 4 decades. Film-makers, audiences and several key social stakeholders still look up to it for greater examples of cinematic and artistic triumphs, and its socialism. The film tells the story of Radha (Nargis), a farmer, from her days as a young bride to her old age. When Radha gets married and moves to her husband's house, she lives a happy life until she learns that her mother-in-law has taken a loan from the usurious village moneylender to pay for the wedding. Unable to repay the loan, and beset by tragic accidents and a disastrous flood, the family eventually becomes impoverished. Radha loses her husband and mother-in-law, and raises her children on her own. She suffers great hardship but raises them to adulthood, and even faces down the crude advances of the moneylender. Years pass; the family survives, but continues to be exploited by the moneylender. One of Radha's sons, Birju, grows to hate the moneylender, and finally snaps. Circumstances lead him to become a bandit. He kills the moneylender, and for further revenge, abducts his daughter.. Radha is distraught: she cannot stand to see a girl's honour violated. She threatens to kill Birju, telling him that dishonouring any girl of the village, is tantamount to dishonouring the entire village, which includes his own mother. When Birju tries to ride away with the kidnapped girl, Radha shoots him dead. "I am a woman. I can give up a son, but I can't give up honour."

Several years passed by; Radha is an aged woman. There is a hopeful note in the air: modern technologies are being introduced by the government to increase agricultural productivity and lessen the peasant's burden. The villagers revere Radha for all she's done, and invite her to inaugurate the new irrigation canal. Water the colour of blood flows through the canal, a reminder of Radha's sacrifices. *Mother India* highlights the plight of the farmer, but glosses over or erases the specific difficulties faced by women farmers specifically: lack of access to resources, invisibilization of their labour, and their self-deprivation in times of scarcity. In times of food insecurity, adult women often deprive themselves and girl children of adequate food. It is not necessarily forced upon them; more often it's a choice (made in the context of patriarchal society). *Mother India* treats Radha's abnegating nature as a positive. Look how *nobly* she suffers for her husband and sons, the movie seems to say. In real life, such glorification of women's

suffering enables an exploitative system of economic growth on the backs of underpaid, overworked women. They get nothing except lip service, sometimes not even that. Lastly, a central theme of the movie is honour/modesty. Radha values honour – her own and other women's – over and above everything else. Maintaining honour is the prime duty of a woman. Her honour is not just her own, but the family's, the village's, and by extension the nation's. But the problem with honour is that to maintain it, women's mobility, freedom and sexuality must be tightly controlled.

Having said that, there are some ways in which the character of Radha is a triumph for women's representation in Indian cinema. She is a formidable, determined woman. She is uneducated (she can't read the moneylender's accounts), but she is tough and practical. She has the skills, knowledge, and the will to protect and raise her children. She never dithers or acts silly. She commands respect from her sons, from the villagers, and from the audience. She has to make tough choices in bleak circumstances. She breaks two negative stereotypes: that women are not intelligent, capable decision-makers, and that women don't do arduous labour. In *Mother India*, it is the woman who builds the nation with her sweat and toil. Through images, music, and lyrics, the movie establishes Radha's sheer physical strength. The foregrounding of physical power is rare in today's female characters, but appropriate for a portrayal of a rural woman.

Another finest example of Indian Nouvelle Vague (New Wave) is ***Do bigha Zamin*** directed by Bimal Roy delineating a perennial conflict between landowner and the labor where peasants are bound to undergo unending miseries due to exploitation by the zaminders. It tells the story of a peasant whose meager two acres come in the way of the landlord's scheme to sell a large parcel of the village land to speculators. The landlord fabricates evidence of an unpaid debt and the peasant must leave for the city to earn the cash the landlord requires. The acting in the film veers between the rapid responsiveness of performers in a [melodrama](#) and the slow surfacing of responses characteristic of naturalism. At the landlord's, the peasant (played by the deeply intelligent actor Balraj Sahni) acts by formula, but his leave-taking from his wife is simple; his fears for her emerge into natural, unemphatic expression on his face and in his bearing. The lighting, too, varies between the full lighting characteristic of Bombay sets and the [chiaroscuro](#) of available light cinematography. The landlord's house is amply lit, but the rickshaw-puller's quarters in Calcutta retain a natural look of charcoal dilapidation. ***Do Bigha Zamin*** (meaning "two acres of land") is 1953 Hindi film, directed by Bimal Roy and star Balraj Sahni and Nirupa Roy in lead roles. The film is known for its socialist theme, and is an important film in the early parallel cinema of India and is rightly considered a trend setter. Inspired by Italian neo-realistic cinema, Bimal Roy made *Do Bigha Zameen* after watching, Vittorio De Sica's *Bicycle Thieves* (1948). Like most of movies by Bimal Roy, art and commercial cinema are merged to create a movie that is still looked upon as a benchmark and paved way for future cinema makers in the Indian neo-realist movement and the Indian New Wave, which began in the 1950s. The

story revolves around a farmer Shambu Mahato (Balraj Sahni), who lives with his wife Parvati 'Paro' (Nirupa Roy) and son Kanhaiya (Rattan Kumar) in a small village that has been hit badly by a famine. After years of drought, the region finally gets rain, leading to the farmers to rejoice. Shambu owns two bighas (a unit of land measurement where 3 bighas is 1 acre) of land, which is the only means of livelihood for the whole family. The local zamindar (landlord) Thakur Harnam Singh (Murad) partners with some city business men to construct a mill on his large parcel of land, which in return would profit them and bring prosperity to the village. The only problem is in the middle of Harnam Singh's land, lies Shambu's meager two bighas of land. Harnam Singh is very confident that he could buy Shambu's land. Shambu has borrowed money from Harnam Singh several times in the past and has not paid back his debt. Harnam Singh calls for Shambu and proposes Shambu to sell his land to him in exchange for his debt. Shambu disagrees to sell his only livelihood and Harnam Singh gets upset. Harnam Singh orders him to pay back his debt by the next day or risk auctioning his land.

Shambu comes back home to discuss the issue with his father, and with the help of his son, they figure out that the debt amounts to 65 rupees. Shambu wants to save his land by all means and sells all his household items including his wife's gold earrings. When Shambu meets Harnam Singh's accountant to pay back his debt of 65 rupees, he's shocked to know that he actually owes 235 rupees. The accountant had forged the accounts and now refuses to consider the labor provided by Shambu's father Gangu as portion of debt payoff. The case goes to court and Shambu being an illiterate, has a tough time explaining to the judge how the accountant forged the numbers and how he took accountant's word of mouth and did not demand any receipt. Shambu loses the case, however the judge orders Shambu to pay back 235 rupees to Harnam Singh in three months. If Shambu is not able to pay back his debt, then his land would be auctioned off and the proceeds would go to pay off his debts. Shambu now struggles to get the money and he is unable to get a loan because he has no collaterals. One of his village friends gives him an idea to go to Calcutta (now Kolkata) and try to get a job to earn enough money to pay off his debt. Shambu likes this idea, but faces resistance from his wife as she's pregnant and does not want to live away from him. Shambu persuades her that he'll be gone for three months only and it would benefit his family and the new born baby. Kanhaiya wants to join his father too, but Shambu refuses and scolds him. On the train to Calcutta, Shambu finds Kanhaiya hiding and hitchhiking with him and after a brief confrontation agrees to take Kanhaiya with him.

In Calcutta, Shambu and Kanhaiya face a harsh welcome. Nobody is willing to talk with them, let alone help them. Kanhaiya befriends a street side shoe shiner named Lalu 'Ustad' (Jagdeep). They hope for no prospective and even lose their last possessions while they are asleep on the street sides. Kanhaiya falls ill, and Shambu ends up renting a small room in the slums with the help of a tea vendor and the landlady's adopted

grandchild rani. In order to pay the rent, Shambu works a coolie. Shambu befriends an old rickshaw-puller (Nasir Hussain), who helps him to get a license as a rickshaw-puller. Kanhaiya tries to help his family by taking up shoe shining with the help of old rickshaw-puller and Lalu 'Ustad'. Back in the village, Parvati and Gangu survive on eating water chestnuts picked up from the local river. She's seeks help from Bahu (Meena Kumari) to write letters to Shambu and stay in touch. As the three months end date nears by, Shambu becomes aggressive about earning and saving more money. One day, a man asks Shambu to chase another rickshaw that is carrying his girlfriend. Shambu is insisted to pull the rickshaw very fast for more money. The rickshaw loses a wheel and Shambu meets with an accident. Looking at the condition of his father, Kanhaiya joins a pick pocketer in order to earn quick money. Shambu gets mad and beats Kanhaiya when he comes to know about his dirty earnings. Meanwhile, Parvati gets worried since she receives no letters or money from Shambu and the Zamindar's accountant accuses Shambu that he has forgotten his family. She ends up working on a local construction site and gets devastated when she receives the news that Shambu has met with an accident. Finally, Parvati decides to visit Shambu in the city even though Gangu is on bed rest suffering of high fever.

Parvati arrives in Calcutta, and is taken by a strange man, who claims he knows Shambu and will take her to him. He takes her to his shed and tries to steal and force her. She flees from him, but comes under a car. The crowd gathers around her and they call for a rickshaw to take her to the hospital. Shambu who was passing by offers a ride, and is shocked to see his injured wife. Meanwhile, Kanhaiya not able to withstand his father's condition steals money from a lady and runs back to the slum. He comes to know about his mother's condition and rushes to the hospital. He cries after seeing his injured mother and claims that God has punished them because he started stealing money. He rips the money into pieces. The doctors tell Shambu that he has to spend money on medicine and blood in order to save his wife. Poor Shambu has no choice but so spend all his earnings to save his wife.

Back in the village the land is auctioned because Shambu fails to pay back the debt and Gangu develops a mental disorder. The land is now owned by Harman Singh and the mill construction has begun. Shambu and his family come back to the village only to see their land sold and a factory being constructed over it. He then tries to get a handful of dirt from his land, but is stopped and forced to throw away by a security guard. The film ends as Shambu and his family walks away from their land.

The much-acclaimed film **Awara** was Raj Kapoor's directorial debut that gave prominence to his trademark Chaplinesque characterization, Raj alias Raju here a hapless vagabond (avaaraa) who, as the film opens, is on trial for the attempted murder of a pillar of society. Judge Raghunath (brilliantly played by Prithviraj Kapoor, R. K.'s real-

life father). He is defended by a beautiful young lawyer, Rita (Nargis), an orphan who also happens to be the Judge's ward. Her interrogation of the latter leads to a long flashback that determines the narrative space of most of the film. Its opening segment evokes the Ramayana, with Judge Raghunath (an epithet of Rama) abandoning his pregnant wife Leela (Leela Chitnis) because he wrongly believes she has been raped during a brief abduction by the robber Jagga (K. N. Singh), and the Judge's conviction that the "seed" of a criminal necessarily seals the fate of his offspring (ironically, we learn that Jagga only became an outlaw after being wrongly convicted of rape by the same Judge). Leela raises her son in the Bombay slums, slaving to send him to school so that he may become a lawyer and judge like his father, but with Jagga always hovering in the background, intent on luring him into a life of crime. As a schoolboy, Raj falls in love with the carefree Rita, despite the class gulf between them, but Judge Raghunath (a friend of Rita's father who takes an instinctive dislike to the "wayward" boy) contrives to separate them. Jagga and the Judge's struggle for Raj's soul – a variation on the nature-vs.-nurture debate, with resonances of caste ideology – continues when Raj and Rita reconnect after twelve years. The film, generally considered one of Kapoor's finest, is notable for its darkly surreal sets, especially the Judge's baroque-deco mansion, and for its remarkable dream sequence, which echoes this architecture in an evocation of heaven and hell. Despite its ultimate vindication of patriarchy and capitalism, the film became an enormous hit in the U.S.S.R. and, thanks to Chairman Mao's reputed fondness for it, in China (to this day, millions of middle-aged Chinese can hum its title song). Raghunath (Prithviraj Kapoor) considers himself a forward-thinking man, and bucks tradition and his family by marrying a widow. When his wife Leela (Leela Chitnis) is kidnapped and then mysteriously returned, though, Raghunath is overwhelmed by the wagging tongues of his community. He concludes, in shades of the Ramaysana, that her honor is sullied, and casts her out of his household; she bears his son in squalor. Raghunath continues to rise in esteem and eventually becomes a judge who deals harshly with criminals, believing them born of bad blood and incapable of rehabilitation. His son Raj (Raj Kapoor), meanwhile, under the influence of the same thug Jagga (K.N. Singh) who kidnapped his mother, grows up to be a crook and a bank robber. When he is reunited with his childhood friend Rita (Nargis) - who happens to be Judge Raghunath's ward - sparks fly, and Raj is torn between his desire to be good enough for her and his belief, fostered by Jagga, that he is no good for anything other than crime.

Like *Shree 420*, *Awara* explores a wide range of social themes. Dominated by ruminations on the question of nature versus nurture, it also addresses classism, injustice toward women, and other weighty issues. But where *Shree 420* clothes its missive to post-partition India in a truly entertaining package, watching *Awara* it is difficult to shake the feeling of being educated. Everything, and everyone, is deadly serious. The tone is set by Prithviraj's clenched jaw and furrowed brow and carried

through Raj's dour sarcasm, a bitterness that sours even the film's tender moments. The result is a movie that, despite the excellence of its craft, feels like work to watch.

There are unquestionable strengths to *Awara*. Raj Kapoor and Nargis turn in subtle and emotional performances. And Nargis's character Rita is a rare treat - a young woman who also happens to be a lawyer. She is cautioned against allowing her emotions (presumably a feminine weakness) to interfere with her rationality, but her introduction of compassion into the cold calculus of criminal justice is presented by the film as an unambiguous asset and the key to both Raj's and Raghunath's redemption. This is possibly *Awara*'s most radical idea, the notion that criminals should be treated as redeemable individuals with the potential to rehabilitate, rather than as the mechanical sum of their breeding and past bad actions. *Awara* also features a beautiful evergreen soundtrack, whose highlights include the [title song](#), a creepy and gorgeous dream sequence in "[Tere bina aag yeh chandni](#)," and - especially - the cheeky "[Dum bhar jo udhar munh phere](#)," in which Rita implores the bright full moon to give her and Raj some privacy for an amorous moment. But the film's sweet, engaging, or moving moments just aren't enough to overcome the general tone of gloom and peachiness.

In order to substantiate more clearly the history of nationalism and how it reflected in different mediated forms of communication including literature, it is imperative to discuss the other side of that spirited enthusiasm which engulfed the syndrome. Hence, such sectarian tendencies or trends which ran parallel and reflected in regional popular literature, should be taken into account. In this connection, I would like to discuss Nagamese literature with specific reference to Esterine Kire.

Introduction to Nagamese Literature, Esterine Kire & myth of nationalism :
Historically the Naga National movement was an ethnic one where the Nagas struggled aspiring to have an independent nation for themselves, that is, for several ethnically related tribal groups which had come together and recognized themselves as Nagas. The History of the Naga national movement was a complex one since many factors had been involved in its formation and development. We can say that, the movement was the outcome of various accumulative factors such as socio-cultural, political, religious etc. It is impossible to separate them from each other and together they give rise to what we call Naga National Movement. In other words it may be difficult to understand the Naga National Movement without proper knowledge of the historical background and the ethos of the Nagas. Therefore it would be worth mentioning briefly the past account of Naga society before we get into the actual facts of the Naga National Movement in India. Scholars have given different views regarding the origin of the word 'Naga' and all of them are based on speculation and mythology. According to John Butler the word Naga means, people who are living in the hills of the North-Eastern part of India. But his view was not convincing since many people are living in hills with different names. Some non-Naga scholars have suggested that the word Naga was derived from the Sanskrit

word 'Nag' which means Snake. But this view cannot be accepted because, Nagas do not believe that they were the descendents of snakes and also in their history they never gave any importance to snake. Scholars like William Robinson and L.W. Shakespeare have the opinion that the word Naga was the deformed Hindi word 'Nanga' which means 'naked'. And the same view was held by Ptolemy, a Greek scholar of the second century AD. He refers to the Nagas as 'Nanglong' which means 'naked people'. Such views are more plausible, because in the past they were not much civilized. In the same way, many people have expressed different views regarding the origin of the word Naga. Some of them are as follows: 'Nok' or 'Noka' which means 'Folk' or 'People'. Nangra (Kachari word) means 'warrior'. Nak a (Burmese word) means 'earring'. It is also possible that in the beginning when someone enquired about their ears, the Nagas might have given the local names for earring which sound like Nika or Naka. Hence the origin of the word Naga can be attributed to various Naga dialects, since the Nagas are very conscious of the meaning and connotations of their names. Therefore it is quite possible that the name Naga' has something to do with their daily uses or daily wears. Although such a theory is not well-grounded, it is being held till today by many Nagas and non Nagas as well, to be one of the most likely derivations of the word Naga.

The political upheavals prevailing all over the country as a sequel of resistance against British repression and British colonial Rulers had greatly influenced Naga's widespread reluctance to be acceded to Independent India. A series of external and internal factors took place that compelled Nagas to be resilient on the question of inclusion within Independent India and thus Naga's rebellion against newly formed India Government was considered more as militancy or state antagonism than nationalism.

British Expeditions in Naga Hills : At the initial stage of British contact with the Nagas, it was not their intention to conquer the Naga Hills because there was no profit to their government. But later on it became a necessity for Britisher's to conquer the Naga Hills because of the following factors. Firstly, the British governments were very much concerned about their safety and security in India. They wanted a safe and secure frontier in North-East India. That was the reason why Naga Hills had to be brought under the British control. Secondly, the Naga living near the border of Assam were in the habit of committing frequent raids on the plains and on people near the border areas and they carried away the workers of the tea garden as captives. The British, as the colonial rulers of Assam, had to prevent such acts of the Nagas and had to protect their subjects. It was said that between 1839 and 1850 more than ten military expeditions were dispatched to subdue the Nagas. Thirdly, the British were interested to extend their trade relation with Manipur and beyond and for this they needed a direct route from Assam to Manipur which was possible through the territories of the Nagas. Hence, seven hundred Manipuri soldiers under the command of Captain Jenkins and Pemberton including hundreds of coolies marched from Imphal through the Naga Hills to open direct communication between Assam and Manipur. Finally, the British East

India Company came to know that the king of Manipur Gambhir Singh had an ambition to enter the territories of the Nagas and wanted to establish control. Thus the desire of the king of Manipur to extend his influence to Naga Hill compelled the British to adopt a new policy and consequently, they entered into the Naga territories with an expeditionary force. Period of Expeditions In the beginning the British government sent military expeditions and survey parties to the Naga Hills only to infuriate them. In the early 1830's the British in collaboration with the Manipuri greatly felt the need for opening up direct communication between Manipur and Assam. So in January 1832, Captain Jenkins and Pemberton led 700 Manipuri troops with 800 coolies from the Manipuri valley. They faced a strong opposition from the Nagas and the Angami warriors. The British had suffered with heavy casualties at the hands of the Nagas. In other words while exploring ways and means to furnish safe communication between Manipur and Assam; the British suffered losses from the continued raids of the Nagas. At last to curb the Naga activities the British decided that the Naga affairs would come directly under the purview of the British government. It was said that the first British expedition to the Naga Hills was conducted in January 1839 led by a British Sub-Assistant inspector Mr. Grange. But unfortunately Grange did not achieve much of his mission due to the unflinching resistance of the Nagas. Again the following year he was sent for a second expedition and during his second assignment he had succeeded in making an agreement with the Nagas that they would pay an annual tribute to the British as a sign of friendship. But when the British official went to collect the first year's tribute the Nagas refused to pay any tribute and instead they indulged in committing series of raids in the neighboring plains.

Policy of Isolation : In the twentieth century, while the British were trying to bring the whole of the Naga Hills under their control they also thought of how to carve out a proper place for the Naga in their administrative system. The Naga Hills district with its headquarters at Kohima had already been created and this was made a part of the province of Assam. By that time the British government realized that the administration of the hill areas was not only difficult and demanding but also different from that of the plain. With this knowledge, the British Indian government adopted certain policies which kept the Naga Hills and its people isolated from the rest of India. Government of India Act, 1919, gave special power to the Governor General of India with respect to the hills area i.e. keeping them away from legislative acts. The Inner Line Regulation had already been passed in 1873, which prohibited people of the plains from entering Naga Hills area. Again, the government of India Act, 1935²⁸¹ made a provision to declare the Naga Hills District including other hill districts of Assam as 'excluded area' which kept these districts out from general administration. This means the British made all efforts to keep the Nagas in isolation. All the above policies and Acts suggested that the British established their sovereign control over the Naga Hills and made it a part of the administration system of British India but the people of the Naga Hills were kept detached from the mainstream of

the country. In other words such acts and policies kept the Naga away from direct contact with the people from the plain which developed a separatist attitude in the mind of the Nagas. It is also observed that some British officials wanted to make the Naga Hills a British colony even after Independence. It is another matter that the government rejected such a proposal. If we look back, we may see how certain factors came into playing in the political syndrome that led to ***Naga National Movement In India***. By the beginning of the twentieth century all the Naga Hills had become an integral part of British India. But after the Second World War, when the issue of granting Independence to India came up, the problem of future status of the Naga Hills was raised by some of the Naga leaders. As a matter of fact, some of the Naga leaders contemplated a separate status for the Naga Hills districts. But it was not acceptable to Indian leaders as well as to the British government. Thus the Nagas were caught in the vortex of two cross-currents. One was the separatist tendency of a few Naga leaders who wanted a separate status for the Naga hill areas whereas the other was the desire of the Indian leaders to keep the Naga hill district an integral part of India and to integrate and incorporate the Nagas in the mainstream of Indian political system. Thus at such juncture the spirit of Naga Nationalism was born. Some of the important factors that led to the Naga National Movement are as follows Firstly, the Naga territory remained Independent and un-administered by any outside power since time immemorial. The Naga had been living in Isolation and were accustomed to manage their affairs themselves without any outward intervention or interference. And it was obvious that independence and freedom were in the blood of the Nagas. This has contributed very much to the growth of Naga National Movement. Secondly, during the First World War, many Nagas participated in the war as Labour Corps. Many had an opportunity to go up to France and they were greatly influenced by the spirit of nationalism in many countries of the world. When they returned home they were regarded as war heroes and also they became patriotic and others considered them as the most enlightened group in their land. This had further led to the growth of Naga National Movement. Thirdly, there was propaganda that being Christians they would be neglected by the dominant Hindus and Muslims if they come in India. There were also rumours prevailing that both the Hindus and the Muslims of the plain hated the Nagas. The Hindus hated them because they ate beef, the Muslims because they ate pork. Such rumours made the Nagas feel that they would be safe and secure if they had their own separate political status.

Finally, the Christian missionaries who were active in Naga Hills ignited the spirit of nationalism by turning the mind of the Naga against the other people of India. And also the apprehension and doubt which were in the mind of the Nagas were further highlighted by some of the British officials with the result that some Naga leaders became determined to fight for Naga sovereignty. The suppression of the Naga tribes and invasion of their territories by the British Government helped the Naga tribes to unite together to learn a new socio-political and governance. Confinement of the ancient Naga people to their small world and their prolonged isolation from the rest of the world was fully broken for the first time by the British rulers. Moreover the British officers sharpened the minds of

the Nagas and broadened their approach. The consolidation of various scattered Naga tribes under a single pattern of administration served as a better device to assimilate the Nagas and it helped them to do away with the narrow-minded. Hence the spirit of Naga Nationalism took an offshoot. The spirit of Naga nationalism was started during the eve of India's independence but they lacked the principle of nationalism and patriotism. Their approach to Nationalism was not like that of the other Non-Nagas (Indians) but rather they were confined only to the tribal perspectives. No doubt that the Nagas were forced to live together under the British rule but their racial and tribal weakness was still strong in their minds which meant the general Naga masses were still lacking the feelings of Nationalism. Whatever the case may be, the above factors were responsible for giving birth to Naga National movement in India. It helped the Nagas to start a dynamic campaign to secure Naga sovereignty.

Specific References to the novels of Esterine Kire : This conflict between the mainstream politics and Naga nationalism, the conflict between mainland and hill tracts, postcolonial problematic of identity and difference, centrality and plurality, had been well enumerated in the works of Esterine Kire, the one and only writer from Nagaland writing in English. Born within political doldrums, Esterine Kire had taken resort to writing at a very tender age seeking escapade from gun battle, midnight ambushes and mindless atrocities laid out as a means to overpower Naga political leaders who denied to be a part of Independent Indian territory. Stories and storytelling have been the constants in Esterine Kire's life. This award-winning poet, novelist and children's book writer from Nagaland, who, incidentally, is the first Naga novelist to write in English, grew up on a staple of folk tales related by her grandparents and it is these early storytelling sessions that inspired her to write some of her own. Like most of her contemporaries, Kire spent her adolescent years living in the shadow of violence with the Naga movement at its peak in those days.

At one literary discussion, Dr. Kire went on narrating how she was influenced by the oral story telling tradition of Nagas which is very much akin to African literary tradition, specifically how she owed inspiration from Nigerian writers like Chinua Achebe, Nadine Gordimer. Urged by a dire need to establish Nagamese written literature and to convert the oral tradition of narratives into written literature, Dr. Kire took up the task of reversing the stereotyped perception of North East that prevailed in the Indian literary circuit, the image of strife-ridden North East. Thus, came the first novel *A Naga Village Remembered* in 2003 followed by *A Terrible Matriarchy* and then *Mari, Bitter Wormwood*, *When the River Sleeps*. 'I deliberately chose all my narratives to be portrayed in the war perspective to some extent and my characters are sculpted in times of war – World War II, Japanese Invasion in Kohima, war during British Colonial regime, post-Independence war when Nagas refused to be annexed within India and thus a chronology of political upheavals in Nagaland were depicted. However, my novels offer a wide range of perspectives, history, culture, social problems, political conflict, mysticism, Naga spirituality. Mentioning *Bitter Wormwood*, she explained that although

the book was not taken in a good spirit by a section of readers as non –Naga readers are perhaps not ready to accept one fraction of reality, in the book, I have tried to say that the people caught in the conflict were important, that their lives mattered. This is why the book centres around two families on either side and the friendship that springs up in the third generation. The book has put forward the idea that a political problem can have a human solution’. While reading one excerpt from ‘When the River Sleeps’, she explained “ It begins as a physical quest for a stone that is rumoured to possess spiritual qualities. But for those who have not grown up in the culture in which the book is grounded, allegory will help the book yield meaning. But I think, even without allegory, it is simple enough for readers to understand that this is a book whose theme is about the importance of the spiritual over the material’.

Easterine Kire is one of the most prolific and sensitive writers from the Northeast, particularly in Nagaland. Her first novel, *A Naga Village Remembered*, was the first ever English novel by a Naga writer reflecting the realities of life the way it is in Nagaland and the complexities around the colonial atrocities and discrimination, and the in house rivalry and ideological differences among the Naga brethren fighting for freedom. She has brought the fascinating and vibrant Naga culture to the rest of the world through her prolific writings that evoke a raw appeal of the age old traditions and scintillating folklores from the deepest corners of the mystic state of Nagaland. She has been one of the most powerful voices to come out of Nagaland. The novel narrates the story of a small village’s resistance against the invading British Army. “Like many of my writings this one is also rooted in the history of the Nagas. The story presents the cultural, social and political picture of the Angami villages of that time. In spite of early contact with the British, this village is conscious of preserving its heritage, especially the Morungs and monoliths. And except for the tin roofs and few brick houses, Khonoma is an idealistic and typical Naga hamlet,” shares Kire, whose writings have been translated into German, Croatian, Uzbek, Norwegian and Nepali. In fact, she has translated a number of poems and stories from English to Nagamese. There is a clear positive and progressive thought that emerges from all her works. She explains, “Each story of mine is different; so each message is different, too. However, I always try to give my readers something positive to hold on to. I particularly like to write stories for children and the response I have received from the local kids is encouraging. I write from my heart; whatever is in my heart at that moment is reflected on paper.”

Naturally, the issues, concerns and lived realities of women, too, are subjects close to Kire’s heart. Another novel ‘*A Terrible Matriarchy*’, a tale set 50 years in history and reflecting the ideal, value systems and attitudes of those times. Dielieno, an angami girl, is the central character and the plot traces her life from when she is five years old to when she turns 23. However, it’s not just about one character’s trajectory but closely looks at three generations of Naga women – Dielieno’s grandmother and mother figure prominently. Kire elaborates, “The story is set in a time of rapid social change, the

Nagaland of 1960s in particular and the region of north east in general. The three women's lives intertwine intimately and contrarily, defining them as individuals and portraying their generational differences." To Kire, 'A Terrible Matriarchy' clearly expresses "a purposeful desire to change the way things have been for women even as it talks about the changes that have taken place through the generational shifts". She says, "Naga women today are far better off than their counterparts 50 years ago. But more and better changes are still to come. Being a woman writer, whose publisher, editor and agents over the years have been all women, has put me in a unique position to project the realities of my sex freely and fairly." As she likes to dwell on the positives in her writings, Kire happily observes that in societies in the Northeast and Nagaland specifically, women have had the opportunity to take on a progressive, prominent role. Even as the traditional Naga society follows a patriarchal system "historically women have always been respected," she states, adding, "Today there are educated and successful women in every field. Indeed, literary pursuits have become a popular vocation among women as well. Female writers are being recognised within the state and even outside as they write about situations that most regular readers are facing day-in-and-day-out. Their writings are easily identifiable and make for interesting reading so now more than ever people are eager to pick up books on the Nagas. The North East has some fine women writers and I enjoy their work, whether it is poetry or prose. They write with delicacy and their work will go very far in the future."

The sense of alienation and isolation that marked Naga psychology especially the 'political unconscious' of the masses had reached to a crescendo in Kire's another novel '**Bitter Wormwood**' which talked about the political history of Nagaland more explicitly. Most of the discourse regarding to Northeast India in general and Nagaland in particular revolves around the binary of state versus the people. But this book very sensitively brings forth the pain and the trails of the people of Nagaland. 'Bitter Wormwood' is a historical novel set against the backdrop of the Naga struggle for independence. Through the scope of one villager's lifespan, the novel details the series of occupations and violent setbacks that the Nagas have experienced in the 20th century. The novel highlights important political and social points, the difference between the Naga people and the rest of India, the hardships faced by these people and their right to independence and the intolerable cruelty shown to them in the past and present. She has also given a chronological breakdown of the important dates of Naga political history, copies of important letters sent by the Naga leaders to the Simon Commission and by Angami Aapu Phizo to the President of India, an agreement of peace between the Governor of Assam and Naga leaders and a speech made by the Naga social worker Niketu Iralu.

However, there are differences of opinion as regard to the general perception that this novel had tried to empathize with, is that Nagas were treated as subaltern classes because of their physical look, attire, culture, ethnicity etc. However, the history says that the parallel Nationalism or the warring spirit that the Nagas had inherited from

time immemorial. The spirit of Naga nationalism was started during the eve of India's independence but they lacked the principle of nationalism and patriotism. Their approach to Nationalism was not like that of the other Non-Nagas (Indians) but rather they were confined only to the tribal perspectives. And they preferred to start a dynamic campaign to secure Naga sovereignty, rather than being subjugated under Independent Indian territory. They expressed the desire to be under the direct administration of the British government so that their rights would be protected and guarded against all encroachment from the non-Nagas and also demanded sufficient safeguard against any possible rule by other Indians or Burmese. Another set of discourses that animate the syndrome of Indian literature is that the writers from the Northeastern region have to meet the double challenge of truth and liberty, of identity and unity, of cultural loss and recovery, of ethnic specificity and aesthetic universality. Here the issues of gender, borders, borderlands, migration, security, self determination and justice animate the democratic agenda of the nation and the contentious literature on the Northeast is trying to grapple this task of redefining democracy. And the Northeastern writers were also facing the difficulty in comprehending many contradictory worlds the folk and the modern, the rural and the urban, the native and the western. Most of the Indian universities could not include writing from the Northeast in their syllabi and not ready to initiate reading the Northeast writers amongst their students.

Influences of popular fiction or narratives in Indian cinema : In the perspective of Indian cinema, before Independence, narratives were borrowed from popular myth like, Lord Krishna or Raja Harish Chandra, the style of representation was very much akin to that of Yatra. For that matter the audiences potential power for two textual practices like recognition of icons & mobilization of politics was taken for granted. Since cinema was viewed as an instrument of arousing nationalist feelings in the mind of Indian audience such popular mythical figures or icons were portrayed on screen so that people may identify immediately with those familiar rather popular images. And this recognition may then induce a sort of interpellation with the audience. These two productive strategies to be operated demand certain amount of standardization which was made evident through the device of stereotyping the iconic specificities of the characters who were given mythical status or rather larger than life image. This recognition of icons as an emblem of certain stereotyped values e.g Lord Krishna as the Messiah of masses or angelic Sita as the epitome of tolerance entails an amount of mobilization of politics. When Lord Krishna's venture to eradicate an evil like Kalia, the monstrous snake, is being pictured on celluloid & the villagers gathered to witness this unprecedented moment of magic realism Lord Krishna's frontal address to the spectator

definitely bespeaks of a transcendental reality that is going to affect the collective unconscious of the spectator. This earlier tradition of making an amalgam between popular myth & cinematic narratives assumes a new form before Independence which assimilates different texts culled from the immediate sources of popular culture. These fragmented components – songs, dances, dialogues, fights, stock characters, stars, comedy track etc, adding “massala” to the mode of production serve as a kind of intertextuality. Thus e.g songs which were written in a language which has its own repertoire of images for themes like romantic love, separation, rejection etc adopt a literary style only to address certain recurrent motifs implied within the film. Thus in a famous box office hit film namely Mother India the female protagonist played by the renowned Indian actor Nargis were meant to oblige to the dictates of Indian patriarchy. Loyalty to the family & loyalty to the state were being synchronized by the protagonist herself. And the recent resurgence of such typical narratives that sustains the ideology of the State & Hindu patriarchy proved to be instrumental in mobilizing certain politics. The politics is implied in the trend that calls for angry, young anti –hero to take part in eradicating certain evils posing a threat to social harmony. This widely accepted trend in commercial Hindi cinema that combines the interest of the state with that of the family combining integrational messages was made popular by films like Mother India , Awara & Shri 420 by Raj Kapoor, Manoj Kumar’s Upkar etc. Even after so many years of Independence & at a time of dismantling Nehruvian state ideology of egalitarian socialism & putting emphasis on people’s participation in government policy, such retrospective releases surely have its sway. The task of rekindling people’s desire for heroism which obviously celebrates the ultimate victory of Hindu patriarchy & thus helps legitimizing state action against hardcore criminals is now shifted to the social bylaws (outcasts) who were employed to participate in the process of restoring law & order in the state. And the recent resurgence of such narratives that assimilates the myth of the state with that of the family is particularly distinct in such commercial films like Sholay, Aandha Kanoon. There it happens quite often that the male hero or the protagonist representing the world of the average middle class is later transformed to merge into an ideal self of superhuman magnitude. And such transformation has to be fuelled by his indomitable desire for doing good to the people. The particular social problems against which he is posed, characteristic of any under developed society, prospering of a particular class at the cost of the masses, finds its ultimate solution in the unproblematic way – out which he upholds to tantalize viewers in the land of plentitude & all success. Recently at this juncture of the growing popularity of the new euphoric myth - privatization & liberalization as greeted by India government the

nature of this assimilation has been changed a little bit. Now the purpose is to confer historical contingency to certain discursive practices of some institutions of power that camouflaged the immediate motivation behind the ideology the particular narrative of a film inheres. In number of films like *Krantibir*, *Prahar*, *Khalnayak*, *Teeranga*, *Drohkol*, the same formula remains but in a different texture. Here the heroes are not merely the members of the state, honest police officers or any other accessories of the state. Rather they are committed personalities or individuals having a very poor concept of what ideals they are advocating, turned hero only because they helped hardcore villains join in the mainstream. Family which is actually a small unit of the nation state suffers a severe blow due to the up rise of a downright villain. However, villainy was not confined to certain typicalities – megalomaniac exertion of one's precious brawns, rather it is presented as a deviationist tendencies in a society, gone wrong. And this particular imperative, compelling those deviants resign to the law of the state, instigates the heroes of the family (state) who has to be a military commander to take up arms against those miscreants tending to overthrow the endorsed undercurrents of cultural imposition. Such masala films provide enough clues to the exposure of propagandist dimension in the otherwise entertaining romantic narrative pattern.

Reflection of Myth in Indian avant-garde films : The Indian avant-garde films came into being as a parallel movement which started in 1960s and continued till 1980s responding to certain social and political exigencies of the time. Inspired greatly by the new-wave film making traditions in the world cinema, like Italian Neo-Realism or French New Wave, German Expressionism, Russian formalism, Impressionist traditions, a new genre emerged in Indian Cinema. This Renaissance in Indian film history was fuelled primarily by an iconoclastic zeal to overthrow a popular format or stereotyped pattern which was pioneered by the filmmakers like Rittwik Ghatak, Satyajit Ray, Bimal Roy, Mrinal Sen, Basu Chatterjee in the 1950s followed by Mani Kaul, Govind Nihalani, Ketan Mehta. For them, films are meant not just meant for entertainment, they are rather open doors or eye-openers to unravel the silences lying within social, political structures such as the position of women, caste and poverty, communalism, the young and dissent. By way of exposing certain aberrations or discrepancies the kind of fictional reality constructed by the popular Hindi movies, was meant to ruptured. While popular films sometimes touched on these issues in a fictional way, New Wave films presented them with greater directness, complexity and subtlety. They were less concerned with offering spectacle and glamour and tended towards a social realist approach to their subject. They tended to be preoccupied with visual style and composition, and

emphasized reflexivity. They drew attention to the construction of a film which may produce shock or shudder to the audience by posing a radical disjuncture in the narrative continuity, rather than aiming at a seamless deliberation of the story. The films were usually produced on a low budget, and were less dependent on well-known stars. The filmmakers were often influenced by western art house films and were dependent on film festivals, film societies and art house cinemas to become well known.

The rise of Alternative films : Given to the fact that Indian audience was not prepared to accept those experimental or radical film, they were more used to watching popular Hindi films and Hollywood blockbusters. The alternative film makers were regarded more as absurdist or pessimist rather than magical entertainer. As a sequel of this, film societies were formed specially to create a new chunk of cinephile or cine enthusiast who are ready to watch those movies diagonally different from the mainstream traditions. In the late 1930s and early 1940s there were two attempts to found film societies in Bombay/Mumbai, but both were short-lived. A longer lasting and far more influential institution, the Calcutta Film Society, was founded in 1947. The key persons behind were Chidananda Das Gupta and Satyajit Ray, both of whom became key film directors in India and inspired the development of New Wave in the 60s. However, the running and conducting film screenings was not that easy- the censorship rules applied to societies (though eased in the 1960s) and there were entertainment taxes and the cost of importing films. Despite this, the Calcutta Film Society constructed a program of films using the Central Film Library of the Ministry of Education, commercial distributors of foreign films, and, very importantly, films provided by foreign embassies. In the 1950s the international market dominance by Hollywood was undermined, creating the space for the growing popularity of other national cinemas. Increasingly, films made outside Hollywood and in very different forms, circulated in the international markets. The Film Society brought this opportunity to the Indian audience to have an access to these alternative cinemas. Apart from seeing films from many different countries, the Society enjoyed visits by noted foreign filmmakers, including Jean Renoir, Vsevolod Pudovkin and John Huston. From 1952 the International Film Festival, held variously in Bombay/Mumbai, Madras/Chennai and Calcutta/Kolkata, opened doors to world cinema. As a result the Society had a powerful influence on several young members who became filmmakers, including Satyajit Ray. Satyajit Ray visited the European director Jean Renoir when he was filming *The River* (1951). Inspired by this experience he decided to fulfill a growing ambition, and started work on a screenplay of a widely read Bengali novel, *Pather Panchali* (*The Song of the Road*). Indian films in the 1950s were

almost wholly studio produced, but Ray wanted to film this story in the actual locations. He also wanted to use ordinary people living in the situations described in the book rather than the professional actors and actresses of popular cinema. Potential backers were aghast at such a project. However, Ray started work, using his own savings and selling his personal belongings. Then he got an interested distributor who advanced him Rs 20,000. Later he obtained Rs 200,000 from the state of West Bengal and was able to complete the film.

When *Pather Panchali* was first released audiences were bemused by it, but it grew in popularity. It received an award at the Cannes Film Festival as the 'best human document' of the Festival and, over the next few years, the film enchanted audiences in film societies and art cinemas round the world. It also recouped a healthy profit on the investment of West Bengal. The film launched Ray's career and he was to become one of the outstanding directors of the second half of the twentieth century. He is best regarded as an auteur, a filmmaker with a distinctive style and recognizable themes. While he was influential, he did not found a movement in the sense that Italian filmmakers founded Neo-realism. His films demonstrated that there were audiences in India for films that were different from the mainstream. Their favourable reception internationally also made a significant impact on the Indian government. In the 1960s and 1970s state funding was to play a crucial role in facilitating the making of alternative films. The state-run Film and Television Institute of India (FTII) at Pune provided a training ground and alternative entry into the film industry for young filmmakers. And success in competitions at international film festivals provided recognition and reward for new Indian talent.

A close analysis of the film *Pather Panchali* would reveal Ray's directorial signature, the way visuals were constructed supplemented by a complex admixture of sound and dialogue, the opening long drawn wide angle shot establishing the protagonist Apu, was clearly juxtaposed against two curious eyes of Apu and Durga wading through the green field surrounded by *kash ful* (catkin) and then listening to the whistles of an approaching train driven by coal engine emitting a long snarl of smoke engulfing the azure sky to turn in black. All those images produced different layers of meaning : childlike innocence, the advent of Autumn coincided with Durga Puja and the ominous foreboding that Apu has to undergo a series of ups and downs that will unsettle this rustic simplicity within which he was grown up. And the narrative never ran on a flat surface, rather it always made a frequent movement from past to present to the future. The story covers the experiences of an impoverished family of four living in a small Indian town. The father,

Harihar (aka “Hori”) Roy (Kanu Banerjee), is a Brahman who makes his living by conducting religious rituals. But he has dreams of someday becoming a famous writer. His wife, Sarbajaya (Karuna Banerjee), struggles to make ends meet with the meager income obtained by the not-very-practical Hori. They have a daughter, Durga, and a son, Apurba (“Apu”). They also have a very elderly female relative, Indir, who the children refer to as “Auntie”, but given the complicated structures of Indian extended families, her precise relationship to the others is not clear. What goes on in the film is primarily seen from the multiple focalizations of Sarbajaya, Indir, Durga, and Apu. In the opening sequence of about twenty minutes, we are introduced to the Roy family just prior to the birth of Apu. Hori talks about his plans to become a great writer, while Sarbajaya complains to Hori that he doesn’t attend to making an income to provide them with enough food and comfort. Durga, who is about seven or eight years of age, likes to steal fruit from the nearby orchard belonging to the neighboring Mukherjee family, whose matron complains bitterly to Sarbajaya that Durga thus has a poor upbringing. Undaunted by such accusations, Durga always passes some of the purloined goods to her beloved “Aunt” Indir, who is hunchbacked and emaciated. In fact throughout the film we see an affinity between the child Durga and the ancient Indir. Both of them are petty liars and thieves, stealing little scraps of food whenever the opportunity presents itself. But both of them share a *joie de vivre* – a readiness to be delighted by any new curiosity that comes their way. This is always an endearing trait of the very young and the very old. And both of them pass away during the course of the story.



It's worth commenting here that the performance of Chunibala Devi as Indir is extraordinary and one of the most memorable aspects of the film. She was over eighty years old during the production and died shortly after the film was released, but her wizened visage always lights up the screen with vitality and anticipation throughout the story.



After Apu is born, the story shifts forward in time about six years later, and his life as a small schoolboy is covered. Durga is still a fruit thief and dispensing the spoils to Indir, but now she is accused of a more serious crime: stealing jewelry from one of the neighbor Mukherjee daughters. Although Durga swears that she is innocent of this particular crime, the accusations again cause Sarbajaya to suffer. Losing face in a small village, which constitutes your entire world of relations and from which there is no escape, is torture for the mother who has no other means of support. Dignity is one of the major concerns for the elders in this story. In terms of material possessions, these people have almost nothing. But Hori dreams of being a respected writer, and Sarbajaya wants to be free from the scornful wrath of the neighboring Mukherjee housewife. In fact she is so troubled by the Mukherjee accusations against Durga that she drags the poor girl by her long hair and temporarily casts her out of the door of their household. And Indir, who is essentially a freeloader on the Roy family, also suffers from the dismissive treatment she receives at the hand of Sarbarjaya. Shortly thereafter Hori decides to leave his ruined home and take his family to Benares (now called Varanasi). Just before their departure, though, Apu discovers to his shock the jewelry beads that Durga had evidently really stolen from the neighbors.

He takes them over to the pond and throws them in the water so that noone will ever know that Durga did steal them. The final shots show the family sadly departing their village on an oxcart and headed off further on the little road of life. The sometimes rambling nature of Pather Panchali and its apparently literal and artless expression (many of the actors were nonprofessionals) have led some critics to suppose that the film is an innocent outing of a novice director recording the local color of an Indian village. But this outstanding film is anything but artless, and a study of the cinematography, editing, and overall composition is well worth the effort. Ray began filming Pather Panchali in 1952, but his shoestring budget forced a number of delays while he sought additional funds; and the production was only completed three years later. Although the film was shot mostly in sequence, these delays must have presented concerns, given that two of the key performers were growing children and Chunibala Devi was of frail health. On top of that, Ray's cinematographer, Subrata Mitra, was completely inexperienced – at the beginning of the production he was only 21 and had never held a movie camera in his hands before. Nevertheless, the cinematic expression in the film (both the cinematography and the editing) is extremely good and an important component to the film's success. There are constant short tracking and panning shots that maintain the pace of the film. Numerous close ups are interspersed effectively with the medium shots to maintain a visual dynamism throughout. The film gives the appearance that it was shot entirely on location, but in fact there were some studio scenes that are seamlessly woven into the presentation.



The kids, Durga and Apu, on the other hand, just want to have fun. They long for a few treats from the local sweet-seller, and they are excited by occasional festivals or Jatra performances, which are theatrical shows put on by itinerant performing troupes. So for the first hour of the film, the pacing is leisurely and somewhat rambling, with small ups and downs punctuated by the occasional village events dictated by the calendar. Satyajit Ray wanted the film to convey that level of random village-life occurrences [1]: “. . . I felt that to cast the thing in to a mould of cut-and-dried narrative would be wrong. The script had to retain some of the rambling quality of the novel, because that in itself contained a clue to the feel of authenticity; life in a poor Bengali village does ramble.” But then the second half of the film features two key narrative sequences that move the story forward – the excursion to the train sighting and the death of Durga. Both of them are expertly realized by Ray and constitute the dramatic high points of the film.

The Excursion to the Train Sighting :

The first such narrative element is a parallel-action sequence featuring Durga and Apu along one track and Indir along another. After watching the Jatra performance, Apu takes some ornaments from Durga’s toy box and dresses up like one of the performers. Durga is annoyed by Apu’s cheeky messing around with her few belongings, and they have a spat. The young Apu, who idolizes his big sister, is terribly disturbed by Durga’s scoldings and doesn’t know what to do. In a memorable sequence, Durga runs out into the fields, knowing that the worshipful Apu will follow her. She leads him a long way to where the railroad tracks are, and then she waits. In due time a railroad train (which Apu had never seen) comes hurtling down the tracks – a wonderfully thrilling and almost magical phenomenon for the astonished children. When you see this sequence, you get the feeling of the rapture that these children must have felt at the sight of the train.

In parallel with this action concerning Durga and Apu seeing the train, are shots of Sarbajaya, testily casting Indir out of their household because Indir had caused Sarbajaya to lose more face by accepting a gift from another neighbor. Indir goes out into a wooded area, sits down, and dies. As Durga and Apu happily return from their excursion to see the train, they come upon Indir’s dead body.

The Death of Durga : The second key narrative element comes after Hori departs on a trip to a rich landlord’s estate with the intention of getting paid for some requested religious rituals. This expected job turns out to fall through, and Hori goes further away looking for work and not communicating with his wife for months. In his absence,

Sarbajaya's family sinks into desperate circumstances, and she has to hock her dowery cutlery. But after five months, she finally gets a letter from Hori announcing that he has made some good money and will soon be returning. Things are looking up. But the monsoon rains are about to come. In India the coming monsoons represent change and anticipation. They will bring a welcome break from the intense summer heat and needed rains for farming. But the rainstorms can wreak havoc and be destructive, too, so the monsoons combine a promise with a threat. Ray builds this mood up brilliantly with a lyrical sequence of images and sounds (both diegetic and musical) connoting the season of change and the gathering storm clouds. There is a little scene showing Durga performing the Punyipukur brata, which is a Bengali Hindu ritual puja for young girls that prays for fertilizing rain and the fortitude to endure whatever comes. Then she runs out and meets Apu in the mango orchard by the pond for some fun. A thunderstorm suddenly comes on, but Durga joyfully wades into the pond and dances in the midst of the downpour. However, the drenching gives Durga a chill, and she becomes ill. She is put to bed and attended to by the local doctor, but her illness worsens. As the monsoon winds and rains intensify, battering their little cottage, Sarbajaya sits at Durga's bedside with a feeling of terror and powerlessness. Before the rains retire, their cottage is destroyed and Durga dies from her fever. The next day, after being away for many months, Hori returns with money and presents for his family. Sarbajaya greets him silently but then faintly cries out over their misfortune, her agony memorably intensified from the soundtrack by the high-pitched sound of the sarange stringed instrument. In addition the soundtrack, which includes both the contextual sounds that Ray employed as well as the background musical score, is a crucial component that sonically evokes the changing emotional atmosphere of the film. The musical score was produced by noted sitar musician Ravi Shankar, and the haunting main musical theme resonates in the mind long after the film is over. In *Pather Panchali* we have the existential perspectives of all five of these people interwoven together. We can empathize with and understand each of them. We want them all to find fulfilment, and yet we can see how their action can sometimes frustrate each other. The film presents to us the complexities of life in all their rhythmic and musical harmonies and dissonances.

Similarly Ritiwik Ghatak's trilogy *Meghe Dhaka Tara*, *Subarnorekha* and *Komol Gandhar* were the finest example of cinematic representation of the pangs of partition, disintegration of the family and the trail of sufferings and hardships that people had to undergo being rootless. Taking recourse to Neo Realist technique and developing an

epic style that uniquely combined realism, myth and melodrama, the director Ritwik Ghatak narrated the trauma of displacement and partition through a narrative that easily moves through the prevailing scenario of political, social and economic imbroglio affecting three protagonists, Nita, Sita and Anasua to the core. Just as Roberto Rosellini's *ROME, OPEN CITY* exposed the impact of World War II in Italy, how Italy had gone into a complete economic bankruptcy and moral devaluation in occupied Rome in 1944, the film opened with an exposition where a Communist leader, Giorgio was being hounded by German SS troops and they are desperately trying to look to arrest the engineer Giorgio Manfredi, a communist and a leader of the Resistance against the Nazis and Fascists, who is staying in a rooming house. The landlady warns him in time of the Germans' arrival, so that he can elude them by jumping across the rooftops. He goes to the home of another Resistance fighter, Francesco. There he encounters Pina who lives in the next apartment. Pina is Francesco's fiancée, and is visibly pregnant. She first suspects Giorgio of being a cop and gives him a rough time, but when he makes it clear he is not, she welcomes him into Francesco's apartment to wait for him. With Pina's help (she is also part of the Resistance), Giorgio contacts Don Pietro Pellegrini, a Catholic priest who is also helping the Resistance, and asks him to transfer messages and money to a group of Resistance fighters outside the city as Giorgio is now known to the Gestapo and cannot do it himself.

Similarly, Ghatak's *Partition Trilogy*, once again reminds the audience that India's liberation from the British colonial rule was not all boon for all, it did not bring about a moment of celebration but a moment of rupture as well; with independence came partition on August 15, 1947. Partitions did not mean quite the same thing for Punjab and Bengal – the two provinces that got divided on the eastern and western borders of India – but there was one aspect that was common to both: most ordinary citizens found it difficult to accept the fact of partition and their lives changed beyond recognition once they became refugees. And yet, as far as Bengal was concerned, Partition hardly had any immediate thematic impact on film or literature. The first Bengali novel to deal with partition came out only in 1955 – Narayan Sanyal's *Bakultala P.L.Camp*. But it was highlighted on celluloid much earlier, in the 1950 classic, *Chinnamul* (The Uprooted), by Nema Ghosh. This landmark film, which ushered in Bengali cinematic realism, relates the story of a group of farmers from East Bengal who were forced to migrate to Calcutta because of Partition. Ghosh used actual refugees as characters and extras in the film, but there were some seasoned theatre actors in the cast as well. One of them was Ritwik Ghatak – who would soon turn

director himself and make the partition theme his own. The cultural unity of the two Bengals was an article of faith with him. He never accepted the Partition and it became an obsessive theme with him. In a cinematic career that spanned over 25 years until his death in 1976 at the age of 50, Ghatak left behind him eight feature films, 10 documentaries and a handful of unfinished fragments. But he is remembered mostly for his feature films. Before he came to films, however, Ghatak had been involved with the Indian People's Theatre Association, the cultural wing of the Communist Party of India, which, since 1943, led a highly creative movement of politically engaged art and literature, bringing into its fold the foremost artists of the time. IPTA had a profound influence on Ghatak. True to its credentials, he strongly believed in the social commitment of the artist; hence, even when he left theatre for cinema, he always made films for a social cause. Cinema, to him, was a form of protest; and more than any other artist of his time, he used this medium to highlight the biggest contemporary issue in India – the Partition and its aftermath. As he once said: "Cinema, to me, is a means of expressing my anger at the sorrows and sufferings of my people. Being a Bengali from East Bengal, I have seen untold miseries inflicted on my people in the name of independence – which is fake and a sham. I have reacted violently to this – and I have tried to portray different aspects of this in my films." Ghatak was, however, averse to the term "refugee problem". In one of his interviews, he said, "I have tackled the refugee problem, as you have used the term, not as a 'refugee' problem. To me it was the division of a culture and I was shocked". This shock would give birth to a trilogy on the Partition – *Meghe Dhaka Tara* (The Cloud-capped Star), 1960; *Komal Gandhar* (E Flat), 1961; and *Subarnarekha* (The Golden Thread), 1962. In them, he highlighted the insecurity and anxiety engendered by the homelessness of the refugees of Bengal; tried to convey how Partition struck at the roots of Bengali culture; and sought to express the nostalgia and yearning that many Bengalis felt for their pre-Partition way of life. *Meghe Dhaka Tara*, based on Shaktipada Rajguru's Bengali novel of the same name, is one of Ghatak's best-known films on this theme. It also has the distinction of being the only film by him that had been well received by the audience on its release. The narrative centers round Nita (Supriya Chowdhury), a refugee in a colony in Calcutta, who struggles to maintain her impoverished family – at first, giving private tuitions to school children; and then, as the financial situation worsens at home, by working full-time in an office, giving up on her own graduate studies. She is the exploited daughter, taken-for-granted sister, and betrayed lover – and ends up being just a source of income for the family. She is the victim not just of the Partition, but of familial pressures, and her life ends tragically fighting tuberculosis – though not before she cries out her desire to live to her

brother (Anil Chatterjee) in a hill sanatorium and admitting that she had wronged in accepting injustice, that she should have protested for her rights. *Komal Gandhar* revolves round the progressive theatre movement in Bengal in the early 1950s, set against the memories of Partition. The protagonists, Bhrigu and Anasuya (Supriya Chaudhuri and Abanish Banerjee), belong to two rival theatre groups; but they come close because of their shared passion for the theatre and their shared longing for the homes they had to leave behind in East Bengal. This film was one of Ghatak's own favourites because of the challenge of operating at different levels: in it, he drew simultaneously on the divided heart of Anasuya (who is torn between Bhrigu and Samar, the man she was betrothed two years ago, now living in France), the divided leadership of the theatre movement, and the pain of divided Bengal. But his audience was not prepared for such a complex film and rejected it out of hand. *Subarnarekha*, once again, is about refugees from East Bengal and centres around a brother and sister pair (played by Abhi Bhattacharya and Madhabi Mukherjee). In search of a better living and a secured future for his sister, Seeta, Ishwar (who is more of a father than a brother to the little girl), leaves their refugee colony in Calcutta and takes up a job in an iron foundry in the remote, rocky district of Chhatimpur, in neighbouring Bihar. But his sister ironically faces the same grinding poverty that he wanted her to avoid when she elopes with and marries a penniless writer, Abhiram (Satindra Bhattacharya), her childhood playmate and a low-caste boy whom Ishwar had adopted while leaving Calcutta. Brother and sister meet again in exceptional circumstances: she is the prostitute he comes to after a night of mad abandon with his friend in Calcutta; and he is her first client, when Abhiram's sudden death in an accident leaves her with no other option but to turn to this trade. Ishwar is devastated by the encounter and Seeta kills herself, watched by her son. At the end of the film, an aged Ishwar leads Seeta's child to the promised 'new house' in Chhatimpur by the river, which forms the leitmotif throughout the film. Nita, Sita, and Anasuya, the three heroines of Ghatak's Partition trilogy, are flesh and blood women of his times, but Ghatak gives their contemporary tales of suffering a timeless appeal by giving them a mythic dimension. In their own unique ways, they represent the travails of Durga, Sita and Sakuntala respectively – parallels that has been brilliantly blended with myth, history and contemporary history.

The development of political cinema, myth of Nation State and IPTA movement: It was not just any coincidence that Indian Parallel Cinema came into force in early 60s in the wake of a parallel literary movement where the myth of nation state was replaced by another sympathetic wave. And that wave was for creating a sentience for cultural integration, cultural revivalism or reformation, so to say, to counter different

reactionary forces or secessionist movement that were brewing in the horizon in the wake of Partition. If we look back into the history of India's Independence, the long campaign for Indian independence, which had begun with the Indian Mutiny (1857-59), grew in intensity following the Second World War (1939-45). Indians increasingly expected self-government to be granted in return for their wartime contribution. But with this came serious inter-communal violence between Hindus, Sikhs and Muslims. The recently elected government in Britain was determined to grant independence and hoped to leave behind some form of united India. But, despite repeated talks, the mainly Hindu Indian National Congress and the Muslim League could not agree on the shape of the new state. Partition meant that millions of people found themselves on the 'wrong' side of the borders. Ten million became refugees in what was the largest population movement in history. Muslims travelled to Pakistan; Sikhs and Hindus to India. Up to a million of these refugees were killed in a series of horrific massacres in the border regions. Some of the worst atrocities took place in the Punjab. Despite the efforts of the 55,000-strong Punjab Boundary Force, over 200,000 people were murdered. 'When we cleared it, we counted 2,400 identifiable bodies and I don't know how many more heads and arms and legs and everything there were, they'd all been hacked to pieces. Blood was running out of the doors.' The end of British rule in India also spelled the end of the existing Indian Army and its administration. Field Marshal Sir Claude Auchinleck oversaw the division of this force. Around 260,000 men, mainly Hindus and Sikhs, went to India. And 140,000 men, mainly Muslims, went to Pakistan. The Brigade of Gurkhas, recruited in Nepal, was split between India and Britain. Many British officers stayed on to assist in the transition, including General Sir Robert Lockhart, India's first Chief of Army Staff, and General Sir Frank Messervy, who became Pakistan's first Chief of Army Staff. Individual units were split up. The 19th Lancers in Pakistan exchanged their Jat and Sikh troops for Muslims from Skinner's Horse in India. Almost immediately after independence, tensions between India and Pakistan began to boil over. The first of three full-scale wars between the two nations broke out over the princely state of Kashmir. The Maharaja there was reluctant to join to either India or Pakistan. Pakistan therefore sponsored a tribal invasion aimed at annexing the state. "Partition" – the division of British India into the two separate states of India and Pakistan on August 14-15, 1947 – was the "last-minute" mechanism by which the British were able to secure agreement over how independence would take place. At the time, few people understood what Partition would entail or what its results would be, and the migration on the enormous scale that followed took the vast majority of contemporaries by surprise.

At this crucial juncture of internal and external crisis, it was felt by a group of intellectuals who later formed IPTA movement, that a strong cultural movement leading to a re-awakening of India as a whole only can prevent those separatist movements. Further, the IPTA recognized that in the face of the grim brutality of the Fascist attacks

on culture and freedom [...] art and literature can have a future only if they become the authentic expressions and inspirations of the peoples' struggles for freedom and culture. Though these organizations did not statedly identify themselves with any political party they called on the artists to align with forces which were fighting for the political emancipation of the country and its people and to recognize the realities of emerging class struggle. In fact, from the very beginning a very close link was established between the cultural organizations and the fighting mass organizations like the Kisan Sabha or the Trade Unions. It would often be the case in the early 40s that the formation of a Kisan Sabha unit would soon be followed by the formation of a cultural unit. 5 The PWA made a conscious decision to bring within its influence and encourage folk forms of poetry. It organized a Peasant Poets' Conference in April 1938. The Anti-fascist Writers and Artists Association which was formed in Bengal (1938) included teams of performers working in the Jute Mills and in the Tramways. They were encouraged to compose their own songs and sing revolutionary songs with folk tunes. The IPTA's slogan 'Peoples' Theatre Stars the People' epitomizes the link which was sought to be forged between art and struggle.

These organizations designated among their tasks the inculcation of progressive values among the people and actively prepared the people as readers for their literature and audiences for their plays. It encouraged the opening of book shops, small libraries, establishment of night schools and carrying out of literacy campaigns. As an association, the PWA also stood for the protection of the rights and interests of writers at the hands of exploitative printers and publishers. The formation of the IPTA was heralded by the need which was felt by the artists and the communist and Left activists to forge closer links with the people and organize them into the movement. The live link which the Indian communist movement maintained with the international communist movement meant that the communist writers, artists and activists learnt of the methods of . . . similar organizations in other parts of the world. They were particularly inspired by the example of the Chinese artists who used plays and art forms in their battle against the Kuomintang and the Japanese forces - a common cord which touched the Indian activists who waged a similar battle against the advancing Japanese army. News of the revolutionary cultural activities of China reached India through Edgar Snow's *Red Star Over China*, Epstein's *Guerilla War*, and Ana Louis Strong's writings on the Chinese Red Theatre and the theatrical tours of the All China Students Association. The Anti-fascist Writers and Artists Association organized the translation of Chinese and Russian War sketches, guerilla stories and poems. There were instances when Chinese artists

performed before their Indian counterparts and interacted with them. Inspired by these examples, the Students' Federation of Hoogly, Bengal formed an Adult Education Brigade in 1938. Soon the Youth Cultural Institute- was born in 1940. Its members were mostly students from affluent families and English educated. Initially they performed plays in English and Bengali for students and middle class audiences of Calcutta. Later, they too took up campaigns in lanes and by-lanes of the cities and towns. The YCI, however, could not forge any real links with the rural and working people, Its true, achievements lay in its ability to attract the intelligentsia of Calcutta towards Left politics. From the beginning of the formation of the PWA, the British Government maintained caution about its activities. At the time of the formation of the IPTA, another issue loomed large in front of the progressive forces - the severe famine in Bengal. The cultural programmes of the branches of the IPTA in different provinces took up .the campaign against the man made famine and indicted the British administration for it. At a time when the CPI had given a call for siding with the British in the war against fascism, this was definitely a deviation from the Party Line. Ironically it was this deviation which gave rise to its most famous play of the period – NABANNA. Around the theme of collecting famine relief the IPTA entered into a phase of vigorous campaigning across the country. The Bombay unit of the IPTA performed regularly at Kisan Sabha conferences and peasant meetings, and gave performances primarily of Tamasha and Powada on the theme of famine- how the hoarder of a starving village was defeated by the villagers through united struggle. The Bombay IPTA regularly collaborated with other theatre groups like Group Theatres and the Prithvi Theatre.

If international cinema was a formative influence in the development of New Wave Cinema, another important influence was a indigenous cultural movement initiated by the Indian Peoples' Theatre Association (IPTA). This Association was founded in the 1940s and was connected to the Communist Party of India and the Progressive Writers' Association, founded in 1935. At a crucial juncture in colonial India when traditional Indian culture was pushed at the threshold of an existential crisis, as British Colonial rulers were all hell bent to instill Western Culture, Western education system through Indian elite class, Progressive Writers' Association" with the blessings of Rabindra Nath Tagore instigated by the inaugural speech by Munshi Premchand at Lucknow Conference was formed. This gave impetus to an alternative cultural movement in colonial India, all the more agog to revitalize and to re-invent a nationalist ethos thus to bring back vigor and vibrancy to Indian literary and cultural productions. And it was no coincidence that the inception of IPTA was the immediate fall-out of the all-pervading

Quit India Movement (1942). The more fierce the fight for India's Independence became, the more extensively and widespread nationalist movement gathered momentum. Those artists who felt the need to be part of the political process and play a role in India's independence movement, chose to use creativity to strengthen and sensitize nationalism. IPTA gave formal shape to this sentiment, arguing in favour of the need for artists to stop limiting themselves to 'art for art's sake'. Be in cinema, theatre, literature or non-performing arts, this was globally the period of social realism, when it was felt that art and culture could not remain alienated from life, but must mirror it. The assemblage which came together, consisted of people from multiple arenas of creative pursuits and filled the long-felt need for artists to play a significant role in strengthening progressive forces.

The prime objective of this IPTA movement was to raise a sense of cultural revivalism and a strong penchant for cultural integrity in the masses through all art forms and also to create a sort of sentience for integrating cultural tradition with modernity. Dedicated to taking theatre to the people – and not just by use of folk forms – the IPTA pursued the objective of raising socio-political awareness and forging national integration. As nationalist politics had reached to a pinnacle before and after Independence, IPTA movement became dominant to ally with the prevalent anti-colonial struggle and marked its presence across the country with its people-centric programs that eulogized working class struggles while endorsing nationalistic aspirations of people. IPTA was unabashed about the Marxist leanings of most of its founders and stalwarts. The collective had flowed out of the confluence of progressive writers and at its second conference, writer Mulk Raj Anand unabashedly saw himself and his colleagues as “a generation of declassed individuals” who saw the crisis in culture “brought about by the breakdown of our social values, cultural codes and grammar”. However, he effused confidence that political movements would play the role of liberalisers and this would instill confidence in his group pursuing “a more revolutionary ideology in all spheres.” Despite clarity about political alignment, IPTA was not ideologically sectarian and provided space to those holding milder political views, including even the likes of theatre and film personality Prithviraj Kapoor. It is evident that in its initial years, no progressive cultural group, eschewed the popular genre. As progressive writers initially formed themselves into a group in London and comprised expatriate Indian students, there was an element of anti-fascist thought from the onset. These writers, for instance Sajjad Zaheer and Anand, were also part of the World Congress of Writers for the Defence of Culture, held in Paris in 1935, which was organized by, among others, Maxim Gorky, Romain Rolland and Thomas Mann. The group that engaged with their European peers was clearly distinct from those Indians, Hindu Mahasabha leader BS Moonje for instance, who were at the same time engaging with European fascists. In many ways, Moonje's interactions and the influence he had on generations of Indian right-wingers

offers an explanation for the different emphasis on contemporary artists aligned with the ruling establishment.

What made IPTA and other progressive cultural activists distinct from those who eventually spearheaded the Indian Right was their simultaneous commitment to India's "ancient culture (which) cannot be allowed to die" and recognition that "art can and should flourish not as a weapon of luxury but as a means of portraying life and reality of our people, of reviving their faith in themselves and in their past, and of rousing them to the will to live and the will to be free." The Annual Charter in 1946 further acknowledged that "art and literature can have a future only if they become the authentic expressions and inspirations of the peoples' struggles for freedom and culture." Despite no overt alignment with any political party, IPTA was closely connected with vanguard organizations of the working class – be it peasants' or workers' bodies. Quite often, IPTA and its members would act as canvassers for such proletarian bodies. Members of the IPTA also took the lead in establishing cultural wings of these mass organizations. But above all, IPTA acted as a collective springboard where ideas were exchanged and collaborations between writers, actors, filmmakers, theatre directors became the norm and not the exception. IPTA's members went to mount landmark theatre and classic films. While *Nabanna* ('New Harvest', depicting the agony of the Bengal Famine, by Bijon Bhattacharya and *Naba Jiboner Gaan* (Song of New of Life) by Jyotirindra Moitra were among the early progressive plays, K.A. Abbas' film, *Dharti ki Lal* (Children of the Earth), was among the first realistic films in India. Significantly, Balraj Sahni was launched as an actor in this film which articulated the feelings of dispossessed peasants. Most IPTA plays, or films made by its members, in some way or the other vividly portrayed the stark reality and life of the toiling masses. Listing landmark plays, films and artwork inspired by activities and associations with IPTA is a subject for numerous pieces like this one, maybe even several books to add to the many that are already there.

IPTA was active in the final years of the freedom struggle and when the tragedy of partition wreaked havoc, it joined forces with other progressive organizations to campaign for peace. IPTA, in the form it existed in the 1940s, dispersed after India attained freedom. Its members, however, formed many organizations – many were even named as regional units of the parent body – in various parts of the country and carried the legacy forward. Many of these remain active even now and some IPTA chapters have been marking the 75th anniversary since 2017. But more significantly, as the communist movement split, many other cultural organizations came up. Some of these like Jana Natya Manch, closely identified with Safdar Hashmi, functioned with greater coordination with the parent party. Till Hashmi's brutal assassination in January 1989, few imagined that street theatre or progressive cultural organizations could pose such a threat to vested interests that they would snuff out the life of cultural activists. The incident evoked widespread condemnation and forced even the most apolitical of artists out on the streets in anger. Cultural activism has borne the brunt of increased

communalization in the past three decades. Yet, it is difficult to imagine that the culture of protest has evaporated. Even during the Emergency (1975), poets, songwriters and theatre artists were at forefront of protests.

During passage of time, the new ideas and a tremendous urge for an enlightened cultural movement, Indian Peoples' Theatre Association was constituted on its 1st All India Conference on 25th of May 1943 at Mumbai. We, in India have a great cultural heritage of which are justly proud. Before the dawn of the present century we were however witnessing the sad and painful process of this culture loosing its life and vigor and degenerating into a soulless formation. The social matrix in which our classic culture had grown and risen to splendor had gone by, never to return. New methods of productions , new social relationship and patterns, new social conflicts and problems have emerged conditioning and transforming life. Deep fissures were becoming visible in the world of imperialism and the rival camps were feverishly preparing for a savage war for re-division of the world market. Against these machinations of ruling classes the revolutionary movements of the working class and colonial people were gathering a momentum. In India a great mass upsurge had began to develop. Social realism of a limited nature, which had already begun to manifest itself towards the close of the previous century gathered more votaries. Writers in increasing numbers began to turn away from the court rhetoric and ornate style of the last century to a more simple and easily understandable language of the people and in their writings they exposed many social traditions and customs and gradually gave expressions to India's desire domination. In recent years the depth and sweep of the titanic events of contemporary history, the grim brutality of the Fascist attacks on culture and freedom, the grave perils of the present and the prospects of bright future if reaction is defeated, have all compelled many sensitive writers and artists to realize in varying degrees that art and literature become the authentic expressions and inspirations of the peoples' struggles for freedom and culture. Thus a new cultural movement evolved with the growth of kisan and working class movements writers and artists from among the submerged masses began to be stirred by the new hope and faith in their classes engendered by these movements. Today our people are in a gravely perilous situation. The hordes are on the borders planning and fighting to over-run our country and destroy our freedom for years to come. Internally, an alien bureaucracy, today isolated from the people seeks hold its sway and prevent the masses from organizing their own national defence by restoring to grim repression. The food situation in the country is worsening from hour to hour and the entire economic life of the people is fast disintegrating. As against these enemies of the people, and the threatening economic situation, the forces of the people

are not sufficiently united in this hour of peril, when many of the progressive writers have become paralyzed by despair and confusion, when many patriots in their blind fury hit at the base of their national defence, we find to our great joy and relief that the organized peasants and working class have kept their heads and their hope, and inspired by a practical and scientific policy they are heading the people to unity and strength. In the wake of their great struggle for national existence and freedom, for defeat of fascism and imperialism for a free India in a free world, a great cultural movement has sprung up from amongst these defiant sons of our soil and factories which breaths of the new spirit. Old art forms with new and vibrant themes, all that is best in our folk arts and in the spirit of our people are again bursting into life. Here at last the people have themselves begun to create a new theatre movement of their own. It is in this situation that the Indian Peoples' Theatre Association has been formed to co-ordinate and strengthens all the progressive tendencies that have so far manifested themselves in the nature of drama, songs and dances. (Excerpts from Bulletin No. 1 / July 1943). The First All India Conference of Indian Peoples' Theatre Association (IPTA) met on 25th May, 1943 at the Marwari Vidyalaya Hall, Bombay (presently Mumbai).

The IPTA was regarded as both a political and cultural vanguard, influenced by socialist ideas and anti-colonial sentiments. Active in political theatre in both urban and rural areas, the IPTA made use of new cultural forms developed in western art and cinema but also lay claim to traditional Indian popular and folk forms. For example it staged theatrical and musical events about the 1943 Bengal Famine. K A Abbas subsequently made a film adaptation of these, *Dharti Ke Lal* (1946), the only film actually produced by the IPTA. The film used a non-professional cast and a novice crew. The IPTA had immense prestige and influence in the 1940s and 1950s. Mainstream actors and filmmakers like Chetan Anand and Balraj Sahni were associated with it, and some traces of its politics can be discerned in their films. Anand was a scriptwriter, director and actor, and the brother of the popular Hindi stars Dev and Vijay Anand. Sahni was a popular actor over several decades and starred in *Do Bigha Zamin* (1953). One of the most famous alumni of the IPTA was another Bengali filmmaker, Ritwik Kumar Ghatak. Ghatak joined the IPTA as a playwright, director and actor and was voted best theatre director and actor at the all-India IPTA Conference in 1953. However, he was forced out of the organisation in the following year due to forceful political differences. He worked for the Bombay Film Company Filmistan as a scenarist, scripting Bimal Roy's *Madhumati* (1958). His own films were few. In them he used the melodramatic form, also found in the Hindi entertainment films, and experimented with film styles,

exploring especially the relationship between sound and image. In 1966 – 67 he was director of the newly formed Film and Television Institute of India, based at Pune, where he exercised a powerful influence on a number of students who went on to become filmmakers.

Ghatak's conflict in the IPTA was indicative of political clashes. As elsewhere in the world, in India the 1960s was a time of political and social ferment. There was tense conflict between various leftwing political factions, including the powerful official Communist Party influenced by the Soviet Union, and two political parties influenced by revolutionary communists in China. These political differences took a concrete form. The most famous example was the Naxalite movement of the 1960s, which started with an insurrection at Naxalbari in West Bengal in August 1967; similar insurrections followed in other provinces. The Naxalite movement had an influence on both poor peasants in rural areas and radical students in the cities. Young filmmakers inscribed Naxalite political lines in their films and actively encouraged their films to be used as propaganda for the movement. For example, in 1979 a founder member of the IPTA, the director K A Abbas, made a film in Hindi, *The Naxalites*. It re-created both the peasant uprising and the later student activism. The film experienced some censorship, but was also criticised for a rather simplistic treatment of the political issues. Another noted example of IPTA political filmmaking was *Garam Hawa (Hot Winds, 1973)* directed by M S Sathya, an IPTA member with experience in the theatre. A government agency sponsored the film, which deals with the Muslim community in India after Partition. This is a topic that mainstream Indian cinema has, by and large, ignored. The film avoids the musical and melodramatic conventions of mainstream cinema, except for an ironic and tragic sequence where the lovelorn daughter of the Muslim family commits suicide. The film's style emphasizes a certain distance for the viewer from the story, typical of films aimed at art cinema audiences. And the finale of the film directly relates the situation of these Muslims with a rally organized by communists, offering the audience a fairly direct political message.

The impact of government funding

In 1960 the government set up the Film Finance Corporation, following the recommendation in the Film Enquiry Report of 1951. According to Rajadhyaksha and Willemsen (1999), 'Its original objective was to promote and assist the mainstream film industry by 'providing, affording or procuring finance or other facilities for the production of films of good standard'. 'Good standards' included 'the promotion of

national culture, education and healthy entertainment'. In its first six years, it extended production loans for around 50 films, notably Ray's *Charulata* (1964). This provided the opportunity for many talented and innovative directors to make films, which addressed serious issues, and in so doing they formulated a film style to do them justice. The state sponsored and provided a regular exhibition space for documentary films. The Films Division both funded regular newsreels and documentaries and controlled their entry into distribution: exhibitors were required by law to screen them. Ritwik Ghatak, Mrinal Sen and Shyam Benegal and other important directors all benefited from this source of government support by making documentaries. In 1969 the Film Finance Corporation (FFC), under the direct influence of Indira Gandhi, funded two key films: *Bhuvan Shome* (1969, dir. Mrinal Sen) and *Uski Roti* (1969, dir. Mani Kaul). Sen's film was a satirical comedy and Kaul's film was an adaptation of a noted Hindi short story. Both films offered a distinctive approach to form and style. Sen's film is credited by some as launching the New Wave. It was extremely popular and easily recouped the FFC's investment. *Uski Roti* is described as 'Indian cinema's most controlled achievement in image composition. The film was violently attacked in the popular press for dispensing with familiar cinematic norms and equally strongly defended by India's aesthetically sensitive intelligentsia. Kaul had been a student of Ritwik Ghatak, and his work included exploration of Indian cultural forms, such as the use of Sanskrit texts, and European influences, including the noted French director, Robert Bresson. *Bhuvan Shome* and *Uski Roti* provided the catalyst for a new film movement. An editorial article from the journal *Close Up* suggested a way forward for the creation of a cinema other than the popular commercial film. 'If Indian cinema is to grow to adulthood, it has to come out of the cloying, cliché ridden commercial films. This requires the springing up of a whole movement, many directors making their films the way they like, in their own individual styles, unfettered by considerations of big finance, big star casts and voluminous box office returns. It is necessary that there should be many new directors, many new styles of filmmaking and possibility of these directors making more and more films. Only then can the real Indian cinema be active, living and progressing.' (*Close Up* No. 4 1969, quoted in George Kutty). These aspirations were largely met in the 1970s when many new filmmakers were working in different states and different regional languages. The film critic and theorist, George Kutty (1988) outlined the range of films that emerged from this period: 'For example in *Ankur* and *Nishant* directed by Shyam Benegal, the theme is the feudal oppression of a people and the germination of resistance. In *Party*, directed by Govind Nihalani, the theme is the crisis of values in the middle class environment; in *Ardh Staya* it is the cry for honesty and integrity in contemporary public

life; in *Aaghat* the question is the means and ends in trade union practices; in *Rao Saheb* it is the plight of women in the context of tradition and colonial experience of modernity; in *Paar* the tyranny of the landlords.’ In many ways, the new movement seemed to parallel the radical film movements in the West and in countries shaking free from colonialism, with its interest in a formal experimentation, in organising narratives and in the use of unconventional techniques. There was also a sense in which it could be seen as part of a youthful rebellion and many of the films appealed to young people, particularly students. Some films only circulated regionally, but some, like Sen’s *Bhuvan Shome* (made in Hindi), enjoyed a national success. Their audiences were mainly in the metropolitan areas and small towns. The radical political climate of the 60s stimulated a much greater interest in films that broke with the formulaic conventions of the Hindi popular movie. Often there was a key cinema in a city where art films were shown. In the 1970s Calcutta, the Metro was the venue for a provocative trilogy of films by Mrinal Sen. But these films also had another life at festivals abroad, where they often received greater acclaim than at home, as described by Bibekananda Ray (1988), ‘Adoor Gopalkrishana’s *Elippathayam (The Rat Trap)* made in 1982 was awarded the prestigious Sutherland Trophy by the British Film Institute. ... *New Delhi Times* (1986) by young Ramesh Sharma won the Opera Prima award at Karlovy Vary. Buddhadeb Dasgupta’s debut *Dooratwa (The Distance, 1978)* bagged the Special Jury award at Locarno ... Buddhadeb’s third *Grihayuddha* (1982) won the FIPRESCI Award at Venice.’ Critics used varying titles to identify this trend in Indian cinema – New Wave Cinema, New Indian Cinema, Parallel Cinema, and occasionally Middle Cinema. This reflected the variety and range of films in the movement. Some films, like *Bhuvan Shome*, were radically different from mainstream films. Others, like *Bhumika* (Shyam Benegal, 1977), had a different content and style, but shared some conventions.

Decline of Parallel Cinema

Then came the decadent stage of Alternative Indian cinema. A number of factors combined to precipitate this decadence. In the 1970s and early 1980s Parallel Cinema was a vibrant force, but it became significantly less dynamic from the late 1980s, as a result of a number of factors relating to changes both globally and domestically. 1989 saw the demise of the Soviet Union, whose support for struggles against the Transatlantic colonial and neo-colonial powers had made it an important reference point for some politically conscious artists. And the alternative focus, China (an inspiration to the Naxalite rebels) now appeared as an authoritarian and repressive regime. As in the west, these changes generated confusion and dissipation in political

art and culture. In addition, wider social and cultural changes associated with 'globalization' impacted on both filmmakers and audiences. In *The World Remade by the Market*, Jeremy Seabrook, offers a description of the Asian societies in the new global dispensation, and comments: 'The richer we become in the market economy, the greater the space of individual self-expression. Sharper differentiation occurs between people. We no longer see our shared social predicament as a common fate. To get out, to be yourself, to locate a self that has become abstracted from place, becomes the aim of the young. Previously unseen barriers and separations divide generation from generation: new, impermeable divisions arise between those who had seen themselves as bound by a shared destiny. Members of the same family, who had always seen each other more or less as an extension of themselves, become aware of their own private, individual needs. They become preoccupied with their own uniqueness. They cultivate features and characteristics that distinguish them from others, rather than submerge these in a common pool of human belonging.' (Seabrook, 2002). Furthermore, as the authors of *Satellites over South Asia* point out, 'The exchange crisis of 1991 and the subsequent bail out by the IMF, the World Bank and other international aid agencies is part of Indian economic folklore. The newly-elected government of P. V. Narasimha Rao ... ushered in a new era by introducing sweeping measure of economic reform and liberalisation.' (Page and Crawley, 2001). Many of the state planning measures developed in India since Independence were dismantled. The deregulation was to be most noted in television and advertising. The Indian market was opened up to global competition. The new consumerism squeezed out many of the spaces where alternate cultural practice, like Parallel cinema, had found a home and an audience. Filmmakers in Parallel Cinema found the funding and distribution of their films increasingly difficult. Another important factor in the decline of New Wave cinema was the impact of television and video on distribution and exhibition. Television proved to be a mixed blessing. Some New Cinema filmmakers earned a living by making films and programs for television. The expansion of the state-run television service in the 1980s, created a large potential new audience for Parallel cinema. Many of the films funded by the NFDC were scheduled on early Sunday afternoons. Television screenings provided the possibility of additional revenues for filmmakers. For example, the television screening on the TV network Doordarshan could earn a film rights payment of Rs 800,000. Georgekutty (1988) argued that the New Cinema films were mainly dependent on television and video rights, or on foreign film festivals, rather than on audiences paying to see the films in cinemas in India. This was a change from the 1970s when there were at least viable urban audiences for the films. But while television offers opportunities, it

has also undermined cinema audiences. The growth of television and video made the film societies, which had provided venues for exhibiting films and a base for filmmakers, largely redundant. It is not clear how large the audience is for TV screenings of New Wave films, or how new it is to this kind of film. At least some of the urban middle class intelligentsia that view the films on TV had once watched them in cinemas. They are, in the main, the subscribers to the new satellite channels that appeared in the 1990s.

The influence of Parallel cinema

Parallel cinema continues to influence Indian filmmakers but it has lost the political edge it once had. Mrinal Sen once explained: 'I make films which have something to do with the political situation and involve political characters, but I have also made films which do not have a direct political relevance. In all of them however, I have always tried to maintain a social, political and economic perspective. I am a social animal, and, as such, I react to the things around me – I can't escape their social and political implications.' The films of Sen, Benegal and Nihalani (among many others) offered their audiences a political message about the social conditions they represented. In this they are similar to the European political art films of, say, Ken Loach or Jean-Luc Godard, one influence on their work. The new breed of non-mainstream Indian films are more like international art house films, offering a much more muted message in comparison. These films circulate mainly outside India. While this offers them access to a wider audience, they lack the direct address and intervention into the political and cultural issues of modern Indian society. There is no longer a sense of a shared cinematic and political activism that characterized Parallel cinema in the 60s and 70s. As a result their directors are more like *auteurs* (in the Western art cinema sense) than the cultural activists of the IPTA. Their approach is reflected in the comments of an Asian British filmmaker, Shakila Maan, 'Art is all about yourself. First and foremost, we are artists and we are all filmmakers.' (Quoted by Cary Sawhney in *Cineaste*, Fall, 2001). An important factor in this transformation has been foreign funding. Parallel cinema had always relied to a degree on the western alternative film circuit, through winning awards at film festivals and being circulated around art cinemas. But with the decline of funding for and interest in these films within India, foreign funding and distribution became even more essential for filmmakers who wanted to make different types of films. For example, the award-winning *Salaam Bombay* (1988, dir. Mira Nair), a powerful study of child poverty and exploitation in Bombay, was jointly funded by the NFDC, the UK's Channel 4 and a Paris-based company. Mira Nair was born in India, but studied in the USA at Harvard and worked with US-based documentarists Richard Leacock and DA Pennebaker. Her early

film was partly a creature of the international art circuit, and her equally successful *Monsoon Wedding* (2001) is even more so. This film centres on a wedding between a young Indian engineer now working in Houston USA and the daughter of an affluent middle class family in Delhi. The film cleverly mixes western and Indian cultures and western art house styles with the colour and romantic melodrama of popular Hindi cinema. The poverty of India is seen in the vibrant city life of Delhi, but it is only part of the cityscape. *Monsoon Wedding* is less indignant about social problems and more affectionately mocking about contemporary cultural customs. Political and formally radical films are still made in India. But they are most likely the result of international funding. For example both the Göteborg and Rotterdam Film Festivals have funds for filmmakers from countries outside the developed capitalist west.

Research Findings

In this study of Popular Myth, Popular Literature and its immediate reflection in Cinema, both national and international, the myth of Nation State, several factors combined to come to a conclusion on four different issues ; popular literature as always regarded degraded, satisfying the lower strata of pleasure and does not deal with abstract problems, it takes moral principles as an extension of certain generalized concepts or common-sense ideas or values that are justified not on the ground of reason but social conformity. This idea was countered citing examples from popular literature that drew its resources from popular myth, however stands in sharp contrast with the high-brow literature or classical literature has been used as a technique of immediate identification with the mass. This proposition was further ultimately substantiated to disclose the truth that familiarity with the story line or the narrative structure evoked more attention and interest in the audience or the readers. And the degree of identification or interpellation with the mass audience has actually laid the ground for the post-structuralist myth of the death of author, breaking the barriers between high and low culture, between author as an empirical agent and author as created by the readers. When the so-called binaries between the classical and the modern, popular and the elite literature was being obliterated when mass culture took the lead over all mediated forms of communication, the technological advances in the 19th Century played a crucial role in bringing about such a reversal. Thus, mass circulation of newspapers, dissemination of messages through broadcast and telecast media became instrumental in creating an euphoria in favor of mass culture whereby the rights of the working class or proleteriats was given precedence over the elite.

While analyzing the evolution of myth in different stages of human history, the fact that remains constant is that Mythological especially Hellenic/ Greek narratives or symbols as used in English literature specially in the age of Renaissance and Romantic period, were approved by the perception that those were the easiest means to evoke a sense of identification or interpellation with the audience, with the characters they portray. But those mythical prototypes when placed in modern context, the political perspective where Renaissance Humanism was on the ascendency and thus people started questioning so called orthodox dictates of Church and its puritan proponents, appear more as rebellious than passive subservient to the dictates of Nemesis. This was directly an offshoot of the renaissance spirit of Humanism where Men were praised for their achievements, which were attributed to human ingenuity and human effort rather than divine grace. Humans were regarded optimistically in terms of what they could do, not just in the arts and sciences but even morally. Human concerns were given greater attention, leading people to spend more time on work that would benefit people in

their daily lives rather than the otherworldly interests of the Church. For example Shelley's *Prometheus Unbound* or Keats's poem *Hyperion* or *Lamia*.

Renaissance Italy was the breeding ground for Humanist movement of Humanism. Over time, the label *Litterae humaniores* was adopted to describe the classic literature of Rome, in contrast to the *Litterae sacrae* of the church's scholastic philosophy. Another factor which made Italy a was most likely due to the ongoing presence of a commercial revolution in the Italian city-states of the era. At this time, there was a tremendous increase in the number of rich individuals with disposable income that supported a luxurious lifestyle of leisure and arts. The earliest humanists were the librarians, secretaries, teachers, courtiers, and privately supported artists natural place for launching the humanist movement was its obvious connection to ancient Rome. Humanism was very much an outgrowth of increased interest in the philosophy, literature, and historiography of ancient Greece and Rome, all of which offered a stark contrast to what had been produced under the direction of the Christian Church during the Middle Ages.

All the available theories on Myth had focused only on the historical connotations, its evolution with the course of time and the structural interpretations of Myth in terms of 'nation-state' as its chief unit of analysis. The Mythological heroes are always meant to emerge as triumphant and hence the benevolent protector of the "nation-state" they represent. But in this research work, the shift of focus is laid to an internal dynamics of conflict between the centre and periphery, the prevalent ideology or cultural manifestations that the myths imply and the manufactured consent that the myths tend to overthrow. The eternal conflict between Nature and Destiny, Free Will and Pre-determinism was taken to task and that was a marked offshoot of Renaissance time-spirit - Renaissance world view introduced a new set of beliefs and attitudes about the structure of the universe and humans' place within it that was shared by most educated people where appreciation of worldly pleasures are not unethical personal independence and individual expression, Break from religious orthodoxy, Inspire free inquiry and criticism, inspire confidence in the possibilities of human thought, Human affairs are rationally comprehensible rather than manipulated by supernatural means, faith in the benefits in science and technology, interest in art as a means of human creativity.

Conclusion and suggestions for further work

As the concept of parallel cinema was fast receding into oblivion with the onslaught of globalization and liberalization of Indian Economy which let the film market be opened to private players and to the closure government sponsored funding agencies for film, the Indian cinematic spectrum became more spurious, losing its ground for historical authenticity or revolutionary activism.

New digital technologies and satellite delivery systems disseminate a daily multitude of images, ideas and information to distant countries and disparate cultures. And mobile telephony and the Internet provide hitherto unimaginable opportunities for new forms of connectivity that are now being realized by vast numbers of people around the globe. The role of mass media during this transition has been made to be instrumental in asserting the demands of globalization in the one hand & the ascendancy of false assertion of Indianness or the Indian cultural inheritance. Indian media as an institution basically enveloped by a capitalist media culture tend to foster the kind of hegemony as expected by the ethics of a liberal economy that is standardization & thereby dissolving individual identities. Or it tends to generate crisis in terms of political, social & environmental as well. News media becoming an instrument of strengthening the ideals of the ruling party, its rich tradition of presenting an impartial treatment is severely damaged. 'Language journalism' was opted for the local stringers tending to continuous biased or mis – reporting of complex treatment.

All these nuances or the shortcomings or lapses inherent in the growing hegemony for technological advances leading to loss of faith in human values needs to be addressed so that mass media does not tend to stoop to any level of sensitizing an untruth for the sake of temporary gain. Also, specifically Cinema, taking cognizance of both the imperatives of the Indian and World scenario, must take a vanguard position to raise people's consciousness with regard to nationalist sentience.

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