

hence the use of plural for the title, portrayed post war Italy. Its impact was there in Indian movies also. Satyajit Ray was deeply influenced by Italian Neorealism. MT Vasudevan Nair's 'Nirmalyam' can be labelled as neorealistic. The fact is that it lasted only for a short period, but that does not reduce its importance. In 1943 and 1950 Fellini and Antonioni made 'Eight and half' (midlife crisis of a film director) and 'Undesert' respectively. Rossellini was another film maker who made Open City a representative movie of the era. Belra Sahani's 'Gopi ka Zameen' is a must watch classic.

New wave has different meaning in various countries like India, Japan. France etc. It began in 1950s in France. Gothan and Charle started as film critics, but gradually they became film makers. French new wave lasted for a long time. Author theory, where film director is also independent marks his signature with unique identity. New wave rejected classical concept of film. Tyranny of screenplay, unity of time, place and action were distorted. The beginner of new wave and parallel cinema which began during the 1960s in

Indian context is much debated among the film historians. He wanted to go with Sri Adoor Gopalakrishnan who remarked that Mrinal Sen's 'Bhuvan Shome' is the beginning of new wave.

Session 10- July 29- Creative Writing for Film- John Paul

DEEP focus
SERIES-2
WEBINAR SERIES ON
FILM MAKING & FILM APPRECIATION

SESSION 4

**CREATIVE
WRITING
FOR FILM**

Sri. John Paul
Script Writer

29 | JULY | 2021
@ 4 PM - 6 PM

**KERALA STATE CHALACHITHRA ACADEMY
&
MES ASMABI COLLEGE**
P. VEMBALLUR, KODUNGALLUR

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Deep Focus, Cinema and writing for film, a programme where Chalachitra academy collaborates cannot be avoided even in bad circumstance; Sri John Paul started his talk with such a remark. The art form called cinema came in to existence from drama in the Indian context. All the world movies originated to reconstruct movements. In daily life movements can be made and seen. Ultimately the surge for the recreation of movements culminated in movies. Cinema talks a different language. It has longs, shorts and its own grammar. Writing is using alphabets, but making of film is through visuals. Visuals talk in movies, dialogues complement them, both are fundamentally different. Creative writing for cinema is often misunderstood. It is the scriptwriter who mostly writes in the context of movies. Ultimately the director is the maker of a movie, where he transforms the alphabets to the visual frame with his soul, which is called visual mounting. Blueprint or take off point is the screenplay. Somebody said, anyone can direct a movie with M T's screenplay, because everything will be mentioned there. But cinema is not merely what is being said. For example, if the screenplay of 'Vysali' was given to Sathyan Andikkad it would have been a different movie. 'Vadakkan Veera Gatha' would have been entirely

different if directed by Shaji Kailas. So the screenplay is worked out in his/her own way

by including the inner vision and attitude, this is applicable in every case. M T's 'Neelathamara' directed by Yusuf Ali Kecheri when reworked by Lal Jose after a few decades is entirely different. Through whose mind the screenplay travels and passes through in order to make a movie, which is a factor in determining the nature and grammar of that movie. Creative writing for cinema is not a subject restricted within the script writer. He talked about the origin of Malayalam cinema writing from 'Vikathakumaran,' 'Balan,' 'Newspaper boy' etc. Neo realism had its effect on cinema also, where writers began to give focus on picturisation of real life incidents. Thoppil Bhasi, S L Puram Sadanandan. K T Mohammed etc. became torch bearers of the new line of screenplay. Cinema is not meant to picturise the narrative of the victorious alone, but those who are defeated also have stories, they also got voice in movies. The line of movies from M T Vasudevan Nair, Padmarajan etc. who influenced the later movie writers to highlight the day to day lives of common people was discussed. K G George's

'Yavanika' is a text book specimen for students of screen play. Thus Malayalam movies which are comparatively young could astonish the Indian cine world. Screenplay and cinema are so attached that they cannot be separated. Before 15 years, people between the age group of 25 to 45 determined the likes and dislikes in cinema, but today the age group between 15 and 25, decides the trend. With the point contemporary era requires novelty in cinematic themes he

concluded his talk and invited questions.

- Comment on the negatively inclined protagonists in movies

The age of ideal characters with complete goodness is over. The reality is that people have virtues and vices embedded in him/her. When the portrayal is that of genuine people with originality, it will be accepted, otherwise will be rejected.

- How shall a good screenplay be framed?

What is expected is changing day by day, since life is changing. A model screenplay cannot be pinpointed. It cannot be said that this is perfect or ultimate. The director and

writer should decide what is needed in a particular context. What a particular cinema is trying to communicate should be conveyed.

- Who is your favourite director, the one who reproduced your screenplay perfectly?

He said it is a very easy question, but the answer is difficult. He does not respect the directors who recreate his screenplay as such. They should work on it and reconstruct it. The mutual reciprocity results in good movies. He cited 'Oru Minnaminuginte Nurunguvattom' as an example. Generations can relate to the characters which established its success.

It is difficult to reproduce the soul of the speech made by Sri John Paul. He used such excellent usages in Malayalam language that it is difficult to reproduce his speech in a different language. This is one of the limitations of translation. Even when not in good health he could do justice to the topic and satisfy the audience.

He rightly remarked, "cinema has the history of just 126 years, the youngest of all arts, still the most compelling art. In cinema all grammar needs to be violated. Craft should become your tool; you should not be the tool of craft." With these words, the ardent lover of cinema concluded his session.

Session 11-July 30- Film Appreciation (Satyajit Ray), Sri I Shanmughadas