



Social Change Through The Cinema Of Resistance In India

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Abstract: The current research article investigates the hidden and less discussed cinema of resistance especially in the context of India. The study deals with various themes depicted in the cinema of resistance throughout the country. This also sheds light upon the area where cinema has its effects on the people and their lives. The paper consists of some famous personalities regarding the cinema of resistance who have contributed to screening in different areas of the country. Paper focuses specially on the changes the cinema of resistance has brought in India.

Keywords – cinema, objective, journey, resistance, India, Social change

Introduction

Cinema has remained a popular medium in disseminating certain ideas of the society. Among many emerging forms of cinema, the cinema of resistance comes out as a new cinema in the form of documentary films. It's a cinema to aim resistance and bring it in front of common mass. It targets the regions where resistance lies and doesn't come out naturally. Cinema of resistance is not an entertainment cinema however it focuses and discovers suppressed voices of the society. In this era when people are focusing a lot on professional and paid entertainments such kind of cinema stands evidently different. In a country like India the cinema of resistance has proved itself a finest medium and source to take voices of people in streets. People have got a weapon to criticize unacceptable ways and wrong decisions.

Journey

The screenings started in 2006 in Gorakhpur covering big and small places like Bhilai, Azamgarh, Balia, Lucknow, Dewaria Allahabad, Etah and Nainital. In any places of our country cinema means Bollywood only. Through these years and so many tours of different places the cinema of resistance has made an audience. It's a movement cum campaign keeping the pace with ongoing social hidden issues. It is trying hard to maintain all parameters and standards of a movement. In the forthcoming days it will target larger audience and metro cities as well.

Currently the journey is very engaging. After 2006 there has been lot of concentration on screening cinemas rather than film making. Till 2018 the initiative resulted in a big team to further the planning systematically at big levels. Now the team boastfully consists of many filmmakers, activists, socialists, painters, story writers, trade union activists and political activists. Till now the cinema of resistance has reached the screenings of more than hundred feature films, three hundred documentary films, ten lecture demonstrations, five poetry sessions, six music concerts, ten painting exhibitions, twenty children's sections and several question-answer sessions.

The team has premiered more than fourteen Indian documentaries. They are for example Flames of the Snow, directed by Ashish Srivastav, In Camera, directed by Ranjan Plait, Notes from a Global City, directed by Surbhi Sharma etc. This journey is important because of the realization that such an initiative is crucial for the public. Not only this but what has been exciting is that this initiative has marked in itself an important in the gambit of independent cinema. Taking a responsibility like this can also be considered as a full-time job needed one for anybody. This journey has remained personal for many specially who could step out because

of the nearby locations. Most importantly in running this initiative nobody has depended on any corporate agencies for any kind of financial aid. If the team had remained dependent on such agencies, then they wouldn't have been successful in reaching many common people and bring their issues out and spread the cause of this kind of people's cinema.

Hurdles Faced during the Journey

The team is working in Hindi speaking locations which is essentially a culturally backward section as compared to Bengal, Maharashtra or Kerala. The minimum infrastructure required in Uttar Pradesh region is missing. So, the team doesn't find a space free from noise, where hundred or about people can sit, a dark atmosphere can be created and the projector screen can be set properly. So, the infrastructure has remained one of the major hurdles that the team has faced so far. Secondly the team is very apprehensive about the policy level changes on guidelines of public screenings, something which may create problems for the team. But as a whole it has been a fun-filled journey evidently. They have converted the places into temporary cinema halls; people have come to help them to install dark-rooms before the start of the cinema and in this way now there are quite a few cinema activists.

Objective

The objective of the cinema of resistance is to reach the masses through cinema as a medium. Its objective is to work as a transparent, honest, interactive, regular and non-profiting agency of communication between people and cinema by representing the real issues of people as opposed to the contemporary mainstream media and cinema. The idea behind this strategy is to show a detailed picture of current socio-political concerns such as the effects of demonetization or the issues related to interstate highways.

Participants

The participants in the cinema of resistance are not those highly paid professional actors but the people who are fighting for their voices to be heard by the common mass and government, those who want to understand and see a better society are the main participants of this initiative. When a film festival is planned, they try to create a chapter for the local people who are willing to participate in this movement. The idea behind this is to create a certain understanding of cinema to the people in terms of viewing, receiving, and reciprocating about the cinema's content. The participants vary from students, teachers, peons, workers and everybody. The cinema expands the reach to all kinds of sections of societies and even to the children through different kinds of film festivals. Another segment of the participants are the filmmakers. They not only contribute by making films but by putting in funds also.

Social Changes through the Cinema of Resistance

First of all, the cinema of resistance is a less expensive medium to connect with people under the technological efficiency. When people realize that even the workers' protest at a closed factory site can be the content of the cinema it undergoes a social and cultural change. Thirty years ago, we needed to go to cinema hall to watch a movie. Nowadays we just need a laptop and the cinema through internet, hard disk or we can watch the cinema on mobile phones as well. The making of cinema has also become much easier with technological innovations. We can discuss with an attentive audience and can invoke social issues through a cinema.

Through various film festivals and cinema screening the cinema of resistance has found its immovable footing in the society. The common of different regions of all states have come forward to share their issues and problems so that these issues can be projected in front of common mass specially those people who don't have money to pay for tickets. People now have changed on the social scenario as they have got platform to voice their suppressed matters. Social issues of laborers, homeless people, unemployed youngsters, widows have been projected in the streets and film festivals to make everybody open the eyes to such troubled people and find ways to eradicate their issues.

To the ideal expectation of people's cinema even the government has taken some good actions in the welfare of people in need. Some social leaders have come forward to take such issues to the highest level as to solve the problems from the society permanently. This has been possible evidently only because of the through efforts of the team of peoples' cinema or cinema of resistance. In such a way this kind of cinema has consistently been resisting for the goodness of Indian society which is truly a great work in the eyes of humanity. The common man undoubtedly has been benefitted through such initiative in all directions and walks of life. Many cultural groups and individuals have welcomed the cinema of resistance. They have also appreciated the policies and idea of non-sponsorship methodology. The team is receiving proposals of starting new festivals from small towns of the country. The cinema of resistance is resisting in a planned way and we assume and expect that in the forthcoming years it will coordinate with many festivals and common mass of Indian society resulting in an ideal and a successful peoples' cinema.

Works Cited-

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