

**IMAGINED CITIES:
A PSYCHOGEOGRAPHICAL STUDY OF
INDIAN CITIES IN CINEMA**

*Dissertation
submitted to the University of Calicut for the
award of the Degree of*

**DOCTOR OF PHILOSOPHY
in
ENGLISH LANGUAGE AND LITERATURE**

by

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JANUARY 2019**

DECLARATION

I, **Mahima K.** hereby declare that the dissertation entitled **IMAGINED CITIES: A PSYCHOGEOGRAPHICAL STUDY OF INDIAN CITIES IN CINEMA**, submitted to the University of Calicut in partial fulfilment of the requirements for the degree of **Doctor of Philosophy in English Language and Literature**, is a bonafide work done by me under the guidance of Dr. K M. Sherrif, Associate Professor, Department of English, University of Calicut , and that I have not submitted it or any part of it for any degree, diploma or title before.

University of Calicut,

Mahima K.

CERTIFICATE

This is to certify that the dissertation entitled **IMAGINED CITIES: A PSYCHOGEOGRAPHICAL STUDY OF INDIAN CITIES IN CINEMA** submitted to the University of Calicut in partial fulfilment of the requirements for the degree of **Doctor of Philosophy in English Language and Literature**, is a bonafide work carried out by **MAHIMA K.**, under my guidance and supervision. Neither the dissertation nor any part of it has been submitted for the award of any degree, diploma or title before.

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This is to certify that Ms. Mahima K has carried out the corrections on her doctoral thesis titled *Imagined Cities: A Psycho-geographical Study of Indian Cities in Cinema* suggested by the referees who adjudicated her thesis

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ACKNOWLEDGEMENTS

There are several people without whom this dissertation might not have been written, and to whom I am greatly indebted.

First of all, I place on record my sincere gratitude to my respected research guide Dr. K M. Sherrif for his continuous guidance and support throughout the research and writing of this dissertation. I thank him for his patience, motivation, and immense knowledge imparted to me. I could not have imagined having a better advisor and mentor for my Ph. D research.

Besides my guide, I would like to thank the Teaching Faculty in the Department, Calicut University for their constant encouragement and support.

I thank my Professors Dr.Madhava Prasad,Dr A.V. Ashok, Dr. GS Jayasree, Prof. TMY Yesudasan, Dr. Ajay Sekhar, Amudhan RP for their enlightening lectures and insightful works that influenced and inspired my research and beyond.

My thanks also go to the Library faculty and the Official Staffs of the English Department, Calicut University.I thank the Media, Library faculty of Ramesh Mohan Library (EFLU), Film and Television Institute of India (Pune), Satyajit Ray Film and Television Institute (Kolkata), C.H.M.K Library (Calicut University), Central Library, Mizoram University.

I thank Indian Film Fraternity for making some extremely insightful movies. I extend my gratitude to Film Director Kamal KM for his enthusiasm and patience in sharing his experiences and insights.I also thank my friend Roopesh Shaji forhis companyduring the stay at SRFTI.

I am grateful to all my Students at Govt Arts and Science College, Kozhikode for their understanding and kind co-operation.

I am indebted to everyone from the Dept of English, GASC whose support, compassion andcamaraderiemade this a stress-free and productive experience.

Always and forever aspiring to be a proud daughter of my Parents, Prof. Sabari K Ayyappan and M. Saraswath. My Life is indebted for their love, kindness and unquestioning faith.This

journey would not have been possible if not for them & I dedicate this milestone to my dear parents.

For the incomparable support and warmth, I express gratitude to my Sister and mentor, Hima Sabari, who is an irreplaceable part of my 'becoming'. I express love to my sister Roja, my super kid Satvika, Bhanumathy S and my soul sister Nimmi S Nath. Words can't express how much I love you all and how grateful I am for your presence & support.

I owe a debt of gratitude to his parents Jyothi NM and Mohandas Menon M.P for their unconditional support. With due respect, I thank our dearest Ammachan KC Unni Nair for his love, wisdom and insights.

I thank Dr. Shameema.T, for being a source of inspiration and constant support. Proud to be your friend and scholarly peer. Discussions with Dr. Jaime Chitra were inspiring and her insightful suggestions have incited me to widen my research to various perspectives. My love to Sheniya Jose for critically and enthusiastically listening to my every epiphanic experience during the writing process. As an elder sister, you have given me invaluable support. I also acknowledge my friends Dr. Koel Mondal, Sosheena, Dr. Indulekha KR, Jyotsna Ramesh for being an inevitable part of this incredible journey.

Dr. Snisha S- You are a true soul, without you I can't even imagine getting through my hostel days. Your love and strength let me survive even the most chaotic days and sleepless nights. Gratitude!

Jeeya Singh Rampal- 12 years later, all our meanderings through cities and streets have translated into something meaningful. I embrace our unique bond of sisterhood.

I fondly remember all my fellow researchers, friends and relatives for their kind companionship and assistance.

I do not know how to begin with expressing gratitude to my partner Sreekanth NM.

Sree... You are such a generous, kind person. It has been a long and sometimes bumpy road, but you joined my journey and supported me all the way. Mere words won't suffice... love always.

Dedicated to

Papa & Amma

CONTENTS

	Page No.
INTRODUCTION	1-6
CHAPTER I	7-49
A THEORETICAL APPROACH TO THE AESTHETICS OF SPATIAL DYNAMICS	
CHAPTER II	50-87
CINEMATIC TECHNIQUES AND KINESTHETICS IN DECRYPTING THE SPATIAL DYNAMICS	
CHAPTER III	88-137
CULTURAL GEOGRAPHY AND INERTIA IN THE SELECT CINEMATIC CITIES	
CHAPTER IV	138-200
URBAN MORPHOLOGY AND THE ISSUES OF CULTURAL IDENTITY IN SELECT INDIAN CINEMA	
CONCLUSION	201-205
BIBLIOGRAPHY	206-221

LIST OF ABBREVIATIONS

CBD	:	Central Business District
CIT	:	Calcutta Improvement Trust
CTA	:	Criminal Tribes Act
CTC	:	Calcutta Tramways Company
ISA	:	Ideological State Apparatus
LGBTIQ	:	Lesbian -Gay -Bisexual- Transgender- Inter-sex -Queer
PTSD	:	Post Traumatic Stress Disorder
RSA	:	Repressive State Apparatus
SI	:	Situationist International

INTRODUCTION

Spatial study in cinema is a growing interdisciplinary research area in which different branches and genres intermix to analyze the scientific and aesthetic objectives of cinemascapes. The adoption of cinema in studying geography is paradigmatic, which offers new perspectives in studying the multiple perceptions of cultural geography. The analysis of how geography is represented in art and literature leads to multiple perceptions therefore any representative art that deciphers the physical/mental geography is highly subjective. This logical extension of the relationship between art and geography brings together other disciplines like film studies, spatial studies, cultural studies, cartography, anthropology and (urban) psychology under one umbrella.

This study expounds on the geopolitical analysis of Indian cinematic cities by questioning the cultural identities through its aesthetic and scientific dynamics. The dynamics embody the flux of landscape which is in proportion with the degree of one's physical and psychological kinematics. The study exudes the decipherable cinematic identities through the psychoanalytical perspectives of spatial studies. The reading of the mentalscape of the spectator is also comprehended, as the analysis will be incomplete without the inclusion of the conceived, sensory perception of the spectator's city imagery. Through the study, the interdependence of one's identity with the spatial dynamics is deciphered which also situates the caste-class politics within the hegemony.

The terms like *space*, *place* and *scape* are used in the dissertation which refers to different theories employed. The study employs the meanings of these terms with references to the select theoreticians and therefore the continuity in the meaning of the concepts is maintained. Psychogeography in the simpler sense can be considered as an effect of physical geography on the topography of mind. It is also an urban art of drifting through the city and deciphering the obliterated, marginal and the haptic qualities of the urbanscape that directly affects one's mind or vice versa. It has gained popularity through the indoctrination of the Situationist International Organization(1957-1972) in France headed by Guy Debord. The study points to the

inevitable link between human psychology and the geography that is read as an extension of one's emotions, desire creating a 'sense of place'. Psychogeography as a discipline of study is not yet popular in India but there are research papers on specific cities and their spatial dynamics.

The dissertation considers the psychogeographical exploration in the physical and mental level through the experiences of the spectator in analyzing the cultural geography of the cinematic cities. This in effect establishes an intricate psychological relationship between the landscape and mindscape. Every cinematic landscape is a constructed social space which is conceived by the spectator. This created cinemascapes which transform into the cultural landscape is examined in the study. The culture is simulated in the social geography which is partly constructed by cinema as an art form. Cartographic reading of any city contests the ideological and cinematic manipulation of the landscape. The physical nature of the landscape becomes apparent no matter how it is portrayed or manipulated. On the other hand, a high-end technical set-design can enhance pseudo-reality in the spectator which is highly deceptive.

The Culture in Cultural geography is an incredibly complex term. It can be interpreted in different ways. In this study 'cultural geography' signifies the collective references to one's ontology, identity, lifestyle, psychological adaptability which are influenced and defined by the geography. The following chapters probe into the influences of the culture on the geography and vice versa.

The theories in cartography, urban psychology, gender studies, spatial studies, studies on dromology and caste politics are interpolated to decipher the underlining objective in the selection of the cinemascapes which is congruent with one's understanding of the 'place' in relation to its political constructions. Since cinema is an all-encompassing spatial art it induces theoretical inquiries on spatial politics. It is a virtual art that seamlessly connects with the multiple audiences at once and it reverberates, resonates and questions the recipients who superimpose, correlate and interrogate the information according to one's ideology, aesthetics and cognitivity.

The study primarily focuses on the cities of Kolkata, Delhi, Chennai and Mumbai. An eclectic mix of cinema is selected from all genres as the study can be

intensive and multidisciplinary. This study gives multiple perspectives and references to the urban geo-critical imaginations. The select cities are complemented and questioned with several other Indian cities and international cities. Through a comparative analysis of the cultural landscape, the identity dynamics of its occupants are interpreted. Discourses of movies that represent each of these cities assist in formulating identity through cognitive mapping. The mappability and un-mappability of the cinematic city are based on the linear understanding of the cognitive city to the projected city which is designed according to the diegesis. With some of the select movies, satellite images of assumed locations of the cinematic landscape are presented; as the topography represents the geographical, cultural, historical, social and psychological aspects of the narrative. The identity of places that are represented is questioned to decipher the spatial dynamics. The art of cinema has the ability to transport the spectator's imagination to correlate with the cinematic cultural geography and its mise-en-scene. This act is dynamic and spontaneous where the multitude identifies with the cinematic projection.

This dissertation entitled "Imagined Cities: A Psychogeographical Study of Indian Cities in Cinema" is divided into four chapters. The first chapter, "A Theoretical Approach to the Aesthetics of Spatial Dynamics", encompasses the theoretical framework of cinematic cities through film history and theories beginning with Lumiere Brother's *Worker's Leaving the Lumiere Factory* (1895). The city as a set of urban practices is re-imagined in the urban cinemascap. Thus the study traces the trajectory of the cinematic cities from the earliest works by Lumiere Brothers. The study also traces the cinematic re-production of the Indian cities ever since the advent of Cinema in India to the contemporary ones. The chapter explores the theories of Henri Lefebvre, Paul Virilio, Kevin Lynch, Guy Debord, Michel Foucault, Fredric Jameson, Gilles Deleuze and Felix Guattari, Le Corbusier, Jean Baudrillard and Arjun Appadurai in defining the politics behind the differentiation of physical/mental spaces based on dromology, psychology, physiology and cultural geography. The theories form the framework in reading the cinema in the analysis chapters. Several hypotheses are formed into theories, inspired by previously established ones. The study aids in providing a fresh outlook about less explored aspects of Psychogeography in the

context of Indian cities. As the subject is relatively a new area of study in India, there were many challenges in the process.

The second chapter, "Cinematic Techniques and Kinesthetics in Decrypting the Spatial Dynamics", emphasizes on the features that define the urban genre of movies based on an operational inner dynamics expressed through Kinesthetics. The chapter explains the scientific objective behind the co-ordination of mind and body in aligning with the cityscape. The physical and mental dynamics is scrutinized to decipher the psychogeography of both the filmmaker and spectator thus making the study ethnographic. The chapter also discusses the employability of various cinematic techniques to analyse the socio-political and cultural issues of narration with the aid of cinematic topography. This also explains the underlying methodology, while analysing the scientific and aesthetic aspects of kinesthesia. This chapter focuses on the body dynamics and the various ways of urban movements to explore the cityscape which sum up with the nuances of gendered landscape and the body movements. Various Indian and Foreign movies adopted for the study include:- *A Wednesday* (2008), "The Mumbai Mess" (2017), *Premium Rush* (2012), *Run Lola Run* (1998), *Yamakasi- The Samurai of the modern age* (2001), *District Banlieue 13* (2004), *Aadhi* (2018), *Neelaakasham Pacha kadal Chuvanha Bhoomi* (2013), *Ranam* (2018), *Rani Padmini* (2015), *Highway* (2014), *Kahani* (2012), *NH 10* (2015), *Uda Punjab* (2016), *Kaminey* (2009), *Aabhasam* (2018).

The Third Chapter, "Cultural Geography and Inertia in the Select Cinematic Cities" delves into the reasons that sustain the inertia in the cinematic cityscapes of Delhi and Kolkata. The chapter theorises the urban spaces of 'violence' and probes into various issues that are responsible for the attribution of dynamism and inertia in respective cinematic cities. The chapter mostly employs Ernest Burgess's model of 'Concentric City' and Doreen Massey's theories on space to study the Psychogeographical impact of class on the individual and the subsequent effects of inertia in the cultural landscape. Some of the contemporary movies discussed in the chapter include- *Kahani* (2012), *Raincoat* (2004), *Maach Mishti and More* (2013), *Lunchbox* (2013), *Turning 30* (2011), *Taare Zameen Par* (2007), *Wake Up Sid* (2009),

Delhi- 6 (2009), *Delhi Belly* (2011), *Kashmeeram* (1994) In addition the references to other films which deal with the subject are also described.

In the Fourth Chapter, "Urban Morphology and the Issues of Cultural Identity", the title term 'Urban Morphology' signifies the scientific, political and cartographic realities of the topography. The chapter acknowledges the cartographic maps of the cinematic cities illustrated with satellite imagery. Morphology of a place is the result of the cultural imperatives of those who produce representations. The explicit issues of cityscapes are discussed which includes the segregation of cinematic spaces based on the socio-political/cultural and economic differences. The chapter dwells into the psychogeographical assessment of the filmmaker and spectator in conceiving the same cartographic city and their subjective reactions in turning it first into a cognitive city and then into a cinematic city. Thus the spatial identity that the cinema represents, and the identity the spectator conceives need not be the same. So all representations of cinematic identity is an appendix of one's cognition, culture, polity, history and ideology.

The chapter tries to probe into the issues of cultural identity in the cinematic landscape of Mumbai and Chennai. It raises questions based on the spectator's cognitive knowledge of the space and his being. Furthermore, the psychological association of the researcher as a spectator often makes the reading an ethnographic one. In popular parlance, 'Calcutta', 'Bombay' and 'Madras' are often used not only to denote the colonial significance but to attest the psychological connection of the spectator with the cityscape during the prescribed period. Thus to blend with the feeling of the place and space the study has retained the original names with respect to the historical time. The chapter discusses the issues of class and caste, considering the unit of caste/class as rigid/fluid in hierarchical social interactions in the cinematic city. Class is contested with the psychological interpellation of caste in this chapter to decipher the psychogeography of the actual and cinematic city. The movies that are discussed in the chapter include- *Aattu* (2016), "Sacred Games" (2018), *Ee Adutha Kalath* (2012), *AyudhaEzhuth* (2004), "On Dalit Muslims of India" (2015), *Sairat* (2016), *Bombay* (1995), *Vietnam Colony* (1992), *A Wednesday* (2008), *The Ship of*

Theseus(2012), *ID*(2012), *Dhobi Ghat*(2010), *Peepli Live* (2010) *Kaala* (2018) Several other Indian and International movies too come in the chapter for substantiating the arguments.

There are many theses published in the area of Urban Studies as it is a widespread term and encompasses several sub-genres. City-related studies are gaining popularity worldwide and there are a few works that influenced me to choose this area with confidence. I am especially indebted to the work of Dr. Tina Richardson, Assistant Professor at School of Design, University of Leeds, UK. Observing her mode of research and reading her thesis and research articles inspired me to explore new possibilities of this area. Her Doctoral Thesis "The Unseen University: A Schizocartography of the Redbrick University Campus" made me intensely aware of the theories and methodology. Writings of Chris Lukinbeal on "Cinematic Landscapes", "Towards a holistic approach to geographic research on Film" and "Film Geography:A New Subfield" published in *Journal of Cultural Geography*, *Progress in Human Geography* and *ERDKUNDE – Archive for Scientific Geography* respectively were an inspiration to research on this new and less explored discipline of Geographical Studies. An extensive search in *Shodhganga* and various research web portals did not reveal many studies pursued exactly in the area of Psychogeography from India, there were a few that were focused on specific cinematic cities.

This dissertation has followed MLA Handbook (Eighth Edition) for documentation.

CHAPTER – 1

A THEORETICAL APPROACH TO THE AESTHETICS OF SPATIAL DYNAMICS

The study probes into the spatial politics of select Indian Cinematic Cities. It is important to look at how historically cities have influenced the art of film-making and the effect of landscape projected in cinema on one's mind. This aspect of reading cinema by analysing its spatial politics has given a new direction in elucidating the modern form of storytelling. Since the inception of cinema, city and its dynamic constituents are fortified as an inevitable set of urban practices to re-imagine the urban cinemascapes. The extensive practices of the technology, the rapid growth of industrialization and the simulation of urban set designs turned watching cinema into an enlightening experience in the turn of the Twentieth Century. The chapter explains the aesthetics of spatial dynamics to decipher the spatial politics of the cinematic landscape of select Indian Cinema. The intricate relationship between cinema and city is established through the theoretical frameworks of Visual and Cultural studies.

The city we encounter in cinema is a spatial practice designed to confuse and re-imagine everyday life. The cinema is the best medium which reflects the socio-economic and the political development of the city with respect to time so that geography we perceive through the cinema and in reality, becomes largely a myth of spatial reality or the fantasy of the space. No city remains static in cinema, not even in other films of the same filmmaker. With every cinematic city, the idea of city is historicised which reflects the socio-political, economic and historical changes. Thus cinema becomes a parameter in determining the developmental status of a city for a person who has conceived it at its cognitive level.

Cinema has been used as a cognitive tool to analyse the geography and associated spatial dynamics. It involves a whole series of signs, a whole sequence of shots rather than an exact representation. This reveals the instability or the temporality of the cinematic spaces. Rather than a concrete depiction of the geography, cinema is a collection of ideas or signs or a code of Lefebvrian re-productive spaces. City has been an integral part of cinema production. City is examined in physical and

psychological terms to decipher the semiotics of cinema belonging to the urban genre. The city is read in the study through the lens of cartography and psychogeography. The cartographic analysis points to the city that has state-fixed, estimable boundaries and is ideological and psychogeography entails the psychological effects of one's bodily movement in a projected cityscape.

The trajectory of Indian cinematic cities is recorded, compared and contrasted with the western cinematic cities in the study. Martin Lefebvre in *Landscape and Film* quotes Sergei Eisenstein's description of landscape (*Non Indifferent Nature: Film and Structure of Things*) as "a complex bearer of the possibilities of a plastic interpretation of emotions"(2). Here the landscape is considered as the freest and independent element of cinema which is a complex subservient to narration yet so flexible, inevitable and has momentum and inertia. Landscape is a multidisciplinary spatial entity whose re-production extends from a real-life environment to cinema and vice versa.

Landscape serves as the platform for the cinematic narratives. It facilitates the setting for the iconography of different genres. As Eisenstein writes in *Nonindifferent Nature*, "landscape is the freest element of film, the least burdened with servile, narrative tasks, and the most flexible in conveying moods, emotional states, and spiritual experiences" (217). In real life and film, human emotions and landscape share an inevitable relationship. They comprehend, reflect and complement each other. Thus landscape is the simple yet so complex multidisciplinary spatial object that also serves as the *mise-en-scene* of any film. The extension of the cinematic reel city into the geographical real city and vice-versa opens the multiple dimensions to David B Clarke's concept "conceptualization of the cityscape as screenscape "(Clarke 1). The perception and projection of cityscape through the filmmakers' ideology are extended as the screenscape. It is perceived differently by the public because of their cognitive and experiential knowledge likewise the permanence of 'screenscape' is destabilised and is discussed in the dissertation.

Martin Lefebvre in *Landscape and Film* writes, "Cosgrove sees landscape as an "ideological concept" that "represents a way in which certain classes of people have

signified themselves and their world through their imagined relationships with nature, and through which they have underlined and communicated their own social role and that of others with respect to external nature" (xvi). Tim Cresswell and Deborah Dixon argue on the binary logic of reel-real within the hegemonic sub-field of the cinematic landscape, "It is assumed that there is no filmic landscape that is real in fact but is reel" (xvii). The landscape that once becomes the cinematic subject shares only imaginary relationship with the real. Therefore all cinematic landscapes are the product of filmmaker's cognitive imagination and the study theoretically tries to explain the logic and the mental disposition in perceiving the 'reality' of the cinematic landscape as 'real'.

The usage of the term 'space' is borrowed from Henri Lefebvre's *Production of Space*. Space is considered as a social product. According to Lefebvre, "space thus produced also serves as a tool of thought and of action; that in addition to being a means of production it is also a means of control, and hence of domination, of power; yet that, as such, it escapes in part from those who would make use of it "(26). The Lefebvrian derivation of spaces is mentioned in the study as absolute space, mental space, social space, cognitive space, actual space and real space with regard to their respective context. The terms 'scape' (cityscape) and 'space' (cityspace) as a suffix to 'city' are contextual. The former term is a reference from Arjun Appadurai's "Disjuncture and Differences in the Global Cultural Economy". He elucidates scape as "fluid, irregular shapes of the landscape" (297). He examines the concept of ethnoscape, technoscapes, finanscapes, mediascapes and ideoscapes in his work. The attempt in the study has been to read the select films based on these five interrelated concepts.

The birth of cinema induces the spectacle of urban space. According to David B Clark, "The moving pictures of the cinema—and, indeed, cinema's introduction of the moving camera—shifted the nature of mobility itself from the sphere of the actual to that of the virtual; from movement (which carries with it a sense of direction) to the pure circulation of speed" (6). This chapter gives a broader framework of the history of world cinema that extends from the 1895 (Lumiere Brother's movie *Arrival of a Train at La Ciotat Station*) to the contemporary select cinema of the study where city is

analysed based on its spatial dynamics. The projection of the steam locomotive was said to be perceived by the audience with much ado. It was assumed that the speed of the train approaching the station created a synaesthetic experience in the spectators. Thus motion becomes an inevitable constituent of city and cinema belonging to the urban genre.

Reflecting on the onset of modernism, the early filmmakers pioneer the techniques of film montage; location footage around an industrializing Berlin/Russia to compose a visual masterpiece which conveyed an exciting urban landscape about to be transformed physically and socially by engines and electricity and other inventions of modernity. Cinema facilitates an imaginary narrative space that the spectator can mentally engage with. The earlier cinema manoeuvres the urbanscape with no fixed time but with rapid dynamics. The projection of the dynamics of the moving camera; the man on the move and the images that move within the urbanscape was perhaps the first visual exercise/spectacle that comes with the 'Author-Supervisor experimenter', Dziga Vertov's primary note on the movie, "A 6 reel record on film. This film is an experiment in cinematic communication of real events without the help of intertitles (a film without intertitles), without the help of a story (a film without a story), without the help of theatre (a film without décor, actors, and so forth). This experimental work aims at creating a truly International Language of cinema based on its absolute separation from the language of theatre and literature" (Vertov 1929). The imposition of an objective experience of the cityscape as an experimental documentary is revealed through Vertov's primary note. He distinguishes his movie from others in the context of the narrative, theatre and inter-titles.



Fig. 1.1. Vertov, Dziga. "Man with a Movie Camera." keeping-it-reel.com/2016/02/16/classics-man-with-a-movie-camera-1929/. accessed on 12 May 2018.

Stephan Barber in *Projected Cities* observes:

The exploration of the rapport between perception and the city took place at its maximum intensity in the pre-eminent city film of the late 1920s, Dziga Vertov's *The Man with a Movie Camera*, shot in a number of cities of the Soviet Union in 1928, during the same period as the riot surrounding Dulac's *The Seashell and the Clergyman* in Paris. And, while explicitly a documentary on the forms of the city, Vertov's film is in many ways more allied with Dulac's than with linear urban works such as *Berlin: The Symphony of the Great City*: Vertov's urban focus propels the city at speed into a vast delirium of images, in infinite flux and often independent of one another, so that the spectator is compelled to re-create the film at every viewing (as with Dulac's film), with divergent outcomes each time. Vertov's inciting of and challenge to the spectator's perception results in the salutary accumulation of

contradictory variants of the city: it is unfixed, unhinged, torn open to transformation. (44-47)

Vertov's *Man with a Movie Camera* is an example of cinema being projected as an aesthetic and cultural product of urbanisation. Vertov skilfully presented the dynamics of City with the help of different imageshot from multiple cities of the Soviet Union. The inherent speed of the urban elements joining with the mental perception of Vertov results in the spectator's multiple imagination or re-creation of the visually projected cinematic city. The subjective text of City differs from Dulac to Vertov for their narrative and cinematography.

Cinematography is a mode of establishing power over the topography. The ideology of the filmmaker is operated through the camera. The selection of the topography or the set designs is the ideological constituents that enable the cinematic reality of the city life. The process also includes the spectator who conceives the concrete space and time which is relative. To evince the social realities, the documentaries were imbued with Marxian ideas and propaganda. Thematically the cinematographic images are dynamically synthesized to express the social issues by configuring artworks into a genre called poetic documentary cinema

Films such as Sheeler & Strand's *Manhatta* (1921) and Vertov's *Man with a Movie Camera* (1929) consolidated the role of the moving camera as the latest tool to aesthetically disseminate the city. *Manhatta* envisages a modernist outlook of the metropolis which eschews the iconographical monuments like Statue of Liberty and Grant's Tomb. Meanwhile, the high angle shots employed in *Manhatta* make the city dwellers look insignificant which professes about the abstractness of the architecture including skyscrapers. The wide-angle shot of the theatre in *Man with a Movie Camera* is an exposition of the pervasive gaze of the camera that is capable of seizing the images of the movie as a spectacle and the spectators at the same time. What is shot and processed is screened as the movie which endorses the idea of place and time, though both become illusive once it's transferred to the spectator. Stephen Barber observes, "the city's inhabitants, packed together on their wooden seats in the darkness,

transfixed in anticipation, require a collective visual event in order for the film to become a corporeally and memorially resonant experience” (49).

The filmmaker's camera acts as a flaneur and cinema is the documentation of his visual experiences through the urbanscape. This associates spectating with the drift through the city. A clear earlier example of this connection can be made in the *Man with the movie camera*, where the drift is carried out through Soviet Russia including Kiev, Kharkhov, Moscow and Odessa. Vertov's *Man with a Movie Camera* and Walter Ruttmann's *Berlin: Symphony of a Great City*(1927)were influenced by Mikhail Kaufman's *Moscow* released in 1926 that portrayed the life in the industrial city of Moscow. This was followed by several European movies that project urbanscape as the substratum in questioning the issues of identity and national consciousness. The underlining ideologies are clear, historical and political. The revolutionary assignment to capture the cityscape is aesthetically reproduced through intricate camera techniques. The imagery is supposed to evoke kino- aesthetics which is resumed through reflexive consciousness. James Donald in *Imagining the Modern City* draws association of architecture, cinema and city by quoting Le Corbusier. He writes:

For Le Corbusier, establishing a new social order required the absolute repression of all traces of history, memory and desire from the city. There was nothing to celebrate in its messy dynamics. In New York he could see nothing but grandiose and cataclysmic chaos, in Paris a dangerous magma. ... I should say his fantasy: 'On the day when contemporary society, at present so sick, has become properly aware that only architecture and city planning can provide the exact prescription for its ills. (84)

In terms of city planning, Le Corbusier finds the cities of New York, Paris as chaotic and disoriented. The mental association to the cities is carried out by studying the architecture and city planning. The illegible cityscape is also contributed as a reason for the phantasmagoria. According to Le Corbusier, in order to attain a new social order, it is important to repress the existing traces of history, memory and desire from the city. The architecture in the cityscape is suggestive of inherent urbanism which can evoke

emotion in the spectators. Architecture becomes the mise-en-scene that marks the time and topography. The cinematic narratives are the temporal re-production of the cityscape which interpellates the spectators for their engagement with their lived space.

The architecture is projected in the cinema as a clue to the topography. The set designs simulate the concrete landscape. At a basic level the architecture, landscape, set-designs facilitate the film with their irreproducible texture. It forms the physical, geographical, psychological and cultural association with the real landscape as defined by Lefebvre in *The Production of Space* as the site of "practico- sensory activity and the perception of nature"(27). The simulated imagery is co-related with one's personal experience of the geography and their emotions, feelings and desires. These experiences are explained in terms of lived space, cognitive space and absolute space. The cinematic landscape plays an important role in defining the film's genre. Therefore cinematic landscape is accessed as an ideological tool in disseminating the subjective politics of the filmmaker.

Bazin strongly affirmed the objectivity of cinema. He criticised the subjective interpretation in projecting the objective reality of nature. Bazin here seems to object the distortion of the concrete nature of reality. Bazin criticised the German Expressionist mode of emulating reality by extreme exposure of light which distorts the reality. Similarly, the depiction of the cinematic city involves largely realistic representations which call for subjective interpretation for the viewers.

In Robert Wiene's *The Cabinet of Dr. Caligary* (1920) the overuse of montage splinters the reality. Wien followed the expressionist style influenced by the legendary director of the Deutsches Theatre in Berlin, Max Reinhardt. The primary setting of expressionist movies includes, dark, mysterious theatrical atmosphere coupled with palpably unreal set design and nightmarish characters based on human primal fears. The German expressionism was instilled in movies with outlandish melodrama, experimental, strange and distorted camera angles. Some of the movies that portrayed this style of expressionism are *Last Laugh* (1924), *The Hands of Orlac* (1924), *Secrets of a Soul* (1926), *Metropolis* (1927) *Dracula* (1931), *Spellbound* (1945), *The Third Man* (1949).

The portrayal of such imaginary ghoulish characters and landscape was unreal. The art of Expressionism could be considered as a response to the cruelties of the First World War. The landscape and cinematic imagery are symbolic and the psychological approach of the filmmakers are directly influenced by the panic and grief-stricken people of Germany. The fear of impending doom in the mind of the filmmaker collectively resonates with the public, it reflects that hope is not easily assured but cinema can reflect the desire of the collective consciousness. Influenced from Soviet Film Theorist Lev Kuleshov, Eisenstein used the cinematic technique of montage to conjure up images of hunger, grief, desire, helplessness through 1346 shots where the hero and martyr Vakulinchuk champions the face of humanity against several faceless Tsarist troops (*Battleship Potemkin*). Thus cinema is observed as the record of the historical and political reality of a corresponding time mounted in the respective landscape. Cardullo reflects on Bazin that montage splinters reality. He believes in the uninterrupted takes to simulate the natural effect in continuity:

In Bazin's view, it's this objective quality of the photograph-the fact it is first of all a sensory datum and only later perhaps a work of art - which gives the medium its privileged relationship with the real. It follows that both photography and its spawn, the motion picture, have a special obligation towards reality. Their principal responsibility is to document the world before attempting to interpret or criticize it. (6)

Bazin preferred the shots that comprise the natural mise-en-scene which helps the spectator to compare and contrast with their life situations. Bazin is against the techniques of editing and montage which he considers as manipulative approaches in metastasizing the filmmaker's ideology. Bazin emerged as the most popular and celebrated Italian neo-realist, a Film critic. Most contemporary city films consider his technique of objectifying cinematic reality and aspire to convey the real so that spectators associate them with their mental schemata.

Indian Cinema profoundly grew as a cultural industry alongside the development of western movies. Consequently, during the early twentieth century, a lot of movies with mythical and religious-cultural plots were made. Some of them include-

Raja Harishchandra (1913), *Alam Ara* (1931), *Nal Damayanthi* (1917), *Keechaka Vadham* (1919), *Kaliya Mardhanam* (1919), the first talkie movie in Bengali *Jamai Shashti* (1931), the first Marathi movie, *Ayodecha Raja*(1932). The transformative period of the '40s and '50s saw a break from such early twentieth century movies. The differences of plots were highly in contrast with the Western Movies during the WW II period. The advent of filmmakers such as Satyajit Ray, Ritwik Ghatak, Bimal Roy, V.Shantaram, Shyam Benegal, Mani Kaul, Kwaja Ahamed Abbas, Kumar Shahani and Guru Dutt introduced the portrayal of relevant Indian narratives of socio-cultural and spatial politics. For the first time, mainstream Indian movies broke away from the mythical and religion-based narratives.

Indian cinema made several attempts to follow the Italian neo-realistic techniques during the late 1940s to '60s. The movies include *Neecha Nagar* (1946), *DoBhiga Zameen* (1953), *Kaagaz Ke Phool* (1959), *Do Aankhen Bara Haath* (1957), *Pyasa* (1957), *Uski Roti* (1969), *Mahanagar* (1963), *Nagarik* (1977), *Pather Panchali*(1955) and so on. The neo-realistic experiences of Indian cinema aim at portraying the socio-political realities of Indian lives. This documentation often categorizes neo-realistic cinema into a category of parallel cinema. Documenting the landscape, the class-caste struggles, the plight of economic situations is a shift from the mythological narratives that Indian cinema was portraying for a long time. This trajectory is celebrated with realistic stories from every part of the country. Realism is experienced in Indian cinema during the early 1920s and 1930s. The silent film of 1925, *Savkari Pash* directed by Baburao Painter reflects the socio-economic conditions of the working-class from the village. The movie depicts the social reality of the peasants and women who were manipulated by the greedy moneylender and were forced to leave the village for the city to become workers in the mill. The economic tension between the classes are evident and the film shows the urban way as an escape from the economic struggle and manipulation one faces in the village. This is the first Indian cinema to depict the social dimension of the landscape. City life in general aims at moving away from the caste-based system of hierarchy. Meanwhile, *Achhuth Kanya* (1936) portrays the caste issues and the plight of women from the lower caste. Indian cultural space is highly influenced from the class-caste dichotomy although the

ramification of the landscape is not explored and the study in the further chapters inspect city as a cultural landscape and explores its dynamism and cultural inertia that influences the characters and spectators.

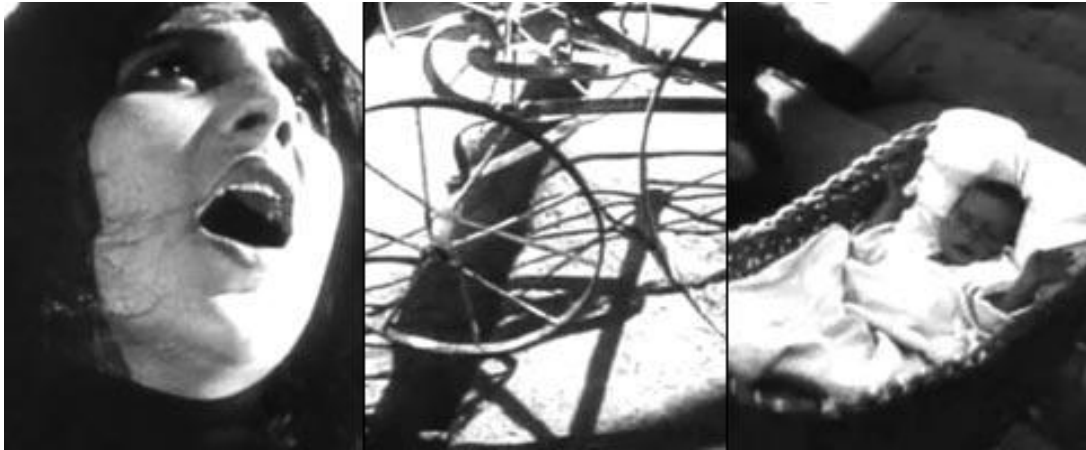
Ravi Vasudevan in *The Melodramatic Public: Film Form and Spectatorship in Indian Cinema* observes:

Diversity of opinion casts the question of the cultural legitimacy of cinema, and its viability as a vehicle of cultural citizenship, into complicated perspective. Thus we have the priority given to classical and folk traditions, the evocation of Hollywood as a model for economic storytelling organization, financial stability and self-censorship, and an art cinema tradition that urged a more complex narrative causality and psychological realism. (7)

The rejection of personal politics that influences the ideology of the spectator and the uninterrupted freedom of cinematographer to project the reality was profoundly taken into Indian cinema. Italian neorealism was the spirit of the time where cinema liberated from the artificial studios of the post-world war period to a larger natural setting. The shift from studio to a physical landscape made a paradigmatic shift which insisted on capturing the effect of socio-economic situations of the common man in their own lived space. According to Bazin and all neo-realists, the continuous reality is deceitful as cinema needs to project different cityscapes in sequence to create the desired effect. The combination of different angles of cityscapes is presented through the composition of the edited shots to make the city film, convincing as real. The emancipated cinematic city relied on tonal montage and editing techniques to balance the physical and mental geography. According to Bazin, *Rome Open City* (1945), *Shoeshine* (1946), *The Bicycle Thieves* (1948) and *Umberto D* (1952) subtly renounced the impudent display of authorial characters thus enabling the audience to cognitively position people, place and mise-en-scene in accordance to their subjective experiences from their lived reality. The spectators can connect with the relatable cityscape in such movies. The psychological approach of reading cinema with reference to geography is the key aspect of the study. Stephan Barber writes in *Projected Cities*:

Film began with a scattering of gesturing ghosts, of human bodies walking city streets, within the encompassing outlines of bridges, hotels and warehouses, under polluted industrial skies. The first incendiary spark of the film image – extending across almost every country in the world, around the end of the nineteenth century – propelled forward a history of the body that remains inescapably locked into the history of the city. ... All visual obsessions cohere, however ephemerally, into particular forms, which then crack open once again. The history of cinema comprises only one variant of an all-encompassing, multiple history of the potential image, just as each city forms a single, momentary variant of the relentless processes of urban transformation. (13-15)

Sergei Eisenstein practised editing as fundamental to film making. He brought to the screen one of the most controversial and influential films of all time in the History of cinema, *Battleship Potemkin* which was released in 1925. *Battleship Potemkin* was a part of the state apparatus that earned him the controversial, political credential of being a war foot soldier who spreads his ideology through cinema. He implemented the theories of montage and composition like in a pictogram, where two images compose to give meaning to the third image that shows motion or idea. This technique heightened the emotions with the aid of mise-en-scene and selection of the topography. Eisenstein extended the idea to the spectator, shot to shot, angle to angle (the Odessa step sequence of the child) to signify the death, confusion and chaos of a country torn by civil war. The extreme emotion of the war was brought through the technique of montage that involved different perspectives where the fast actions and the fleeting movement in time composing several intriguing shots heightened the terror and trauma of an era. This made the superimposition possible in the mind of the spectator which Bazin found as reductive in enhancing an objective reality.



Picture 1.2. Eisenstein, Sergei. "Montage of Odessa Step Scene." www.ifc.com/2010/06/odessa-steps. Accessed 30 August 2018.



Fig. 1.3, Eisenstein, Sergei. "Montage of Odessa Step Scene." www.ifc.com/2010/06/Odessa-steps. Accessed 30 Aug 2018.

Eisenstein eschews the wide shots, he focused on the medium and close up shots of the people. The close-up shot of the fallen baby and the guns pointing at the people heightens the emotion of the Russian proletarian community revolting against the Government. The public was gathered in the steps that lead to the Odessa port to celebrate the victory of the revolutionary sailors against the Tsarist officials. The gathered public was shot by the Government soldiers consequently resulting in many

deaths and chaos. This is evident in the 'Odessa Step Scene' where the perambulator carrying the baby loses control and tumbles down the stairs. This scene evokes fear in the spectator. The steady movement of the fallen baby through the steps and the cut from the downward movement of the mob to the elevated movement of a woman carrying her dead son upstairs is a shocking revelation to the spectators about the inhumane troops. The intertwining shots of the soldiers marching down the steps over the bodies of the fallen people show the helplessness of the proletarians. This is an example where the cityscape is conceived as a site of resistance and the mise-en-scene of political propaganda.

Several recreations of the Odessa step scene were later released. Some of those movies include- Hitchcock's *Foreign Correspondent* (1940) Terry Gilliam's *Brazil* (1985) Brian de Palma's *The Untouchables* (1987) Peter Segal's *The Naked Gun 331/3* (1994) Live Schreiber's *Everything is Illuminated* (2005) George Ratcliff's *Joshua* (2007) etc. This shows the impact of the continuity editing over the decades and city films use this montage techniques to manipulate the dynamics of the city. "Cinema is the medium that taught the sensory values of speed and intensity to human vision: even the enormous distance extending from the everyday images of life on the city streets in Louis Le Prince's 1888 film to the catastrophic zero-point of Europe's 1945 emptied cities, their utter desolation minutely rendered on film, can be scanned in one rapid eye movement" (*Barber* 17).

Since the focus of the study is the analysis of spatial politics of select cinematic cities it is imperative to study the landscape politics. Georg Simmel's *The Metropolis and Mental Life* which advocates the aphorisms of intensifying the nervous stimuli created by the metropolis suggests that human life and emotions become pointless in the city. Meanwhile, Kevin Lynch's cognitive composition of the mental city (*The Image of the City*) generates an intricate relationship between the cinematic landscape and one's mind. This association is the basis on which psychogeography is explored in the dissertation. This chapter is on the dynamics of ethnography and geography which reconfigure the cinematic city.

Psychogeography defined by Debord as "the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals" (10). The oft-repeated definition of the word includes the study of the effects of psychology concerning geography in producing the urban behavioural patterns in human consciousness. These effects on consciousness, propels one's body to remain static or indulge in a freeletic motion traversing through the topography. "Sometimes I walk because I have things on my mind and walking helps me sort them out. *Solvitur ambulando*, as they say. I walk because it confers – or restores—a feeling of placeness." (Elkin 21). Lauren Elkin speaks about one of the key features of Psychogeography which is the association of feelings and emotions forming an equilibrium with the landscape. As long as psychology affects the perception of geography, the latter forms the cognitive and subjective landscape in the mind. Cinema uses psychogeographic techniques to establish one's mind and its feelings in correspondence with the geography thus making both an inevitable part of spatial studies.

Merlin Coverley writes, "walking is seen as contrary to the spirit of the modern city with its promotion of swift circulation and the street level gaze that walking requires allows one to challenge the official representation of the city by cutting across established routes and exploring those marginal and forgotten areas often overlooked by the city's inhabitants" (12). Body movement uncovers the haptic qualities of the landscape. The study tries to build the argument by considering the mental association of one's movement with the landscape.

The term Flaneur was popularized in the work of Walter Benjamin in the *Arcades Project*. Lauren Elkin in her book *Flaneuse* writes "from the French word flaner, the flaneur, or 'one who wanders aimlessly', was born in the first half of the nineteenth century, in the glass and steel covered passages of Paris" (3). Flaneur is not the one who is purposefully indulged in the daily routine of city life, it is an urban art of walking/ wandering through the arcades of the city in deciphering new meanings from the physiognomies of the textual city. The walking negotiates one with his melancholy and getting lost in the urban crowd has a therapeutic purpose. He gives a

hint of the space left behind by him. He transforms the city into psychogeographical spaces of memory. Flaneur is an urban spectacle with masculine gender privileges and leisure. Deborah L. Parsons in *Streetwalking the Metropolis: Women, the City and Modernity* writes “Yet the flaneur as Benjamin first conceives him, the expert observer of the urban scene, translating the chaotic and fragmentary city into an understandable and familiar space, seems to become increasingly detached from his asphalt environment. As Haussmann's imperial capital merges with Benjamin's contemporary city, the bourgeois flimeur gives way to the aesthetic rag-picker”(3).

The term 'flaneuse' is used to denote the female version of the flaneur. Deborah Levy writes, "She is a wanderer, bum, emigre, refugee, deportee, rambler, strolling player. Sometimes she would like to be a settler, but curiosity, grief, and dissatisfaction forbid it (qtd. in Elkin 5)". Janet Wolff, Griselda Pollock, Deborah L. Parsons challenged the practical existence of the female equivalent of the masculine figure called 'Flaneur'. Even if women were allowed outside they were constrained to the most surveilled spaces of the city including parks, department stores near city centres (1850's and 60's). Lauren Elkin speaks about the introduction of 'Guidebooks to London' which was particularly available to the women during the 1870s. The book points to the safest places in the city to dine, shop and roam around. It has to be assumed that the movement of the English women was dependent on the male-centred idea/design of semi-public spaces which was allotted for the leisure for the nineteenth-century women. A detour from these 'safe' spaces under the male gaze was perceived as a danger to women. Their movement was restricted within the male-centred urban designs. The spatial segregation was conspicuous and movement of women was limited in domestic and public space. Women had a subservient role in contributing to the competitive capitalist market. It was not easy for them to experience flanerier. Doreen Massey in *Space, Place and Gender* writes, “Geography matters to the construction of gender, and the fact of geographical variation in gender relations, for instance, is a significant element in the production and reproduction of both imaginative geographies and uneven development” (2). The inherent dynamics of the spatial relationship with the social and cultural construction of gender is also put under focus in this dissertation.

Many movements have formed over the years in the art and literary world which aimed at deciphering the symbols of urbanexistence. The Situationist International (SI) was one among those groups of artists, thinkers and political theorists whose studies and observations were predominantly centred in Europe during the late half of the twentieth century. The Marxist theorist Guy Debord and a few other artists including Asger Jorn, Ralph Rumney, devoted their interest in conceiving the idea of urbanity through art in Paris during 1950 - 1972. Situationist International has its roots in Marxism, Dadaism and Surrealism which has extended into a practical spectacle by traversing through the reified versions of cityscapes. Greil Marcus writes "They were an attempt to fashion a new version of daily life—a new version of how people organized their wishes, pains, fears, hopes, ambitions, limits, social relationships, and identities, a process that ordinarily took place without consciousness" (qtd.in McDonough5).

The rise of the SI in 1950 was anticipated to be a social revolution. Many avant-garde artists, intellectuals and political theorists were involved to make creativity appear again in the social sphere. SI emerged strongly to fill the gaps created by the Letterists. Greil Marcus writes, "It was a recognition that the experiments of the *derive*, the attempts to discover lost intimations of real life behind the perfectly composed face of modern society, had to be transformed into a general contestation of that society, or else dissolve in bohemian solipsism " (qtd.in McDonough 4). The idea of 'derive' was inspired from the Nineteenth Century French poet, Charles Baudelaire's seminal work, *The Painter of Modern Life and Other Essays* where he introduces the term flaneur which appears as the modern hero, who is also an unintentional stroller. The Letterist movement engaged themselves with the art of derive; drifting through the cities for understanding the psychogeography of the city. The term was first used by Debord in his essay "Introduction to a Critique of Urban Geography" in 1950. Debord writes, "the sudden change of ambience in a street within the space of a few meters; the evident division of a city into zones of distinct psychic atmospheres; the path of least resistance that is automatically followed in aimless strolls (and which has no relation to the physical contour of the terrain)" (6).

Simon Sadler in *Situationist City* summarises interpretation of Guy Debord's notion of 'Psychogeography' as "playful, cheap, and populist, anartistic activity carried out in the everyday space of the street rather than in the conventional art spaces of the gallery or theatre"(69). Debord in *Situationist International* quotes from *The Society of the Spectacle*, "Surrealism wanted to realize art without suppressing it" (5) and the very same concept contrasted Letterist International with Situationist International. Sadie Plant, a situationist intellectual and thinker writes in *The Most Radical Gesture*:

The situationists characterised modern capitalist society as an organisation of spectacles: a frozen moment of history in which it is impossible to experience real life or actively participate in the construction of the lived world. They argued that the alienation fundamental to class society and capitalist production has permeated all areas of social life, knowledge, and culture, with the consequence that people are removed and alienated not only from the goods they produce and consume, but also from their own experiences, emotions, creativity, and desires. People are spectators of their own lives, and even the most personal gestures are experienced at one remove. (1)

The situationists rage was against the capitalist society which not only alienates people in the name of class but also from their own experiences, emotions, desires and creativity. The public is assumed as spectators of their own lives. Here city plays a major role in the increase of isolation in people. Situationists expound the intricate psychological bond between a consumerist society and its people.

Greil Marcus writes in the essay "Long Walk of Situationist International", "They looked for images of refusal, or for images society had itself refused, hidden, suppressed, or "recuperated"— images of refusal, nihilism, or freedom that society had taken back into itself, co-opted or rehabilitated, isolated or discredited. Rooted in similar but intellectually (and physically) far more limited surrealist expeditions of the 1920s, the *derives* were a search, Guy Debord would write many years later, for the "supersession of art" " (5). Debord's thought on the spectacle and the society reflects in the 1988 John Carpenter's American sci-fi thriller movie *They Live*, which is originally

based on Ray Nelson's *Eight O' Clock in the Morning*. Debord attempts at decrypting the capitalistic imageries in the Postmodern, dystopian city. "In societies where modern conditions of production prevail, all of life presents itself as an immense accumulation of spectacles"(1). In a consumerist society, the spectator himself is the consumer. Thus the interdependence of the spectacle and spectator formed in the social space induces contemplative passivity as a reified unit. The unnamed drifter of the movie maps the psychogeography of his derive through Los Angeles. He discovers that the capacitors of power are aliens who are counterfeited as humans and are the master brain behind manipulating people to believe in the spectacle, escalated through the mass media. The aliens themselves are the spectacle and are contrasted with the working class.



Fig 1.4, Carpenter, John. "Magical power of the alien decoding glasses." bostonhassle.com/they-live-1988-dir-john-carpenter/ accessed on 23 June 2018.

Guy Debord in *The Society of the Spectacle* writes, "The spectacle's social function is the concrete manufacture of alienation. Economic expansion consists primarily of the expansion of this particular sector of industrial production. The "growth" generated by an economy developing for its own sake can be nothing other than a growth of the very alienation that was at its origin" (32).

The role of the ruling class in destroying the shacks in the shantytown of Los Angeles is an effect of entrenchment of capitalism expressed through the sarcastic narrative. The aliens represent the powerful (*center*) and the humans represent the

working (*marginal*). The eviction of the working class who often occupy the peripheral spaces of the city leads to the formation of the anti-alien resistance groups. In an established power structure model, the center has control over the marginal and can deport them to the fringes of society when deemed necessary. The drifter, a gypsy aimlessly moves around the city and for his surprise discover the magical power of the 'alien decoding glasses'. Through the glass, the colour turns to greyscale, the huge billboards that signify the subliminal messages are decoded. The billboard advertisement, "we are creating the transparent computing environment", "Come to the Caribbean", "Armis's Men's Apparel", "Close out Sale" are decoded as 'obey', 'marry and reproduce', 'no independent thought', 'consume' respectively. The drifter finds the pages of a magazine filled with the words like, 'obey', 'Stay Asleep', 'Buy', 'Do not question Authority', 'Watch TV', 'No imagination' and he reads money as 'This is your God'. The impoverished working class and the minorities are distinguished from the aliens as they appear normal. As the Aliens operate the means of capitalism they are disfigured from human physiognomy. The attempt of aliens to destroy the world through capitalistic means is construed through an urban drifter.



Fig. 1.5. Carpenter, John. "Aliens decoded through the glass" bostonhassle.com/they-live-1988-dir-john-carpenter/ accessed on 23 June 2018.

“Detournement” (*Debord* 196) is defined in SI essays and manifestos as “the integration of present or past artistic production into a superior construction of a milieu.” (196) for

instance, the article “Detournement as Negation and Prelude,” published in *Situationist Internationale* explains, “detournement is a game made possible by the capacity of ‘devaluation’ . . . all the elements of the cultural past must be ‘reinvested’ or disappear” (196).

The ethnographic mode of drifting differs largely from the cinematic representation of the derive. The Cinema comes as an imagined entity so as the challenges bestowed in deciphering the psychogeography of the cityscape. Ethnographic research of a place is independent of one’s observation of his psychological spaces. The landscape he/she traverses recapitulate the topography of the mind and the result is unified within his/her capacity of sensibilities. While cinema being a complicated spectacle creates various spaces for the same observation as given above.

The synthesized cinema is a vehicular device which operates similarly to the dynamics of the city. Every city gathers an inner dynamics comparable to the human body where cinema corresponds to the mind; the responsible factors are intriguing and are introspected through this analysis. Cinema is a product of modernity when we compare city as the vehicular device operating on speed; the strategic space is translated into “logistic time” (Virilio 8). The innate mobility could be attributed to the socio-economic, cultural, geographical, psychological and cartographic circumstances.

The popular mode of transport in the city is an important ingredient in analysing the language of the city. This is why particular types of trains and public transport are intentionally positioned in the narrative of city films. The individual existence of the subject is dependent on one’s ability to acquire capital, the space one occupies in the city and most importantly the identity acquired in the city. The most intriguing issue is the identity and the basic factors that determine its nature as rigid or flexible. The study divulges the imagined identities created in the cultural landscape which is conceived through cinema. The perception is subjective as cinema is an artform. Hence every identity conceived is a product of an imaginative space and time.



Fig. 1.6. Videograb from Sarkar, Pradeep, *Parineta* (1:00:16)



Fig.1.7. Ray, Satyajit. "*Apur Sansar*"
www.webstagram.one/tag/satyajitray/
 accessed on 01Aug2018.



Fig.1.8. videograb from Sircar, Shoorjit.
Piku (09:20:10)

All major cities in India have a different rate of speed associated with them. The vehicular mode of the city determines the degree of speed, where time is the landscape (*timescape*) which determines the city's momentum. In 1880 the CTC (Calcutta Tramways Company) was registered in London which was even first of that kind in Asia. Earlier it was meter gauge horse-drawn tram lines which were laid from Sealdah to Armenian Ghat via Borbadar street to Dalhousie square and strand road and the legacy continues with the modernized mechanics and extended network of routes, retaining the vibrancy of a historic mode of travel.

The psychogeographical traits of the city are deciphered also through the local vehicular means of transportation. For instance in Kolkata, the Trams and its slow

movements compliment the inner dynamics of the city and the spectator/inhabitant. The trams in cinema are projected as iconic urban imagery which also signifies the identity of Calcutta. It has been known as the environment friendly/sustainable mode of transport. The speed is a factor why all other metropolitan cities of India phased out the Tram services for faster metros, local trains and taxis for public transport. Kolkata withstands and still cope with the Tram services understanding its limitations. Gradually people acclimatized with the working pattern and speed thus trams became an integral part of their lives and cinematic cities of Calcutta. Paul Virilio writes in *Speed and Politics*:

Modernity is a world in motion, expressed in translations of strategic space into logistical time, and back again. It is the history of cities, partitions, trading circuits, satellites, and software; of political landscape governed by competing technologies of surveillance, mobilization, fortification and their independent administrations. It begins as an archaeology of naval routes, strategic techniques and urban distributions and becomes an integral world of events reduced to shapes and symbols, viewed and manipulated instantaneously on screens. (5)

The city embodies the function of speed and time in a metropolis and that is why a large percentage of world cinema considers the city as the major mise-en-scene to indicate the degree of modernity. Several city movies released during the 1920s introduced the trend of set designs of city and narrates the story in the background. The rural-urban dichotomy is expressed in F.W. Murnau's 1927 movie *Sunrise* where the rustic man played by George O'Brien sings '*the songs of innocence*' while the woman (acted by Margaret Livingston) from the city embodies the 'Satanic' spirit calling for the man to sin by cheating on his wife who resides in the countryside. The woman is characterized as lustful, greedy, artificially accented and vampish, one who holds no morality. The projection of the smouldering cigarette in the lips of the woman raises the eyebrows of the public. The characteristic portrayal of the city is achieved through the characters.

Murnau deployed such mannerisms in the woman to reflect the inner current of the city who lisp in the ears of the man, “Couldn’t she be drowned ?”, the man unable to kill his wife falls more in love with her that they travel whole night in the tram wandering through the city. For him, the city now appears calm and strange. It balances his vertigo created by the phantasmagoria of the city from the past. The city was simulated with convoluted expensive sets to disenchant the mysterious and hallucinogenic patterns of the city under the fluorescent lights. The city explored with his wife in a slowly moving tram is melodramatic with mesmerizing sights where the camera became a flaneur through the overcrowded street carnival. *Sunrise* with its high dramatic quality was a great hit for traversing through the genres of horror, romance, slapstick and tragedy. The closing title says, “whenever the sun rises and sets, in the city’s turmoil or under the open sky on the farm, life is much the same; sometimes bitter, sometimes sweet” (*Sunrise* 1927).

The futuristic perspective of a dystopian city was brought into film culture and history through Fritz Lang’s *Metropolis* (1927). Murnau’s *Sunrise* shows the *phantasmagoria* of the city which was highly relative and psychological while the *Metropolis* dwells in the realm of dystopic hyperspace in the world of cyborgs. The theme dealt with the mechanized horrors of World War-I. The experience of the dystopian space features various forms of repressive social control over people. The setting and plot of *Metropolis* manifest the German Expressionist Science fiction with futuristic narratives heralding the simulation of a hyperreal city (Manhattan) in an imaginary landscape. The vehicular architecture fuses space and time, *Metropolis* is set in 2026 inspired by the soaring skyscrapers of the American city. It could be also read as the first sci-fi cinematic cityscape simulated as an exaggerated version of Manhattan. The emphasis is on architecture, roadways, vehicles and bridges; the null spaces of the actual and imagined modern metropolis. Fritz Lang converted his cognitive city of America into the futuristic metropolis of the movie. The amalgamation of his imagery of Manhattan with the 'Tower of Babel' becomes the Fredersen's headquarters in *Metropolis*. This is a subtle example of the simulation of an imaginary city from the cognitive experiences of another metropolis realised through set-designs. Barbara Mennel in *Cities and Cinema* writes:

Urban sites-such as the street, the skyline and the barwere important markers of cities in early cinema. The city street was a particularly privileged setting for action in early cinema. Many city films integrated the shots of city streets as a recurring motif without advancing the narrative. Again such scenes connect diverse films from different periods and national cinemas, including Walter Ruttmann's *Berlin: Symphony of a Great City* (1927), Francois Truffaut's *The 400 Blows*(1959), Pier Paolo Passolini's *Accatone*(1961), John Schlesinger's *Midnight Cowboy*(1969), Perry Henzell's *The Harder They Come*(1972), Ali Ozegenturk's *The Horse* (1982), Wong Kar Wai's *Happy Together*(1997), and R'anana Alexandrowicz's *James' journey to Jerusalem*(2003). All of these films from Germany,France,the United States,Jamaica,Turkey,Taiwan,and Israel are characterized by repeated shots of city streets-in Berlin,Paris,New York,Kingston,Istanbul, Tel Aviv-and in each one the street becomes an important site to circumscribe urban space and to negotiate character's subjectivity. (8)



Fig.1.9. Rose, Bernard."Graffiti at the Cabrini Green"chicagoganghistory.com/candyman-movie-scene-1992-cabrini-green/Accessed on 15 September 2018.



Fig. 1.10. "True horror of Chicago's Cabrini Green" truehorror.net/articles/cabrini-green-the-true-horror-of-candyman/ Accessed on 15 September 2018.

Twentieth-century cinema produced a contemporary perception of an “anthropological, poetic and mythical experience of cityspace” (Donald 69). The central-marginal political and cultural spaces interact and contest their right to occupy the city space and corresponding issuance of identity. In Bernard Rose's horror movie *Candyman* (1992), the urban geography punctuates the post-industrial culture of Chicago. The housing akin to barracks is a monumental signifier of *Cabrini Green* which serves as the setting of Candyman's site of revenge. James Donald says in *Imagining the Modern City* (1999):

Bernard Rose's *Candyman* can be read as a meditation on contemporary perceptions of the city. The film is punctuated by aerial shots of Chicago's townscapes: the circulation of traffic on freeways, barrack-like housing and monumental but silent amphitheaters. From that God's-eye view, the city presents a dehumanised geometry. People are as invisible, or as insignificant, as they appeared to Harry Lime in the ferris wheel high above post-war Vienna. (69)

The connection to Harry Lime made in *Candyman* is in reference with the movie *The Third Man* (1949) where the high rise shot from the ferris wheel to the city down below makes the people look insignificant. This is akin to the Candyman's perspective of his vengeful existential point of view. It portrays the city and its inhabitant's lives

meaningless and as an instrument of self-gratification for the ones on top. The film received criticism for the portrayal of Candyman, the mythical supernatural killer as an African-American character, who is vengeful and brutal. The focus and fallibility of the story resemble *Frankenstein* (1931) whose vivid sexuality and gothic appearances are eerily similar to *Dracula* (1931).

Candyman is considered as a black urban legend. James Donald continues, "the black underclass who live in the projects make sense of the city's irrationality and alienation in terms of myths and subcultural legends: tales of miscegenation, racial murder, and the avenging undead. Urban space, then, is doubly textured. It is concrete, but just as brutally it is fantastic" (69). The city movies like these in which black characters are the main subjects and antagonists, show the racial politics of segregation which is instrumented through the narrow housing alleys and the margins. This conflict continues as city reinstitutes itself as a subtle frame of reference for racial politics. This portrayal is conceived by the spectator who forms a rational as well as a supernatural image of the city. The female protagonist, Helen's navigation through the liminal spaces of Cabrini Green facilitates the deep complex exploration of the Gothic narrative retold in an American urban setting. The idea of an imagined city is an older concept in western movies, art and literature. Good examples of such imagined cities are *Gotham* and *Metropolis*. The comic culture that started gaining popularity at the start of the 20th century, allowed creators to imagine cities that are based on real-life concrete cities. For example, Gotham city is partly based on New York, New Jersey and Chicago. Through many interpretations, the imagined city transforms into a metaphysical space with the super-hero characters and their respective area of jurisdiction.

In contrast with Indian cinema, Western movies had already created plots more oriented towards urban life and its dynamics. The 1941 attack on Pearl Harbour by the Japanese created a stressful period for Hollywood and its film productions. The US office of war information called for the co-operation of Hollywood to produce agenda/propaganda based movies with political affiliations during world war II. This created a lot of movies based on national identity and the American way of life and the

need to preserve it. American movies, in general, portrays plots on how they are justified in their efforts to police the world and their duty to maintain peace and democracy. Due to restrictions imposed by world war II western movies had to start using set designs to depict several locations. "The space of the city formed the primary site within which visual media collided and amalgamated with one another, across space and time, from the very origins of film. For all its infinite enchantments and attractions, the city formed a ferocious zone of conflict for cinematic imagery" (Barber 60).

The propagandist movies during the period include *Hollywood Canteen* (1944), Frank Capra's *Why we fight- A Prelude to War* (1942); is a series of seven films that justify the role of US Army in the World War II during the period from 1942 to 1945. *The Battle of Midway* (1942) became the first documentary of the war. The box office hit *Casablanca* released during 1942 received worldwide accolades for the politicizing of a romantic plot. Orson Welle's *Citizen Kane* (1941), William Wellman's *The Story of G.I Joe* (1945) released during 1945 are some of the critically acclaimed movies from Hollywood during 1940s. Even though the monuments of Calcutta were affected in the World War bombing no propagandist movies were made in India that reflected the trauma of the war but surely movies were made on the issues of regional, spatial and political struggles of different classes in Calcutta.

In *Fountain Head* (1949), the older horizontal buildings were vandalised, which called for the creation of buildings with the latest skyscraper designs. These vertical buildings embody the symbol of power and entrepreneurial spirit hinting at one's ideology and dire need of the exertion of masculinity which is a triumph over femininity and queer sensibilities thus emerging out as national monuments. In American movies, the cinematic city is constructed as an architectural set design to explain one's gender and economic status in a capitalistic urban space. Some of the larger skyscraper/ monuments symbolize the gendered aspect of the capitalist endeavour. These monuments are the best medium to venerate a country's political ideologies and neo-colonial stature which also reflect the cultural dialogue between the

city planners, politicians, public and architects. Thus monuments stand as more than a building, as a reminder of a cultural-economic discourse of the time.

The monuments facilitate the realization of the American dream which is based on the ideologies of neo-colonial capitalism. The class and gender centric discourses stabilise the phallic-shaped tall buildings which are often projected as the set design in cinema to elicit the powerful condition of a state that stands tall in space cultivation which makes the upward mobility possible. The gender inequality is feloniously practised in claiming the space of heteronormative masculine reputation with well-assisted technologies to complement with the gaining acceleration of the city. These buildings mark the binaries in the social, economic and cultural arena and mark the second half of the twentieth century's set designs. The dehumanizing architectural promenades had been introduced into the American movies which stand as a touchstone of the other cinema from different cultures to look at and aspire from. The following movies showcased buildings as the main characters: *Apartment* (1960), *Network* (1976), *Wallstreet* (1987), *Executive Suite* (1954) where the applied technologies start overshadowing the earthly participation of biopower in making the life at phallic monuments possible.

The power is in direct proportion with the distance from the ground; anti-gravity is practised and is achieved through the bird's view from the top of the labyrinthine monument to the grounded reality below the skyscraper. The segregation and exploitation based on race, gender, class are estimated as a by-product of such capitalist establishments. Thus the monuments stand as hegemonic gender/spatial symbols where power is invested in making the visibly estimable urban space a panopticon. Such tall monuments showcased in American cinema dominate the mappable, oriented, dilapidated and over-populated cities in America and other countries. The effect persists in culture industry too.

In cities such as Detroit and other industrial townships, the growth of the decommissioned spaces and immoral geographies relate to the fall of industrial enterprises. They are attributed to mass job loss due to outsourcing model of the economy. This results in the creation of ghost towns and dilapidated housing projects;

the joblessness and the overall desperation in the citizens which result in a cut-throat attitude of survival, this attitude over time becomes the general vibe of the mass in that geography. Many of these cities are shadows of their former self. The echoes of the past are very much present in the landscape and the mindscape associated. The cityscape that is unused is a physical decommissioned space but has an absolute ontogenic existence within cultural geography.

In this study, the term 'Immoral Geography' is used to denote the physical topography that remains in the boundary or away from the cartographic, ideological city. The space that defines the identity of the marginal, the homeless or even gypsies. The knowledge of the ontological space is studied to derive the identity of the cinematic space. The different representations of the metropolitan cities through the cinema speak volumes on the socio-cultural position of the place and time when imagined through the filmmaker. The influence of the ideology of the filmmaker is clear in the depiction of the cinematic spaces. The configuration of class/caste dichotomy is evident through the selection of the geography and the nature of the action. The representation of the place is a conscious act and the psychological effect of the space on the individual is significant to derive the identity of the topography and characters.

The idea of place and space is significant in the understanding of cinema. The composition of place as a geographical entity is often conceived in cinema as the cinematic setting/background of the narrative. The cognitive approach of the conception of place varies with the spectator. The place transliterates into the mental concept of space which is multilayered in its understanding. It has been observed in the process that places expose the intended ideology which the cinema constitutes. The landscape in which the narrative is set overcomes the ideology of the filmmaker and exposes the truth of that space. The produced imageries of landscape exist as a power structure within the basic understanding of cinema. Tadhg O' Keeffe in *In Heritage, Memory and Politics of Identity: New Perspectives of Cultural Landscape* writes:

Landscape was identified as inherently social-cultural in its production, its cartographic reproduction, and its use, and power was identified as

its operating system ... landscape is implicated in relations of power through its ownership, control and manipulation by social elites ... More abstractly, we claim landscapes to be 'spaces' or 'places', or both simultaneously, that exist reflexively in our cognitive as well as our corporeal experiences of the material world, shaping and being shaped by our simultaneously multiple identities as humans. (4)

The landscape in cinema is a vector in propagating the multiple identities. The reflexivity is more coherent and consolidated as it marks the history through the inherent socio-cultural changes. Subjective knowledge of the cinematic (place) city is applied to the landscape. The landscape projected in cinema is also historicized and added to one's cognition.

A physically experienced concrete city imprints on one's identity and we call it the social lived space. The concrete/actual city that is termed with its dynamics can be viewed as a single entity with distinct boundaries as it shows the tendency to extend its boundaries radiating outwards through a convoluted network connecting each other across different time-space zones naming it as 'space cultivation'; expansion of cities consuming more and more of the surrounding land in a kind of self-replication process before the city disappears altogether. The city exists on top of the previous city through the invention of the skyscrapers and flyovers. The same concept of building a mental image on the previous versions of the city occurs in cinema where the superimposition is possible. The spectator of the cinema essentially conceives three concepts of the city. The actual (concrete) city that one experiences, the cognitive city (mental image) and the cinematic city (The projected city/sci-fi city). This superimposition results in the psychogeography of a city that is unique and hugely based on one's perspective. In short, we can summarize it as a relative referential city.

Space is considered by different theoreticians in different ways; it is relative. The study endorses scientific underpinnings to explain space in deciphering the imagined identities in Indian cinema through the dynamic mechanism of the cinemascap. The study emphasises on the socio-psychological aspect of space in analyzing the dynamics of the city and its subject. The research is built on this idea of

space with which the class-caste tension, issues of cultural identity, the kinesthesia in city and people are resolved. So the discourse is developed within this intricate and interrelated relationship of landscape and psyche.

According to Doreen Massey in *Space, Place, and Gender*, “both social phenomena and space as constituted out of social relations, that the spatial is social relations 'stretched out'. The fact is, however, that social relations are never still; they are inherently dynamic. Thus even to understand space as a simultaneity is, in these terms, not to evacuate it of all inherent dynamism”(2). Massey connects the inherent dynamism with the socio-economic conditions of space. Massey quotes Unwin, " According to the special theory of relativity, simultaneity is relative, dependent on the choice of a frame of reference in motion'. All 'observers' (participants in social life) move relative to one another, each thinking of themselves at rest, and each therefore 'slicing the space-time continuum at different angles'" (4).

The issue of dislocations according to Massey is a shift of social/power relations. The smooth spaces are liable to striation which is responsible for the grid, control and structure of the space. There is a shift of power relations as Massey says in *Space, Place and Gender*. Deleuze & Guattari attests the same in *A Thousand Plateaus*. even though the smooth and striated function in different domains act as a conceptual pair to re-imagine the space between nomadic forces and sedentary captures. The power relations make the landscape dynamic, “trajectories, becomes inseparable from speed or movement in an open space”(477). According to Deleuze and Guattari, the less oriented stratified groups in the smooth space can become war machines. Smooth spaces are likely to be converted into striated spaces. Deleuze and Guattari in *A Thousand Plateaus* writes, “...we must remind ourselves that the two spaces in fact exist only in mixture: smooth space is constantly being translated, transversed into a striated space; striated space is constantly being reversed, returned to a smooth space. In the first case, one organizes even the desert; in the second the desert gains and grows; and the two can happen simultaneously” (474).

The geography becomes ideological based on the power relations operated in the multiple social spaces. This is the central idea, of the power exercised by the state

over its subjects who are spatially unstable. For example, the design of detention centres along the US/Mexico border becomes the archetype of smooth space. Designed by the hegemonic power structures, it controls the economy and the mobility of the refugees/subaltern. The horizontal alignment of the tents in the smooth space speaks volume on the temporal-spatial design for the refugees. They reside in an intermediate/null space where their identity and existence are questioned. The spatial patterns of horizontal versus vertical in regulating the power structure is explained (with references to *Fountainhead*) in this and coming chapters.



Fig 1.11. Kanof, Brian. "Tent city' for the immigrant children in the Mexican border in Tornillo." [theguardian.com/us-news/2018/oct/02/texas-detention-camp-swells-fivefold-with-migrant-children/](https://www.theguardian.com/us-news/2018/oct/02/texas-detention-camp-swells-fivefold-with-migrant-children/) Accessed on 12 Oct 2018.

“Decommissioned flights at Military Aircraft Storage and Disposition Center”(fig 1.12) Texas expound an example to Massey's viewpoint, "the spatial is as an ever-shifting social geometry of power and signification "(4). In the process of film production, the filmmaker designs and constructs the cinemascapes which become the ideological landscape. This landscape gets transferred to the spectator who builds the images on the previously existing cognitive/lived experience. The research propounds the Theory of decommissioning to explain this transfer of cinematic imagery of cultural landscape from the filmmaker to the spectator. The transmission of the idea of the city from the filmmaker to the spectator enters into a decommissioned space where there is a high degree of entropy. The idea of the city is not escaping, but it transforms from

order to a disorder which causes the cognitive construction of concepts from being absolute (symbolic existence) to 'real' (the induced imageries from the experience of the absolute/pre-existing knowledge/discourse).

In the physical sense, it pertains to the state of inactivity of use or service. The degree of activity or inactivity is determined by the State or the Power structure in place. In the physical and psychological contexts, decommissioned is conceived differently in the study. Decommissioning space is a psychological act when discussed in the terms of transfer of ideas from conception to comprehension. Every produced space in cinema is a decommissioned one. It slips into history and it is impossible to recreate, but it is possible to supersede on the pre-existing designs. This production of place from space is the cinematic representation determined by power relations that activates cultural-political dialogue.

The concrete image of the cinematic landscape passes through the decommissioned space; where the spectator connects, correlates his cognitive images of the city with the cinematic landscape. The entropy is a result of this experience. So every idea of space is subjective, which slips into history and is re-read to redesign the ontology that recapitulates the mindscape. An image of "AMARC, (Aerospace Maintenance And Regeneration Center) Davis-Monthan Air Base, outside Tucson, Arizona" is used to elucidate the concept.



Fig 1.12 "Decommissioned flights at Military Aircraft Storage and Disposition Center, " [pinterest.com/pin/758645499704046456/](https://www.pinterest.com/pin/758645499704046456/) Accessed on 16 July 2018.

This concept is clearly explained with the 'drone shot of AMARC, (Aerospace Maintenance And Regeneration Center) Davis-Monthan Air Base, outside Tucson, Arizona. The barren land, also considered as a smooth space in Deleuzian term is called as a 'graveyard' or the 'ground Zero' which stands as a reminder of a hegemonic space that existed.

Part of the cinematic space once created becomes the decommissioning space to the viewer where the breakdown and reconstruction occurs. The former stage of the decommissioned space makes any city, a museum; it defies changing with hegemony and stays strong on-base where several ideas of the spaces are simulated. The observation is that certain landscape stays constant in disorder as phobic spaces. They offer spatial alienation and estrangement as an extension of the mind. This is often represented through cinema and literature. So the perception of geography is convoluted as a postmodern condition. Edward Soja quotes Olalquiaga, "The postmodern confusion of time and space, in which temporal continuity collapses into extension and spatial dimension is lost to duplication, transforms urban culture into a gigantic hologram capable of producing any image within an apparent void. In this process, time and space are transformed into iconic and consequently rendered into scenarios" (331).

The actual or concrete reality according to Lefebvre is the ontological timeless space. It is one's epistemological place of lived reality where cartographic representation is feasible and synaesthesia is experienced. In this study, this space is termed as the commissioned space where discursive formations, mental mapping of topography, negotiation with the real ideas of mental transportation of space occurs. The Simulated reality enhanced through the cognitive mapping techniques, (as the research has made of Kevin Lynch's idea of creation of cognitive map) is directed for the formulation of set design. This constructed cinematic landscape is reinstated as the spatial reality where the formation of cultural identity is possible. The commissioned is the primarily conceived, simulated place which is proportional to the narrative.

The space the filmmaker projects is absolute and independent which can get misconstrued as real or imaginary, capable of cognitive superimposition in the spectator. When a filmmaker portrays a landscape, the spectator who may not have first-hand knowledge about the said place can form his own opinion about the place and be influenced by the portrayal by the filmmaker. The transfer of idea of this landscape will be etched in his psyche and will influence his concept about this city or any similar landscapes in the future.

The city that dwells in the mind of the filmmaker is mixed with the previous versions of textual cities and reproduced for the viewers. The viewers have to be convinced in positioning the filmmaker's reproduction in their psyche-space, thus the city in the cinema is structured as the landscape of the mind, that city is not just a place of a fixed geometrical entity but it is a perspective involved in the psychoanalytical study of the spatial representation.

So even the physical space is capable of getting deterritorialized. re-situating the space in the post decommissioned space results in the formation of Commissioned Space. The spectator who is in the second stage of the conception of the mental image of the city is in dynamic motion. One constantly drifts between the time and space trying to equate and re-connect with their cognitive experience of the lived reality. As David Martin Jones in *Deleuze, Cinema and National Identity* quotes Rodowick- "Time no longer derives from movement; 'aberrant' or eccentric movement derives from time. Thus, rather than witnessing time through the medium of a character's movement in space, we now witness time's movement around the immobile character "(23).

The ontological time frame and space recapitulates the evolutionary development of cinema through ages. Every cinema produced till date documents a spatial history which is psychologically expressed, so every film marks a time and also a space. The term space has layers of meanings and it is a dynamic entity that actuates because when a cinema is created and watched the space experienced or perceived by the spectator is specific to one's emotions, behaviour and memory. The 'space' in this study has been taken from Henri Lefebvre spatial theories from his magnum opus

'*Production of Space*'. The place and space share an inextricable relationship with cinema. Jean Baudrillard in *Simulacra and Simulations* writes:

Abstraction today is no longer that of the map, the double, the mirror or the concept. Simulation is no longer that of a territory, a referential being or a substance. It is the generation by models of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor survives it. Henceforth it is the map that precedes the territory- Precession of Simulacra- it is the map that engenders the territory..the territory whose shreds are slowly rotting across the map, whose vestiges subsist here and there, in the deserts which are no longer those of the Empire, but our own. The desert of the real itself. (2)

Cinema's relationship to the city is both complex and historical. The perception of the mental city always lies in obscurity between the filmmaker and the viewer. Cinema constructs cultural geography. Culture, like every physical and social activity, is both spatially structured and geographically expressed. The semiotic image of the city in the cinema remains as a powerful mode of visualizing and representing the spatial aspects of how cultures forms, interacts and change. Mapping a cinematic image of the city is a vital tool of analysis and a significant mode of representation in the study of interconnection between culture and space. According to Lars Frers and Lar Meier in *Encountering Urban Places: Visual and Material Performances in the City*, "Aesthetics are images and imaginations, and experiencing and performing material design. These active aesthetics participate in the contested production of places: inclusion and exclusion, attraction and repulsion are intimately related to the specific aesthetics of a place; to the way it is built, to its resisting materiality, to its image in people's minds, to advertising, to the way people look and act in the place" (3).

The city presented in cinema is psychogeographical which can get concealed in the conceptual realm between the cinematic city and the cognitive city. The filmmaker who is also an urban planner depends on the previous textual cities which help him to form his cognitive city. Here the city is an idea which exists before the spatial representation of the geography.

CARTOGRAPHIC READING OF PROJECTED CITY

What the map cuts up, the story cuts across.

—(Michel de Certeau 129), *The Practice of Everyday Life*.

Cartography has emerged as a new paradigm in reading cinema; the high-end technology-driven maps seek the active participation of human sensibilities in transporting the idea of the place into one's cognitivity. While reading cinema, maps call for the human imagination and in the process of conceiving the imagery, the idea of place and map integrates into one's subjective space.

Tom Conley published his seminal work *Cartographic Cinema* in 2006, he provided an intellectual road-map with an interesting and thought-provoking premise that provides a link between filmic images and maps and map-making practices. *Cartographic Cinema* outlines the importance of diegetic maps (maps that are present and part of the filmic narrative) and the emotional and mental state of the characters.

Maps are the sites of the commissioned spaces. They display the interface of morphological details than serving the objective of reconnaissance, spatial data collection or socio-economic conditions. But mental maps are personal and subjective, it is established with the interlink of art and one's personal preferences and is used by filmmakers in contrary to the ideological maps. This is one major reason why spatial displacements happen in the decommissioned space. William Cartwright writes:

There is an adjustment of the spatial data from reality to its representation on a map product – a real map (or indeed spatial database, defined by Moellering as a virtual map). What is clearly evident in cartography is that the visual and semantic properties of reality are transformed: the 'viewpoint' is not realistic (it is orthographic and geometrical transformations are applied to effect it), the real-world features are generalised and symbolised, there is no attempt to give a feeling of immersion, and the viewer's perception is challenged by the symbolised representation which results from the cartographer's creativity. (35)

Place in cinema is perceived as cartographic space in the research. Place is defined as a physical entity; it is a tangible experience of physical reality. Absolute space is a separate concept with a wider scope.

Absolute space according to Henri Lefebvre “is a highly activated space, a receptacle for, and stimulant to, both social energies and natural forces. At once mythical and proximate, it generates times, cycles. Considered in itself- 'absolutely' - absolute space is located nowhere. It has no place because it embodies all places, and has a strictly symbolic existence. This is what makes it similar to the fictitious/real space of language, and of that mental space, magically (imaginary) cut off from the spatial realm, where the consciousness of the 'subject' - or 'self-consciousness'- takes form ". (236). This alerted geographers to the sensual, aesthetic and the emotional dimensions of space.

Kevin Lynch explains the requirement of a clear mental map of the urban environment to counter the looming fear of disorientation. J.C.Moughtin in *Urban design- Street and Square* quotes Lynch:

Kevin Lynch, for example, claims that: ‘A vivid and integrated physical setting, capable of producing a sharp image, plays a social role as well. It can furnish the raw materials for the symbols and collective memories of group communication.’ If this is so, then the urban designer has the task of creating areas with a strong image, that is an environment which has the quality of ‘imageability’, defined by Lynch as, ‘that quality in a physical setting which gives it a high probability of evoking a strong image in any given observer’. The main elements, according to Lynch, for achieving imageability or perceptual order are paths, edges, districts, nodes and landmarks. (30)

Lynch's conception of cognitive space helped this study in formulating the idea of considering filmmaker and spectator as urban planners which makes the theory of decommissioning possible. In cartographic studies, art and science/technology go hand in hand for better comprehension of geo-information and mapping. For geographical

depiction, art gives the cognitive aspects of knowledge while science complements and ensures the scientific elegance of the facts. There are scientific implications associated with the cognitive knowledge of a place in orienting in a convoluted network of cities. The activity of cognitive mapping is primarily carried out by the filmmaker to imagine the place before translating it into space. He maps the geography as a selection of set design with the help of cartography. Tom Conley in his 2007 book *Cartographic Cinema* elucidates the coextensive relationship between cinema and maps:

A film can be understood in a broad sense to be a “map” that plots and colonizes the imagination of the public it is said to “invent” and, as a result, to seek to control. film, like a topographic projection, can be understood as an image that locates and patterns the imagination of its spectators. When it takes hold, a film encourages its public to think of the world in concert with its own articulation of space. The same could be said for the fascination that maps have elicited for their readers since the advent of print-culture or even long before. Both maps and films are powerful ideological tools that work in consort with each other. It behooves the viewer of films to see how maps are deployed in them, and with what effects and consequences. (1)

The cartographic readings of the city with the help of digital technologies facilitate the design and re-design of the spatial topography. Any representation of geography is a juxtaposed mental imagery on a previously existing cinematic city. This has given the scope for the geographers/urban planners/filmmakers to read the available gaps within the ideological maps where place stands as an ontological history. The place here as an idea being transmitted from boundaries to boundaries within celluloid; geographers with the new digital era and the filmmakers since Lumiere brothers attempted to position the same concept of place in the human mind. A corollary is that films are maps insofar as each medium can be defined as a form of what cartographers call “locational imaging” (Conley 2).

To position an individual cartographically and cinematically, it is important to study the identity of cities. Cities and its people are generically the victims of global

mechanical culture. The operation of the homogeneity is one of the significant traits of cities. The homogeneity is not only in identity but also in the city architecture across the map. As Tom Conley in his book *Cartographic Cinema* explains the relationship between cartography and identity:

A map in a film prompts every spectator to consider *bilocation*, which may indeed be cause for the resurgence of debates in which film is treated in terms of issues concerning identity. Identity can be defined in a narrow sense as the consciousness of belonging (or longing to belong) to a place and being at a distance from it. When a map in a film locates the geography of its narrative, it also tells us that we are not where it says it is taking place. The story that is said to be there is nowhere. The map plays a role at once as a guarantee (the film is said to be “taking place” in the area seen before our eyes, “on location,” in a place we might wish to be) and a sign of prevarication (a map is inserted both to establish a fallacious authenticity of a place and to invent new or other spaces). (4)

Since the argument here is that the city is a mental construct, human state of mind and its psychological consequences, have a tangible effect on the landscape so every cinematic landscape is a subjective product of cultural landscape. As a result, the cognitive construction of cities happens in the mindscape. The phenotype of cities differs based on location, climate, history, architecture, social and spatial disposition. The cacophony of languages, the sounds of traffic, the street trades, smells and city-related phobias and phobias directly influences the mental construct of city imageries; this also plays an important role in the design and layout of the physical landscape of the city.

The epistemological city is the end product of every socio-spatial discourse, be it Maps or Cinema. The identity of the individual is contested within this power system of his geographical marking and his aesthetically induced cultural identity. What he derives from the concrete/psychospace is susceptible to distortion for the transmuted quality of the space, where one is geopolitically situated. The far-reaching effects of

speed over the centuries are explained by Paul Virilio. In the dissertation, speed is significantly observed as proportional to the innate dynamics of the territories and is examined both in smooth and striated spaces. The dynamic politics of speed and landscape and its consecutive effects in the mindscape is read as a methodology to explore the urban cinematic imageries. In *speed and Politics*, Paul Virilio states:

Despite scientific examinations of city maps, the city has not been recognized as first and foremost as a human dwelling place penetrated by channels of rapid communication. It seems we have forgotten that the street is only a road passing through an agglomeration, whereas everyday laws on the 'speed limit' within the city walls remind of displacement, of movement, that only the speed laws modulate. The city is but a stopover, a point on the synoptic path of a trajectory, where the spectator's glance and the vehicle's speed of displacement were instrumentally linked. (16)

The research introspects the factors that determine the speed and displacement which is absolute and psychological. The technical aspect of the cinema is taken into consideration while reading city films. The nature of the city differs so as the panoramic effects and the spaces of the movement of the people. The methodical usage of time-lapse techniques tricks the viewer with spontaneous and fast actions; the kinesthetic experience of the viewer incorporates the mise-en-scene that changes in the background with a still image in the centre.

As per Paul Virilio's term, dromology is the analysis of the increasing speed of transport and communications in the city; analysis is based on the construct of speed. It is how culture is intertwined with the compositional elements to upgrade a landscape as a cityscape. The dromological flux of space in every film is in a complex cycle of cognitive understanding and mental mapping of the space. Dromology is a term coined by the French cultural theorist, urbanist and "philosopher of speed" Paul Virilio in his book *Speed and Politics*. He explains dromology as the study and analysis of the increasing speed of transport and communication in the development of the land. He emphasizes the image of the polis (city) as a "dynamic, vehicular landscape which is

the right substratum for mobilising, incarcerating and accelerating things and people” (*Virilio* 8). The city is a crossover of urban conglomeration that intersects the coastal lines, canals, railway lines and airways. These acts in strategic speed which contribute to the democratic revolution thus the rate of speed of these fortified entities is proportional to the momentum of the cities. Thus speed and city become strategically connected.

“Cinematic Techniques and Kinesthetics in Decrypting the Spatial Dynamics” makes the second chapter. The chapter theoretically argues on the issues of kinesthesia with the landscape, identity and sensory perception of the cinematic subject. The bodily movement through the Deleuzian *smooth* and *striated* spaces of the city are analysed here which are controlled by one’s identity, emotions and landscape hence psychogeography becomes the central focus of the study. The chapter is analysed with the help of Indian and western cinema thus decrypting the politics of body and spatial dynamics.

CHAPTER II

CINEMATIC TECHNIQUES AND KINESTHETICS IN DECRYPTING THE SPATIAL DYNAMICS

The urban reality is embedded in social space where identity is counterfeited, constituted and reinforced. The chapter focuses on the inner dynamics operated in the urban genre of movies. The quality relating to the innate characteristics of space, that has been discussed earlier, is further investigated in contrast with the bodily movements of its subjects. Furthermore, differences in the movement are analysed in relation to gender and class with respect to speed and time.

The physical and psychological association with the landscape is directly connected with the mindscape. The concept of Psychogeography can be explained by analysing one's bodily movement in the city. The movement is termed as kinesthesia in the chapter which is studied as a response to one's mental association with the cultural geography. The study is developed within the framework of cognitive construction of the city and its assessment with the cinematic production of the space. This act is often repeated cognitively, as a result of one's experience with the physical/mental city in terms of socio/political, economic and cultural circumstances. The chapter discusses the key elements that constitute the kinesthetic movements involved in exploring the cityscapes; be it cinematic or cartographic.

Kinesthesia is the ability of the body to adjust its movements according to the surroundings. Sansan Kwan defines the term kinesthesia in her book *Kinesthetic City: Dance and Movement in Chinese Urban Spaces*, "It is the body's awareness of motion. By focusing primarily on this sense—rather than sight, sound, smell, touch, or taste—to gather information about my surroundings, I highlight the importance of motion in the determination of space. Location is locomotion; locomotion is location...as they are in dialogue with the kinesthetics of these city spaces" (2).

The cultural influence of the kinesthetic movements in cinema is studied in the chapter. The intricate and inevitable connection between location and locomotion is

established by the bodily movements exercised in the urbanscape; each pause in the movement transforms location as mappable place. 'Operational inner dynamics' is read as the innate movement one exercises at the physical and mental level while positioned in cultural geography. The immersive quality of the experience of watching the on-screen movements evoke relative effects in the spectator. This effect of identification varies with the spectator's cognitive involvement with the movie and the quality of the immersive experience. The empathy gained through the cinematic experience is often identified as one's physical movements. It is considered as the underpinning psychological theory of the study in conceiving the cinematic imagery and the bodily performance of the spectator due to the influence of the projected movement. The imagery is translated into physical/psychological actions that heighten the reading of the cinematic spaces. Several factors govern one's perception in assimilating the cinematic movements; these make the close reading of cinema a subjective and psychological experience.

The identities of the imagined cities are derived through cognitive mapping. The term used by Fredric Jameson in his book *Postmodernism, or, the Cultural Logic of Late Capitalism* quotes Kevin Lynch's *Image of the City*(50) to distinguish between the traditional and postmodern cities. The difference is discerned with the scale of mappability and degree of alienation. The traditional cities are mappable and have representative features while the unmappable cities raise the spatial issues of representations because of the labyrinthine appearances and temporality; it is assumed to be 'the state of mind' which is subjected to material consequences. The differences are dialectical which influences the mobility of the subject through the urbanscape. Thus the study draws a significant methodology of reading the physical/cartographic imagery to derive the ideological/ cinematic city which is cited through an ethnographic reading of the mental city. The reading is carried out through the introspection of the satellite images of the cinematic city analysing documentaries, screenshots from cinema and Google pictures.

As cinema is a complex medium with the operation of multiple, subjective perspectives, the mimetic representation of a common 'real' urbanscape is impossible.

The distortion of the physical city into a decommissioned space facilitates one of the major theories of the study. As the cinematic city is a mental construct it always contrasts with the cartographic imagery. The cartographic map pretexts the cinematic city and it is the ideological source of spatial knowledge. The phenotype city is globally marked but the derived consequences of the mental image are the cinematic city which is highly subjective and ideological. Thus cinematic landscape offers multiple spatial orders. The personal observation of places is mapped cognitively to read the issues of cultural identity and kinesthesia activated in the cityscape.

The cartographic mapping techniques are used to read the spatial alignment of the urbanscape. This phenotype assessment of maps leads to the objective positioning of the place in the distinct location of the narrative. The reason why the set is designed in a different location than the actual narrative location is assessed through the geographical basics of Kevin Lynch's *Image of the city*. The ideological difference is assumed as observation of the study. Jameson writes:

A most interesting convergence between the empirical problems studied by Lynch in terms of city space and the great Althusserian (and Lacanian) redefinition of ideology as "the representation of the subject's Imaginary relationship to his or her Real conditions of existence." Surely this is exactly what the cognitive map is called upon to do in the narrower framework of daily life in the physical city: to enable a situational representation on the part of the individual subject to that vaster and properly unrepresentable totality which is the ensemble of society's structures as a whole. (50)

The inevitability of geography in attributing to one's identity is carried out through kinesthesia. The Ethnographic research of a place is independent of one's personal observation of his psychological spaces. Cinema being a complicated spectacle creates various spaces for the same observation as given above. The theories are derived by considering the practical exploration of the spectator over the cinematic landscape. The class-caste dichotomy is explicit through the analytical segregation of the landscape into several commissioned/de-commissioned spaces and also through their body

movement dynamics, analysing the character's sensibilities and how they are portrayed through the narrative. The cognitive observations in the study are analysed through the methodology of cinematographic analysis and cartographic reading of the cinemascapes.

It is presumed that cities are the simulacrum, be it the cartographers' city or the cinematic city. With the theory of decommissioning, the transfer of the idea from cartography to city projected coupled with influences from other cognitive cities, result in the cinematic city which is perceived by the spectators as the 'real' city. This theory acknowledges its lineage to Jean Baudrillard and Lacan. Edward Soja quotes Baudrillard, "The simulacrum is never that which conceals the truth-it is the truth which conceals that there is none. The simulacrum is true. That is the simulacrum "precedes" or comes before or ahead of the truth, the reality, and indeed defines the real as itself, at least for those who faithfully believe" (327).

A more politically engaged descendant of Baudelairean Flanerie reigns today in cities, one that operates by derive or drift. The quintessential urban walk includes geographical displacement which is shot in correspondence to space and time with the aid of cinematic techniques which also includes inter-cuts, analytical editing and contiguity editing. The editing shots are essential in establishing the spatial continuity to position the viewer in orienting his cognitive sense of the place in accordance with the simulated spatial reality in cinema. Tom Conley in his book *Cartographic Cinema* quotes Christian Metz:

The map seen in the film attests to what Christian Metz calls a "mobile topography," in his other words, "the changing geography" underscored when speech or gesture are discerned in the context of camera angles, inter-titles, voice-in and voice-off, film-in-the-film, and other techniques that underscore how much "filmic enunciation is impersonal, textual, meta-discursive," and how much it "infects or reflects its own statement". (210)

The establishing shot of the city and the expository titles identify with the cinematic and cognitive spaces. As a result, the spectators tune their mind and orient themselves with cinematic geography and time. Thus text/inter-title functions as a filler to merge

the time gap between shots for the cognitive connectivity of the spaces. This sudden shift in our perception is deliberately imposed to position us in the projected landscape. Even without fillers, the audience's mind can be actively engaged in corresponding with the screened imagery of the cinemascap. The establishing-shot gives the clue of the setting, it is the mise-en-scene of the collection of visual objects that heighten the effects of setting a location. This helps in the appropriation of time, space and geography. Sometimes the establishing shot serves the function of an inter-title to establish the connection.

The establishing wide shot of *A Wednesday* (2008) is Marine drive, where the Mumbai Police Commissioner, Prakash Rathore is set to contemplate on the best case of his life. The frame shows the buildings behind Rathore and the buildings extended into the sea on the horizon. The vastness of the sea and the crowd-less open space is a rare sight in Mumbai and it provides a great spot for Rathore to recollect the most intriguing case of his career. Marine drive in *Gay Bombay* through the words of Parmesh Shahani is an idyllic description of the topography:

The Queen's Necklace begins with the high rise buildings of Navy Nagar—all similarly sized ... all of Marine Drive is electrified and people climb up to the terraces of the neighbouring buildings for a free aerial view. Walk past the flyover from Metro cinema, which curls in a sweeping arc on to the sea front. The point at which the flyover and Marine Drive intersect is the centre of the necklace. If you sit here, you can see the two ends in the periphery of your vision and the horizon beyond where the sky meets the ocean. (19)

These essential sign boards lead to the indolent space of Mumbai where the busy city comes to rest. The verbal introduction to the lead is followed by a fast cut to a crowded local train. An interesting technique used for the transition in city movies is evident here. From a close-up of Rathore in a peaceful setting to a heavily crowded local train featuring the protagonist shows the shift in momentum and the sudden increase of speed and sound. This association with speed and sound becomes the normality of everyday life in the fast city established by the shot. The association of the narrative

with the protagonist, portrayed as a common man of the city establishes the course of the plot. The protagonist, whose identity is not revealed, addresses himself as a 'common man'. The master shot of the protagonist in a crowded local train in Mumbai is introduced through the voice-over of Prakash Rathore as, "one Wednesday that bastard walked into our lives" (*A Wednesday*). The Protagonist appears in multiple public places as a nondescript person who wanders carrying a bag labelled 'J & K'. The anonymity in the identity of the protagonist and his choice of urban places capture the attention of the spectator.

Here we consider the curious case of the 'common man' through the verbal introduction of the Commissioner of Police, Mumbai. The man is assumed to be a suspect and the spectators gradually fix the frames according to the point of view of the unknown man. The rapid movement of the crowd, the shoulder shot of the man looking from the railway bridge and his observation on the crowded place and him placing the 'J&K' bag on the pathway are the instances the movie creates to heighten the anonymity of the protagonist. This instance of anonymity is raised through a faint experience of time-lapse which shows his actions at different places within a short time. The buzzing city and the interaction of the crowd with the traffic are contrasted with the earlier shot of the serene and peaceful sea. The shots elevate the mystery of the actions described and the actions practised, the landscape announces the mental space to position a senior police officer and his subject. The spectators observe the establishing master-shots of the unknown man through the point of view of the officer while observing the city through the point of view of the unknown man. This narrative of the cinema is established with the help of the landscape, speed, time-lapse and several basic camera techniques.

Most of the crime thrillers operated in city set an example of how a state put its subject in a system of panopticon. There is no escape for the subject until and unless the power interrupts. In the glossy buildings and the walkways where the slightest movement is captured by the CCTV, life becomes a spectacle and identity transparent. The major question of identity is introspected several times through the scanner and compared with the information stored in the databases. Behind the disciplinary

mechanisms the narrative interludes with the Jump-cuts to the past and the current status of the subject. These contribute to the chief characteristic feature of the metropolis and the cinema respire through this theory. This theory is subverted in the movies- *A Wednesday*, *Eenadu* (2009) and *Unnaipol Oruvan* (2009) where a common man is the centre of action through the bird's eye view of the city. The man and his building become the other in the city who controls the power structure through superior technology and knowledge. *Eenadu* (2009) the Telugu remake on Nassarudheen Shah's *A Wednesday* (2008) is even remade into Tamil as *Unnaipol Oruvan* (2009) which throws light into the spatial dynamics of the city post-2006 Bombay Train bombings and 2007 Hyderabad blasts. The religious identities are stereotyped; the 'stupid common man' of the movie is given the status of the middle class that makes his movement through the city more nimble. Samir Dayal writes on the common man who seeks the method of counter-terrorism in combating the ineffectual system of State. The paranoid fantasy of the common man is stabilized with his intention of serving justice by being resentful and justifying his act of lawlessness by being a representative of the common man who stands for authenticity. Dayal writes, "The common man here also represents a fantasy of real agency, subjectification, to resist the kind of governmentality that threatens desubjectification" (115). He quotes Agamben, "In the eyes of authority ... nothing looks more like a terrorist than the ordinary man" (115). The common man in the cinema pronounces his ideology through his statement "We are resilient by force, not by choice" (*Wednesday 2008*). The activities of the 'common man' are conceived as an experiment of counter-terrorism which is facilitated due to the fissures of effective law and order. He has virtual control over the public sphere and thus exercises his personal interest for the public by infiltrating the terror outfits.

The wayfarer, who is shown as the 'common man' moves with a black duffel bag over a crowded city and leaves his bag in public (vulnerable) locations like the railway station, the police station, and inside the train signifies an undertone of impending danger. The identity of the man is not revealed. He climbs up the vertical building under construction and creates a vantage point to observe the city. He can observe the activities in the horizontal city when he is positioned in a tall building where he had set up his electronic gadgets for communicating with the city police

commissioner. As Henri Lefebvre in his seminal work, *The Production of Space* speaks about the dimensions of the abstract spaces, “Altitude and verticality are often invested with a special significance, and sometimes even with an absolute one (knowledge, authority, duty), but such meanings vary from one society or 'culture' to the next. By and large, however, horizontal space symbolizes submission, vertical space power, and subterranean space death” (236).

The man and his building become the source of power who can subdue even the highest authority. He is assumed as the 'other', stereotyped as a Muslim terrorist until he kills the terrorists with a bomb. Thus eschewing the hegemonic power structure he operates his counter-terrorism. His planning and execution of the terrorists provide relief to the viewers making his character more identifiable. The personal act is politically publicized now. *Eenadu* mentions 'Lumbini Park', 'Gokul Chat Bhandars' as the vulnerable sites for an explosion. The diegesis includes the historiographical data from the 2007 Hyderabad bomb blast that happened on 25 August 2007 in Lumbini Park and the second bombing that occurred in Gokul Chat Bandar within the difference of five minutes. The consecutive explosions had left the city numb with several death and casualties. The horrific experiences of the bomb blast had turned several parts of the city into hotspots of a mishap, hence creating topophobia among people. The cinema instructed through the camera angles, time-lapses, use of black and white frames and the unrevealed identity of the man leaves several questions in the mind of the viewers. There is a natural identification with the past real episode and co-relating with the narrative.

People in the urban space, as well as the one represented in films, are less shaped by the culture of individual places we live in but are more shaped with the culture of a common world. This shift to common culture homogenizes the community, the cultural identity of people are selectively accepted but not as a whole, so virtually city culture stabilizes the inequality and the differences thereby the global culture which is propounded through Urban Noir films marginalising and extending to the remote ghettos. Cinema as a public art homogenizes all colours and sense of fashion,

lifestyle. It educates one's addiction and inhibition towards the lifestyle through the screenings. The private becomes more pervasive than public.

The urban space is often caught being enthralled and frightened by the big mechanic. The experience of losing individuality to the homogeneous crowd can in some case produce feelings of estrangement and atomization, and the gathering of the multitude could easily become a part of the spectacle of society. The urban heroes as shown in *Jason Bourne* (2002-2016) movie series and the imaginary heroes of Marvel Entertainment unravel a New York which is under surveillance and challenges the power structure. They operate in the absence of a legal institution yet dominant over the repressive state apparatus. The national/anti-national debate is stabilised through the public demand, by the common man masquerading as an urban hero for the well being of the society. Thus the vulnerability of the state is taken advantage of, through the fabricated story or gaming in the city. The dystopic imagination places us in a terrifying space to alert us to the dangers of losing distinct cultural identities.

The bodily movements are introspected based on one's culture, gender and caste/class status. The propulsion of one's mind must turn the metabolic bodies into action exercised in the topography. As speed is a construct of the city, the mind, body and landscape become the substructure of the inner dynamics. Paul Virilio in his seminal work *Speed and Politics* writes:

Cities govern these multiple scales of relative object velocity. They accelerate or frustrate. All cities are uncertain places because they are situated between two speeds of transit, acting as brakes against the acceleration of penetration. As a technology space, cities galvanize both human and non-human metabolism, channelling them, amplifying them, concentrating them into centers, domesticating them into suburbs. (5)

The field of our perception is influenced by speed. It changes how we perceive the ontological characteristic of time and space. Dromology is oft-repeated in the study as the inner dynamics exercised in accelerating, incarcerating and mobilizing the people. It is derived from the Greek term 'dromos' which means 'race' or 'race track' (47). The term 'dromology' is referred to as the science or the logic of speed (Virilio 47). In the

study, the term is used in the context of the speed and momentum associated with the city.



Fig.2.1. Videograb from “The Mumbai Mess”. “*Spatial association of streets of Mumbai with the Backstreets in London*” (00:53).

The chapter examines a YouTube video titled "The Mumbai Mess" published by 'Welovecycling' on 13 Feb 2017. The motion experiment "The Mumbai Mess", projects the lack of order and infrastructure in Indian cities that impede the free-flowing movements of bike messengers. This video is included in the study to trace the cognitive adaptability of three foreigners on their bikes in the busy hours of Mumbai city. Three foreign bike messengers from Paris, Scotland and New York are in a test to compete with the *dabbawalas* in delivering home-made lunch. The congestion and the traffic in all free lanes make the freeletic bike messengers' assignment a harrowing ordeal. *dabbawalas* around Mumbai deliver over two lakh lunches everyday scuffling with the traffic through the rush hours of the city.

The foreigners, to their surprise, find the narrow roads similar to their back alley streets and ghettos but find the chaotic traffic unique to India. The precision in the delivery of lunch by the *dabbawalasis* appreciated for the timely logistics. In many western movies, bike messengers are portrayed as having the freest flowing movements. Their movements are always portrayed as deeply connected to their emotions. This portrays a high level of psychogeography that can be achieved through motion in the city. For example, David Koepp's movie *Premium Rush* (2012) showcases New York's bike messenger service as a preferred method of fast delivery

for sensitive and urgent documents and items through the city. New York is at the pinnacle when considering cities at their level of momentum and kinetic energy. Many individuals take up this profession as a part of their active lifestyle and their passion for speed. The protagonist expresses his experience of freedom which he associates with his preferred mode of transport. The bike messengers through their dexterity and skill can negotiate traffic and traverse the city the fastest.

The movie uses maps and countdown of time as the inter-text to enhance the kinesthesia through the urgency of the narrative. The protagonist is portrayed as placing himself in a virtual map of the city and calculating the time he would require getting from his location to his destination. For him speed is the unit of success that he measures his work and life with, he feels the need to be in constant motion, as long as he does not stop he can tackle any situation in the roads and his life, that is the reason he has removed the brakes from his bicycle as he describes them as death traps. Through his familiarity with the city, he has associated different parts of it with different levels of speed, which for him characterises his idea of New-York, which is his cognitive city.

Mark Higgins in his seminal work *Time-Lapse Photography, Art and Techniques* writes, "In hyperlapse both the subject and the object will be in motion. Hyperlapse is created when the photographer is moving, usually at a small, even distance between each shot. An easy method of doing this is to take a step, shoot an image and then continually repeat the process whilst moving in any direction" (10). This psychological method of travelling through geography requires speed to make the mental disposition complete and clear.

Filmmakers use aerial shots to provide a visual description of the nature of the landscape. These shots may be used as establishing shots to show the scale of the city and its constituents. In many cases, time-lapse shots are from a vertical angle. The technique of time-lapse is overtly an urban phenomenon where speed governs the movement of the frames while the subject of reference is static. The background changes while the subject is fixed at a particular angle in normal time-lapse. Time-Lapse shot in combination with city sounds of traffic and people is used to establish the

feel or mood of the city. Many such time-lapses are shot in the night so that the lights of the city create a visual pattern appealing to the viewer or to create a dynamic frame. In many cases, shots from city rooftops create a time-lapse of skyscraper cranes performing fast robotic movements symbolizing the ever-changing city. They are also used in several chase sequences. To show the actions and the players in a grander setting. They describe the significance of actions that are happening and how they cut through the landscape. The aerial or the vertical/diagonal shots from a higher altitude project state of affairs from a different perspective.

The architecture, the narrow roads, the high rise skyscrapers are a visual experience, that the spectator's mind is fixed in a time-lapse to adjust with the movement in/of frames. The audience who perceive the vision of time-lapse negotiates with his agoraphobia to the sudden shift in speed. So the effect of time-lapse is essentially a sequence of still images when played together at the speed of twenty-four frames per second equates to the vision of the real world to the human eye.

The speed is in accordance with the nature of the content that has the properties of time shift. Time-lapse is a camera technique to portray the passage of time or speed of the environment. It is a narrow cross-over between still images and videography. The passing time is subtly captured syncing movement with time. Time-lapse is highly ideological; it enforces one's imagination in accordance with the ideology of the filmmaker. The negotiation in the time and space is highly constrained and oriented; it leaves no space for the spectator to situate his cognitive geography in cinema. Most of the city movies with a speed-based theme are filled with such technical shots, especially in crime thrillers, full-length action movies where the narrative demands sudden displacement of the characters, time and spaces. Parkour is such a movement technique and artform that incorporates fast body movements which originated in the urban setting. Parkour is considered as subversive and resistive to the hegemonic order in cities. The act need not be exclusive to cities but also operated in smooth spaces where free movement is possible. Parkour as a 'movement philosophy' was founded and popularized in France by David Belle, who is an actor, parkour-stunt coordinator and a

film choreographer. According to Jan Witfiels, Ilona E. Gerling & Alexander Pach writes in their work *The Ultimate Parkour and Free running book*:

The historical development of Parkour begins with the training method, *methode naturelle* (natural method), which is often seen as the philosophical foundation of Parkour ... The *methode naturelle*, also called *hebertisme*, sprang up at the start of the 20th century in the training philosophy of the French naval officer Georges Hebert (1875-1957). He was an advocate of life-long physical training, because he wanted people to be agile and useful in the community. Hebert was particularly impressed by the physical and mental abilities of the people from the African continent, whom he had met during his travels. "He realized that solely living in and with nature had made these people's bodies flexible, resilient and robust and their movements seem nimble and agile. (19)

It is not necessary to characterize the act of parkour as exclusively urban, but these fast movements in an urban setting make it a perfect specimen for the study of body movement in relation to the landscape. Parkour is an effective way to travel with the speed through the city; it's a mode of adjusting with one's gained momentum. Recent Indian films have tried the technique of parkour to set the speed of the character through the urban space. It contributes to the changing phase of Indian cinema that has adopted the semiotics of the modern city. The action highlights the effects of speed in cinema and its psychological effects on the viewer in travelling with the subject's speed. Western movies have adopted this technique in most of the action-thriller-ghetto movies. Various examples of these include France based *B13*(2004-2018) movie series, the *crank* movies (2006-2009), Tom Tykwer's 1998 movie *Run Lola Run* etc.

Parkour or free running is a method of traversing the landscape usually urban, using the smallest distance, this translates to scaling walls, jumping from adjacent rooftops and controlled drop and roll techniques. It's an emerging trend as a leisure sport as well as a way to keep fit, originally designed as the natural way of movement once used to aid firefighters. The city has to encompass both its metropolitan and

ghettoised status. In movies, the agility of the body is an adaptive measure to adjust with the spatial language of the city. Hebert's parkour had an overarching influence on the French soldiers during the Vietnam War in the 1960s. The philosophical art of parkour was not just a physical exercise for escape. It guaranteed mental and emotional freedom and development. The agility of the body to displace within the shortest time gives it a sense of metamorphose with the kinesthetic dynamics including running, vaulting, somersaulting, quadruped movements and the combinations of several acrobatic movements. The negation of gravity experienced while in motion negotiates with space and time.

Aadhi (2018) came close to the stunt of the real parkour stunts. The shift from Kochi to Bangalore would facilitate the action and the movement will facilitate image of time-space. The 2001 movie *Yamakasi- The Samurai of the modern age* tells the story of a group of youngsters from the ghettos of a Banlieue in France. "It is possible to live striated on the deserts, steppes, or seas; it is possible to live smooth even in the cities, to be an urban nomad...They are nomads by dint of not moving, not migrating, of holding a smooth space that they refuse to leave, that they leave only to conquer and die" (Deleuze 482). The politics of parkour is ideologised in this movie and the succeeding movies of Luc Besson. The rebels from the impoverished Banlieue of France are involved in parkour stunts to raise their body as resistance against private and public hegemonic power structures. Parkour transforms as an urban art of the marginal for the self-defence and resistance against the hegemonic violence towards their gang and their community. David Belle stars as the protagonist under the script of Luc Besson in *District Banlieue 13* (2004). The sudden displacement and ubiquitous nature of the parkour practitioner soon rose as an irresistible hero of the French movies and later the trend spread into other countries.

According to David Belle, Parkour is the key to one's identity. From his experience as a parkour practitioner in dealing with the authority, David Belle writes in *Parkour*:

Most of the time, if we were courteously asked to move on, we would. But cops didn't respect us as human beings. To them, we were numbers only. They wouldn't even look at us in the eyes when they asked us our

ID papers. There was no exchange. Cops have a big ego issue and they use and abuse their power when all they should be doing is to protect the weak and needy. (53)

The running experience is contested with the negation of gravity experienced in parkour which neglects the horizontal spaces with voids. The voids (the displaced distance) often exercised on the vertical voids (the distance between vertical buildings) designate the free space of metamorphosis activated by the agile movements of the body and the flexible acts of displacements. Definition of Parkour and 'traceur' according to David Belle is quoted by Jan Witfield in her book *Parkour and Free running*:

Parkour is described as a movement discipline or art, in which the practitioner, called the traceur (a person who draws a line, or a path), adopts other ways than those set out for him architecturally or culturally. The traceur chooses his own way through the natural or urban space and runs along a path he sets for himself, clearing any obstacles that may arise as quickly and efficiently as possible, focusing on a controlled execution of the movements and the flow of the movement combinations. Parkour is understood to be the art of efficient movement. (26)

The employability of the fast cuts, match cuts, hyperlapse techniques is used to decipher the bodily movement within the dynamic city which enhances the metropolitan status of the city. In hyperlapse, the subject and the camera moves with the speed exercised in the metro city. In the cinema *Aadhi*, the protagonist practices parkour in his home town, on the seashore as an act of freeletic movement with no mental stress or intention. As the plot progresses, a visit to the nearest metro city Bangalore puts him in an unfortunate situation. He employs his parkour skills as a mode of his survival in the panopticon state. As a sought individual by the state (Karnataka police) and other nefarious elements, the protagonist is limited in his mode of travel. The narrow streets of Bangalore serve him the platform for parkour stunts. In a chase and fight sequence, he performs parkour at an archaeological site which are

ruins of an old city. The seashore, the ruins and the streets are depicted as open spaces where he is most in his element with his skills. The big buildings are depicted as closed spaces which serve as a Panopticon due to the high surveillance and the resulting restricted movements within the inner space. Aadhi unlike the Yamakasi or the protagonists from the French Banlieue13 is not encumbered with caste/race issues. His family is moderately rich and of high caste. The act of parkour is his acquired personal sport and he does it as a means of his self-defence.

Freerunning is an art and lifestyle to use the environment as a way to develop one's body and spirit. The freerunners use all the possibility of climbing, sliding, jumping, running, even employing the tricks of using flips in the urban environment. The agile movement seems more like dancing quadrupedally.

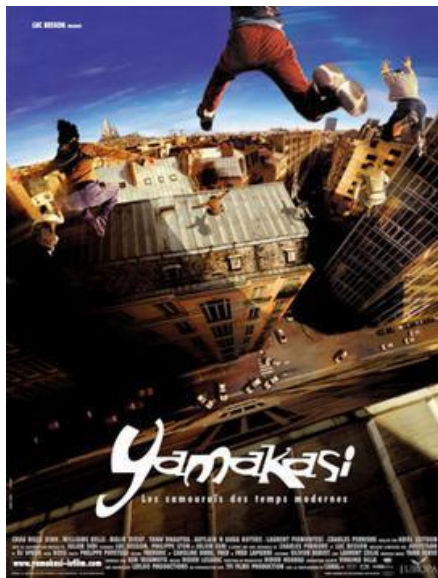


Fig. 2.2. "poster from Yamakasi," [wikipedia.org/wiki/ Yamakasi_ \(film\)](https://wikipedia.org/wiki/Yamakasi_(film)) /Accessed on 14 May 2018.



Fig. 2.3. "Poster from Aadhi" wikipedia.org/wiki/Aadhi /Accessed on 14 May 2018

The befitting space for parkour could be both as the nature of movement differs between them. Thus the movement is in proportion with the topographic design and the degree of the power structure. Deleuze and Guattari in their book *A Thousand Plateaus* emphasis on the segregation of the spaces into 'smooth' and 'striated'. Striated spaces are gridded, metrically designed and aligned within the power system. They are inherently hierarchical as space represents a specific identity, for example, the commercial spaces in the city are gridded, metric and linear and are under the jurisdiction and authority of

the State. Meanwhile, Deleuze and Guattari write about the smooth space as, "smooth space is filled by events or haecceities, far more than by formed and perceived things. It is a space of affects, more than one of properties... It is an intensive rather than an extensive space, one of distances, not of measures and properties" (479). Smooth space is open, which is non-linear, intensive and haptic. They are removed from the city or public realm. There are no potential political restrictions and is amorphous. The equation of commissioned and de-commissioned to the striated and smooth spaces respectively aligns the geopolitics of both spaces.

In *NH10* (2015) the urban-rural dichotomy is mapped and connected with a National Highway. The road intersects the socio-political and cultural dissonance between the urban/rural entities. The caste-landscape serves the mise-en-scene for the plot of honour-killing. The landscape heightens the effect of topophobia created by misogyny and readily contradicts with the striated urban spaces. The suburb stands as the other and opens up as the smooth space. The movie belonging to the subgenre of horror and crime is the Indian alternative of the Television series such as the *Canadian "Slasher"* (2016) or the American horror/thriller classic like *Texas chainsaw massacre* (1974), or similar later American gore movies like the *Wrong turn* (2003), *Hills have eyes* (2006) etc.

Deleuze and Guattari in their book *A Thousand Plateaus* define 'Striated' spaces as Striated is that which intertwines fixed and variable elements, produces an order and succession of distinct forms and organizes horizontal melodic lines and vertical harmonic planes. The smooth is the continuous variation, continuous development of form; it is the fusion of harmony and melody in favour of the production of properly rhythmic values, the pure act of the drawing of a diagonal across the vertical and the horizontal (478).

The unstriated and barren landscape of Haryana creates the association of remote towns and places as a misogynistic caste-landscape of the unsuspecting travellers. The suburban landscape is the intermediate space between the rural and urban where dynamics are prominent. This asserts the psychogeographical theory of kinesthesia of location is locomotion and locomotion is location. The mobile caste

landscape is spread and it creates fear in the spectator making the urban couple and the woman (Pinky) subjected to the honour killing as victims. This gives an alarming call for migration to cities where caste-landscapes are not prominently visible. Striation in the urbanscape structures the landscape with prominent sign-posts and identities.

The smooth and striated spaces concern the dromology even though they work in different domains. The complex dynamics and the politics of the spaces are deciphered through the analysis of cinematic spaces. The reason for the variance of speed in these spaces is political. This chapter speaks about the nature of different body movements in traversing the cinematic urbanscape. Free-running in movies is related to traversing the urbanscape as a mode of balancing the state of mind of the person; one's actions in accordance with the urbanspace with relation to speed in a stipulated time. This kinesthesia can sometimes portray the disturbance in the mindset of the protagonist and the psyche tries to resolve this by finding refuge in fast motion. A similar example can be seen in the iconic scene from Robert Zemeckis's 1994 movie *Forrest Gump* and Tigmanshu Dhulia's Irrfan Khan starrer *Paan Singh Tomar* (2012).

The intermittent space with no concrete, static or gridded architecture is often assumed as the site of immoral geography; which is characterized by an unorganized pattern of movements. Space caters to the marginal landscape which invokes confusion and suspicion in the spectator since our unconscious has the cognitive input of misogynistic cinemascapes. The desert, the steppes used as the setting for *Bandit Queen* (1994) can be considered as an example of one such open place. It is the carnival site allocated for the hero to perform and conquer the geography and its people. This deviation from the normative narrative ends once *Bandit Queen* heeds to the striated space and later succumbs to political rivalries.

Historically open spaces with less density have always been associated with lawlessness. From the medieval times, thieves, carriage robbers etc were at their most violent when they were outside of thickly populated areas. In India, many villages and tribes are considered to be criminally inclined due to their isolation, arising from it and kept isolated because of it. In the times of monarchical rule, army deserters and soldiers who are defeated in wars would become vagrant thieves who would band together and

form travelling band of robbers due to convenience and safety in numbers. Some goes for citizens who have been wronged or heavily taxed or punished, who would often form rebel bands who would take up robbing and pillage as a survival method. The open spaces for them represent the freedom from conscience or guilt, devoid of any persecution or judgment they are free to act on their baser instincts. Over time, they also form family units that later become villages taking part in such nefarious acts of crime occasionally or partly.

It is important when discussing Indian history in terms of the landscape to look into the specifics of life in and out of the city. A curious case is the history of *Thugees* who were a band of thieves who passed on the tradition of being a band of looters who killed their victims and had a specific mode of operation. Several origin stories remain of the group, but the most popular idea about the *Thugees* is that there were multiple sects and groups all over North India and some in the south who ran similar killing rings. They operated with a strict code of conduct as to minimize their notoriety. Subsequently, with the advent of the British and many turbulent periods of wars and the power vacuums, the later generations started undertaking brazen feats of murder and rampage openly. This ultimately led to the formation of the Thuggee and Dacoity Department and subsequently the Criminal Tribes Act, 1871. The Act (CTA) enacted by the British in 1871 mostly in North Indian states slowly spread to the entire country by 1924. This act has an important yet seldom understood part in shaping the lives and that of the future generations of many minority groups in India. Although the establishment of the act was the response of the British government to eliminate the widespread dangers of organised murder and Dacoity groups, they also used it as a tool for urban/social engineering.

In *Neelakasham Pacha Kaadal Chuvanha Bhoomi*(Blue Skies, Green Water, Red Earth)(2013) Khasi and Sunil, the protagonists who are bikers from Kozhikode on a long journey lose their way and end up in a village called Baman Ghati in Odisha. The village consists of displaced tribal led by an ex-communist who was labelled as a Naxalite in the 'immoral' geography. There is a community that believes in their own ideologies as their lives and rights are not attested or guaranteed by the State. The term

immoral is perspective as the community differs from the ideology of the State and voice against the establishment, so as their living space becomes a threat for the State and are informed to the public as immoral geography. Khasi and Sunil passing through the highway on their way to Nagaland from Kozhikode choose Baman Ghati to relax and spend their night before continuing their journey.

The life in Baman Ghati is normal, carnivalesque, mixed with different communities and traditions. They work hard together formed as a colony. When mining companies encroach their land, they resisted and were labelled as Naxals and repressed by the State. The cordial behaviour of the Colony chief with Khasi and Sunil is based on their belief in the Communist ideology. There is a scene where the chief is standing on a cliff looking at the non-linear open space, reminiscing his memories of meeting EMS Namboothiripad in Calcutta and trying to recollect the legendary anthem of Communists of Kerala "*balikudirangale*..". Their appreciation for Marxian ideology in this encounter removes notions of fear from the spectator as the geography becomes relatable. This reception is psychologically formulated as identifying the root cause of one's identity aligning a mind-space symbiosis. Paul Virilio in his *Speed and Politics* quotes Slavoj Zizek in discussing Bakhtin that "what most deeply holds together a community is not so much identification with the Law that regulates the community's 'normal' everyday rhythms, but rather identification with a specific form of transgression of Law, of the Law suspension" (22).

The cinema highlights the dangers in the National Highways where rouge truck drivers may sometimes chase and run over bikers and make off with their belongings. This hidden danger is reconstructed dramatically as the bikers chase such a killer truck driver and in turn, get chased by other trucks. Eventually, the perpetrator escapes beyond a state border and the local authorities are no longer able to give chase. The ambiguity in the inter-state labourer's identity is focused with the open spaces which are intensive and inestimably free from political restrictions and boundaries. The identity is fluid so are the spaces which Khasi and Sunil fail to conquer. The sights and the lives experienced by Khasi and Sunil on their way to Nagaland is through the

suburban landscapes from Goa to Kolkata, where the only major city or urban settlement they can find on their way is Kolkata.

Lefebvre advocates synaesthetic qualities to space (Lefebvrian re-definition of space in *Production of Space*) which is transactional with the spectator. According to him, spaces are sites of actions and the conception of the spatial flux that shares a rhizomatic relationship with the spectator. Cinema uses this aspect of psychogeography to express feelings, the nostalgia of a particular place. The place transcends into a previously experienced space, recalled from memory thus geography has the potential to evoke a psychological connection of its subject that grants the freedom to think, remember and feel nostalgia/fear. Such spatial memories, either trivial or significant, can interpolate the subject to the socio-political reality that was once their experienced reality that has created such relative spaces which attest for the topophilia and topophobia. Kinesthesia actuated by the topography is translated as psychological which makes the experience Psychogeographical. Alexandra Ganser quotes Deborah Paes de Barros in *Roads of Her Own in Gendered Spaces and Social Mobility*, "The road is resonant within the concept of nation building; it concerns evolution and becoming and is consequently compatible with the Enlightenment idea of progress" (14). We could configure the urbanscape as clearly gendered and how different identities are located in the cityscape and the cinemascapes. The majority of Indian cinema designs its topography on the scale of heteronormativity.

The cognitive behaviourism of an individual is hugely influenced by the social and spatial factors. The cinema clearly marks the stratification of gendered spaces within the social system which is spatially designed. The gender-specific spaces in the city are socially constructed. They are allocated through the process of creating the traditional, normalising and stereotyping the gender roles in their inclusive spaces. The spatial stratification based on gender cannot be read uniformly but there are certain shared traits common between cities. Women from the select cinema are possibly the subject of the male gaze and surveillance. The cities are essentially andro-centric; the gender sensitized spaces in cities are vulnerable and stereotyped. The spaces of females, transsexuals, transgender are restrictive spaces for a woman who is a subject

of heteronormativity. The spaces under the male gaze are polyvalent in contrast to the female spaces which are striated, homogeneous and mappable.

In *Rani Padmini* (2015) the performance of identities are projected through social actions. The character's Performative space and time are concurrent with their body entrapped in the social setting. So performative space heightens the dynamics of the human mind for kinesthetic activity. Padmini, an estranged and suppressed wife runs away from her in-laws home in Delhi to Himachal Pradesh to her husband Giri, who is participating in the great Himalayan Rally's car racing. She meets Rani, a flamboyant urban girl on the run from a wanted criminal out to kill her. She is an independent and strong female portrayal in the film who strikes back at anyone who tries to manipulate her in contrast with Padmini who patiently suffers and deals with the domestic violence. She has a defensive personality and does not let anyone get close to her till she meets Padmini. They are resilient in their travel through Himachal Pradesh. They traverse with the speed of the mechanised vehicles driven by men. The constant running through the rocky surfaces strengthens their mind, body and their bond. Though their travel was for survival, away from the urbanscape they realise the freedom exercised by their bodies to counter-attack the patriarchal elements of the physical place. They overcome the boundaries of the gendered landscape and engage in free movement through the adventurous smooth space.

The mode of movement through the city is conceived based on territoriality and spatial cognition. The territoriality in cinema is altered through set designs and cinematic techniques. The screened movement-time dynamics, perceived by the spectator communicates with spatial cognition and behaviour. Behavioural geography thus reflects the symbiosis of human behaviour with the urbanscape. David Seamon in his 1979 book *A Geography of the Lifeworld* writes, "movement has long been a major theme in geography ... Spurred on by the behavioral perspective, geographers have grown increasingly interested in movement as it occurs at the level of the individual person. Generally, this work has been conducted under the themes of 'activity spaces', 'time geography' or 'spatial cognition and behavior'" (20).

Devin Orgeron in *Road Movies from Muybridge and Méliès to Lynch and Kiarostami*, "Road movies appeal to us because they tap into as well as arouse our desire for modernity, our desire to be perceived as moving (and quickly at that) against or beyond tradition. *Road Movies*, however, is also a book about mobility more generally and the socially critical function that images of human motion have served since the cinema's inception" (3).

Besides spatial dynamics, behavioural psychology is in the commissioned spaces of experiencing cinema. This is particularly true with the study of the select female-centric movies. Women's experiences in the cityscape are more psychological than physical. The city or the road becomes a route to feel emotional freedom from the daily hectic life of normal/abusive domestic system. In the context of Indian narrative *Highway (2014)* justifies its violence with a plot of Honour Killing. In *Highway*, the name implicates the 'roadness' of the movie. When male-centric narratives mostly dominate the Indian smooth spaces this is an examination of female movements through the road. The field of perception is greater in the rural area when compared to Urban. The vision is often distorted with the high-rise buildings, billboards and pollution in the city while Veera finds her freedom in the mountains and she dreams of a life with Mahabir on a rocky cliff in Himachal Pradesh. Veer, a survivor of child abuse exercises her inner freedom by eloping with an outsider who happens to be her kidnapper. In these two female-centric movies, although the women are travelling as they wish, they are still being driven through the pre-assigned pathways dictated by men. Still accompanied or being transported by men. These spaces they wander can be considered as smooth spaces mostly traversed by men. When women travel through smooth spaces, they are conscious of their vulnerability and so is the spectator.

The introductory shot of *Kahani (2012)* opens to the sights and sounds of the city of Kolkata. It leads to the setting of crowded Kalighat Metro Station. A man is shown frantically searching for a bag, his urgency hints at an impending accident. We see that a milk bottle falls from a boy's school bag and hundreds of people die in the poison gas attack. The seriousness of the issue is shown through a series of news clips-

'Citizens scared to travel in Metro', 'Metro attack-The families of victims protest', 'Metro deserted after attack', 'No leads in gas attacks' that establish the gravity of the issue. The consecutive intertitle reads-'After two years' cut to the panoramic Kolkata city. The landscape and soundscape project the iconic imagery of Kolkata city which includes the display of Durga statues, golgappas, the crowded metro and the buses. Artisans with half-formed idols are shown to establish the upcoming festival of Durga Puja.

Vidya has come to the city to search for her missing husband. She files a complaint and cognitively maps the city from the clues left by her husband. She procures help from the police officer named Satyaki alias Rana who empathises with her plight. She starts staying where her husband used to stay and connects the city cognitively through their past conversations. In truth her husband is dead and she is here seeking retribution from the perpetrator. She is projecting that she is seeking Arnab Bagchi but in reality, she is trying to locate Milan Damji. Till then, people looking for Milan Damji had ended up killed and Vidya also becomes a target. She has faked her pregnancy to gain empathy and to portray herself as vulnerable. This enables her to gain access to many places she needs to investigate. The conscious movement of her body is proportional to the spatial, behavioural cognition. Her psychogeography determines her actions. Vidya uses this knowledge to manipulate the people in the city to exact her revenge. She is able to craftily murder Shreedar.

Like the movie *A Wednesday* (2008), it is a civilian who is serving the justice which the law and order of the country fail to fulfil. She takes revenge on the perpetrators of the gas attack with a fake identity. The City facilitates her disappearance through the crowd of women using the religious setting of Durga Puja. It is hard to distinguish Vidya from women clad in similar clothes with faces splashed with Vermillion. This homogeneity accelerated her escape from her own body, identity and the external factors like the intelligence officers. The pregnancy was considered as her strength and vulnerability. The officials are indifferent to her plight and trivialising her issue by assuming that her husband must have left her knowing that she is pregnant. Being pregnant she receives the consideration from the public and some

empathetic police officials. Thus pregnancy is her strength in fighting the law and order system.

Kahani reproduces the cultural and moral geographies of Kolkata. Shridhar, the spy from NDC is executed by Vidya in a dramatic encounter after her brisk walk and consequent escape through the streets. The panting and disillusioned Vidya in confusion shoots at Shridhar with his revolver to save Satyoki. The Severity of her offence is dampened with the portrayal of the pregnant women's frantic movements, being pursued through the narrow busy street. Here the movements are associated through cultural geography, which associates the actions to that of the deity where both triumph over evil. Movement in cinema particularly walking and running through a city is conceived as a synaesthetic experience of reflexive communication between sense and space. This spatial practice is carried out as an unconscious activity where mind and geographic places sensorially associate with the feelings and intention creating retrospective spaces. The urban design is equally combated with one's mental space to fix the propounded space.

The motile bodies of spectators are mostly experienced as passive. Without the direct experience of the landscape, the idea of place becomes cognitive, the spectator traverses through similar spaces until one corrects and identifies with the decommissioned space produced by the effect of the cinema. This effect is reflected onto the spectators and the other characters in the narrative alike. This makes watching Kolkata in *Kahani* a dynamic spatial experience which showcases the cultural landscape. She contests the real with the cognitive. The absolute landscape is deciphered through reading the formed decommissioned spaces. In Triangular Park, She discards her fake womb and stabs Milan Damji with her hair accessory, she later follows and kills him with a gunshot. Satyaki realises the truth behind Vidya's mission and confirms to the National Intelligence officer that the identity of 'Vidya Bagchi' never existed. The cinema indirectly making Durga Puja as the setting and in parallel with the myth of Durga reincarnates her as the goddess who eliminated the evil monster that threatened the human race.

The final scene of the movie is Vidya's confession to a retired senior Intelligence Bureau officer who secretly planned the mission with her. She finds the act of wearing the prosthetic womb emotional due to her lost chance at motherhood. Merleau Ponty in *Phenomenology of Perception* writes, "psychologist often say that the body image is dynamic, brought down to a precise sense, this term means that my body appears to me as an attitude directed towards a certain existing or possible task. And indeed its spatiality is not, like that of external objects or like that of 'spatial sensations', a spatiality of position, but a spatiality of situation" (100). The bodies of the city are clad in similar traditional garb, this constituted to the homogeneity during the time of festivals in the moral landscapes. The female movement through the streets of Kolkata is restricted to a limited topography. Her acquaintance with the open city is seldom explored, in fact, the narrow streets and pocket roads are shown that makes the city mappable, accessible and closed adding to the claustrophobia for the spectator and characters alike.

The politics of speed in cinema is often manipulative and explicit in understanding the dynamics of the city. The ideology of the filmmaker and the psychological co-ordination of the mind-body space are concurrently operated in the cinema. The organised terrorism operated in the Metro Train of Kolkata is combated with the nationalistic spirit of a woman who is a counterpart to the 'unknown man' from *A Wednesday*. They operate similarly by making the city as their game site. Their constant contact with the police force, using the police as their prop in executing the final judgement of the terrorist attack is their action plan. This trend potentially homogenises the individual's interest as public' and spectators. Thus they emerge as urban heroes who operate in the absence of a legal institution yet dominating over the repressive state apparatus.

In Tom Tykwer's 1998 German movie *Run Lola Run*, Berlin is portrayed as an ideal space where physical and mental mobility is feasible. Based on the speed-time agreement, the narrative replays the bodily movements of the lady protagonist Lola in three consecutive rounds. The practice of freerunning anticipates the probable movement in different ways of reaching the destination, within the shortest period

while resolving the physical and economic crisis. The space of Berlin is traversed through the female body's accentuated dynamics within an imagined timescape. Lola's movements from west to east and vice versa at high speed is simulated in the format of a video game. The real has been confused with imaginary movement in concrete spaces. The fantasy of Lola in a real city overlaps the possible cognitive spaces. The emptiness of the city is speculative as if it reserves its pathways only for the movement of Lola while she collides with other vehicles that hinder her path and comes out unharmed and continues with the same momentum.



Fig. 2.4. Tykwer, Tom "The game format of Run Lola Run to analyse the spectatorial mobility". <http://www.cerratosaurus.com/runlolarun/> Accessed on 20 September 2018.

The agility and the flexibility of her body in exercising the freerunning are in accordance with her urban identity. Devin Orgeron writes in *Road Movies From Muybridge and Melies to Lynch and Kiarostami*, "This early road—or, perhaps more appropriately, "street"—film can best be thought of as a trick film of sorts, as its chief interest would have been its presentation of a whimsical, if violent, illusion"(28). The body confuses with the fictional video game character Lara Croft generated from *Tomb Raider*. After the three rounds of Lola's kinesthetics, the spectator realizes her termination point where the character respawns. This brings her back to the real narrative that unfurls in the present time. The director gears up the later parts of her

movement and the diegesis while the audience attempts their interference in-between the third round of running and the present. The knowledge the spectators gained about the motion is decommissioned while coordinating with the experiential images of space-time loops in reading the present diegesis.

In *Uda Punjab* (2016), the drug addict Tommy Singh known as Gabru, the popular musician from Punjab incorporates violence and glorification of drug use in the lyrics of his songs which were celebrated by the youth. The absconding Tommy accidentally meets Pinky, a rape victim who escapes from the captivity of Drug mafia which includes higher police officers. Through the course of the movie, Tommy realises the negative influence of his songs on the younger generation. He eludes from the police and runs through the roads, rides the bicycle and reaches the shack where Pinky is held captive. Tommy's running is propelled with his guilt and the body movements are at times non-rhythmic. Pinky's body performs resistance to the anti-socials and runs for her dignity and existence while Tommy's ordeal is psychological. The difficulty is in mapping the movement through smooth spaces when it is difficult to perform the free-running as in *Run Lola Run*. The movements in striated spaces are more organised than in the rural or suburban areas of Indian cities.

Queer space is boldly established in the socio-cultural satirical Malayalam movie *Aabhasam* (2018). A private bus travelling from Bangalore to Kerala consists of several people with a different identity and gender orientation who encounter several sexual and social challenges in their travel. Every bus is a representative of India so as the names of the buses as *Gandhi*, *Ambedkar*, and *Godse* which personify with distinct ideologies. Allegorical representation makes the character sketch more clear. The bus tends to turn into an andro-centric space with the dominance of male characters and their mobility within the closed space. The bus is symbolically presented as a homophobic India where queer and marginal identities are questioned and contested.

The mobility ensures one's active space while traversing through the cityscapes. The movie showcases male incursion of the female body, through the perverse gaze and the lewd comments and attempted groping inside the bus. It depicts the irony in the hypocrisy of the male who blames their transgressions on the women's 'lack of culture'.

The exercise of the male gaze on female bodies and the female identifies security in the company of another female who is perceived and marginalised as queer in the cinemascap. The recurring image of the deep and dense forest contrasts with the concrete and the open road they traverse. Exploration of their identity and female freedom is exercised in the forest. The jungle dream-space comes from a popular concept of 'the secret garden' originally a book by Frances Hodgson Burnett. Written in 1911 and later retold as dramatic adaptations and movies several times over. The concept of the secret garden was first introduced as a healing space. According to the story, this space enables the young girl to find her balance and to help others to heal. Over the years through many adaptations of the concept of the secret garden or garden sanctuary, it has come to be associated with the spirit of Femininity, nurture and self-acceptance. Female empowerment and sexuality became part of self-acceptance as well in modern society. Narratives on the subject were associated with this imaginary space. In 1973 Nancy Friday wrote *My Secret Garden: Women's Sexual Fantasies* which was a compilation of women's sexual fantasies she compiled through letters, interviews and questionnaires. One of the most popular adaptations of the story was the 1993 movie *The secret garden* produced by Francis Ford Coppola.

Aabhasam celebrates the queer space in an imaginative setting of forest contesting the concrete city. The female finds her body a trap and the illusive freedom she imagines is meted out with the transsexual female she meets in the bus. Her sexuality is confided in the transsexual female and the reflection of her mind is well established within the forest than in the bus on open space. The shocking experience of the heteronormative man who was objectifying women, when touched by a homosexual man portrays the irony in the male assumptions of privilege. The inclusion of marginality in the bus is not under merit. The marginal woman who enters into the bus is scrutinised only as a female body that the conductor of the bus thinks of taking advantage of in some dark rural corner of their route.

Themes related to LGBTIQ are not common in mainstream cinema and narratives tend to be often heteronormative, this is why the two women have been transposed into an imaginary setting than Bangalore city. The concrete people with

varied ideologies, gender orientation turns into the subject of the state. Section IPC 377 criminalizes homosexuality. It was enacted by Britain in its colonies and passed in 1861 in India, as a result of this for more than one and half-century LGBTIQ communities have undergone gender violence with no laws to protect them. Cinema too has failed to normalize such themes, often portraying such identities as grotesque or comical, such sexual identities are marginalized in cinema. Bollywood has celebrated homophobia to enhance the masculinity of the male characters. However, there are a few Indian movies that support progress including *My Brother...Nikhil* (2005), *Naanu Avanalla...Avalu* (2015), *Margarita with a Straw* (2014), *Water* (2005), *I Can't Think straight* (2008), *Luck by Chance* (2009), *68 Pages* (2007), *Bombay Talkies* (2013), *The Pink Mirror* (2003), *Aligarh* (2015), *Kapoor and Sons* (2016), *Appu* (2000), *Randupennkuttikal* (2016), *The Journey* (2004) etc.

Across the cultures the silver screen acceptance of homosexuality was difficult. The Dickson Experimental Sound Film which involved Edison's "kinetophone" project was the first attempt in history to record sound and moving image in synchronisation. It included two dancing men and for amazement, the entire experiment was sceptically received by the world. Even in Hollywood, decades after the characters seem comical and unconventional labelling them as 'mentally ill'. This trend has been practised in several cultures around the world. *Fire* (1996) by Deepa Mehta amazed Indians with the strong plot of a lesbian relationship between two sisters-in-law who were sexually repressed by their corresponding spouses. Rituparna Ghosh with his strong conviction presented Indian audience the layers of homosexuality through Bengali cinema. It becomes a benchmark for the queer representation in Indian cinema. The ontological inertia is readable through these movies. There are seldom movies released in India in which a person within LGBTQ community drifts or traverses the city as an integral part of the plot. The cultural stigma makes the movements in and around the city impossible.

The cinematic locations often become sites of cultural tourism. The cartographic place which is geographically and politically real is "doubled" for the imaginary cinematic landscape. "The film tourists wish to connect with the real and

imaginary through the real places that work as symbolic links between the real and the imaginary world” (Roesch 209). The dissertation discusses *Sky fall* (2012) and Sholey (1975) to explain the concept of cultural tourism. The conception of an internal sense of an external space involves the consolidated function of human cognition and the sensory system. For one single external reality, there are various senses which provide access to different aspects of a single space. The life shown in the cinema in the backdrop of any place regulates the sense modality. Spatial awareness operates on aural and visual cues. The aural architecture, the sensory-auditory environment, the olfactory unit involved is equally important in mapping a space.

For instance, the abandoned city of Hashima in Japan is an example of a place which was a booming centre for work and which later turned into a ghost town. The stark contrast that the surroundings and the eerie setting of the dilapidated empty buildings made it an accurate location for the James Bond movie *Sky Fall* (2012). Since the movie, Hashima started to gather tourist attraction. Hashima was better known as Gunkanjima. The Island's nickname came from its apparent resemblance with the Japanese battleship Tosa, which was torpedoed by US Navy during World War II. These abandoned places would create an eerie experience for the spectator and nostalgia for the people who had lived there before and were forced to evacuate. So the socio/economic-political reasons may be translated into psychological trauma for the ex-inhabitants of the Island. Hashima was a thriving city playing a major part of Japan's economy until 1974 when all its occupants were evacuated. Hashima was home to some of Japan's high rise apartments at the time, it was a tightly packed community filled with crowded but happy people.

The Island was populated from 1887 to 1974. It was in 1890 Mitsubishi bought the Island and began the project of extracting coal from the sea mines. With the introduction of petroleum, the coal business declined in 1974 and Mitsubishi decided to close the Island and informed the Japanese, Chinese and Korean workers and their families to migrate to some other place. This turned out to be a painful experience for all its occupants who had to leave behind all their assets. Thus Hashima became an abandoned town. The pain of evacuation and the identity crisis the people went through

is documented by Thomas Nordanstad who later brought the Island into public attention. The documentaries like "Revisiting Hashima, Battleship Island/Gunkanjima, DSLR Pros explores a hidden Island" throws light into the lived spatial experiences of ex-resident Kobata Tomoji. He formulated the cognitive images of the once experienced space and equates with the current dilapidated housing in the abandoned space.

Edward Soja quotes Ian Chambers in the essay "Cosmopolis: The Globalisation of City Space" from *Postmetropolis*, "We can no longer be confident that we know how to map the new metropolis, its extremist borders, confines, limits for there has been a loss in focus. What was once clearly "elsewhere" to the city is now being drawn into its "expanded symbolic zone" as the geohistory of the cityspace has been uprooted and rerouted in the late twentieth century" (218).

Cities are easily susceptible to changing their texture and the imprints every lived space created in the human psyche is restored in one's imagination. The city is instilled in screens in cinema while cities are simulated in an absolute space; this is how we read the culture of the international festival of arts and installations. For example, Biennale, which is an International biannual festival of art and installations. There is a definite willingness of the world artist to communicate with the city. The city is a site of desire that turns into a canvas where the filmmaker/artist becomes an urban planner, intriguing with his convoluted ideas of the city mounted within his limit of lived or cognitive spatial reality of the psychospaces produced under the logistics time. The transmogrified city as a museum opens up the scope of voyeurism where the images exist as volatile graffiti that imposes the idea of the city as cosmopolitan. This consideration of the entire city as the installation is a situationist way of engaging the psychogeography of the art-space.

The set design of Ramgarh in the Ramesh Sippy 1975 movie *Sholay*, is situated in the highway between Bangalore and Mysore. Since then the cinematic topography is conceived as a tourist spot and this space is commemorated as a museum where the action sequences of the blockbuster movie were shot. Archana Nathan in *Scroll.in*

writes on the title- "At 'Sholay' Location, the Fight is between the Movie, Memories and Vulnerable Vultures":

Early this year, the state government's tourism department proposed a Sholay inspired theme park at Ramanagara, which is depicted as Ramgarh in the movie. The theme park will include virtual reality recreations of key moments from the movie, adventure games and a crafts hub over a 120-acre stretch. The location seems perfect; packed with giant yet scaleable boulders and hills, Ramanagara is an ideal pit stop between the cities. But the proposal has been opposed by the state Forest Department, which has pointed out that it is illegal to construct a tourist hub in a reserved forest area. The parts of Sholay that fans remember – Gabbar Singh's lair, Thakur Baldev Singh's house, and the sequence in which Gabbar chops off Thakur's hands – are part of the Ramadevara Betta vulture sanctuary at Ramanagara. (Nathan, Scroll.in)

It is difficult to map the city of 1960 or 1970 in Indian cinema as they often relied on the set design as a city. The mise-en-scene facilitates the functions of the city. So the overpowering influence of drama hindered the story from expressing the nuances of the city, it focused more on the influences and effects of the economy on the people. This trend is pioneered by Indian directors like Guru Dutt, Raj Khosla and is still prevalent. Whereas Hollywood showcases America, where white supremacy and its colonial past has influenced the urban segregation, elevated as a cosmopolitan power gradually celebrates the dystopia. America was the experiential space with a vivid population who were freed from the colonial power which enters the neocolonial era where freedom and equality are in discourse. The public realm is often taken for granted where complex societies come together to facilitate the public space.

Joseph Keim Campbell in *Time and Identity* writes, "the identity of a person consists in nothing but memories and conscious experience, which are independent of the body" (5). So the perception of the identity of landscape and people changes with time which is constantly dynamic. Some cities operate within the frame of inertia. While considering the cinematic city of Detroit, where the world has seen the rise and

fall of capitalism. With the effect of the fall, the study contours the vacant spaces of the city to the affected psyche because of the paralysed city of terror and drudgery. The city exists as the ghost of a grand past. The cityscape that is unused is the decommissioned space but has an absolute ontogenic existence within cultural geography. Detroit is now configured as the Detroit before the crisis and Detroit after the crisis. This city is transported through films and manuscripts. The movement is contrasted with the other cosmopolitan capitals where speed is a cumbersome tool in analysing the dynamics of playful experiences. The narrow alleys, the districts, streets, the transparent conglomeration of buildings are essential in the city to get lost in its space. The urban game planner has decided to fix the surveillance as the city emerges as a power structure.

The public realm is unmappably convoluted though it is hegemonic, disoriented and dystopic. The much-seen sight during the '70s in the public space of cities is the sleazy movie parlours where gore and the grotesque are celebrated. The dazzling lights and signboards in the city often confuse the tourists and the flaneuse/flaneurs. The binaries operated between the private and public, the urban cosmopolitan and urban traditional cities/ghettos infused the very first idea of cultural identities. The term urban is a source of confusion, crisis, cataclysm and catastrophe. Many factors make the division visible. Examining the movies that were released during 1960-70 we can figure out a vast array of genres ranging from violence to psychology. The popularity of *Godfather* (1972), *A Clockwork Orange* (1971), and *Straw Dogs* (1971) valorise the violence and the birth of gangsters in the city.

Cities in America which were celebrated as urban cinematic settings were harsh, dirty and dangerous as portrayed in Martin Scorsese's *New York in Taxi Driver* (1976). The rise of technology and the chaos we often face during the nascent stage of any developmental plan creates great unrest in the public. The unrest is reflected onto the city with unkempt, depopulated pavements and dangerous subways. Historically it is assumed that the marginal may attack the power centres because they are confused about their urban identity for ethnic and economic reasons. Travis Bickle played by Robert De Niro is the taxi driver who conceives the images of the city as filthy. He

associates many things he sees driving a taxi through the city with the smut film he watches in the various dingy theatre fleapits of 42nd street. He is an outsider, the other and the alienated who watches the big city through the windows of his cab. He believes only in his conscience and license to be the pure elements while everything else about the space he belongs to is disgusting. Travis's insomnia induced by PTSD (Post Traumatic Stress Disorder) is the reason why he chose the job of a taxi driver.

His psychological conditions make him compatible to work at night so that he is exposed to the nightlife and ready to extend his service even to the dark pockets of the city. Here we see a developing America which has room to question the culture of the liveable space and its people. Travis often talks about an apocalyptic cleansing rain though he is not depicted as a religious fanatic but wishes for a real rain that would wash the scum of the streets. He drives through the city with a tormented mind suggesting his instability through the chaotically arranged images, the crashing music, light, sound, his mumbled narration and camera angles. Being an ex-marine he assumes that it is his duty to restore the peace and safety of his country that he determines to assassinate Senator Palatine which would make him a hero. The sudden shift from casual attire to army combat jacket bearing the badge of Presidential slogan, concealing gun and knife under his clothing makes him all set to assassinate the Senator. By killing the representative he wants to annihilate the licentious punk culture that is widespread in the city. Satyajit Ray's *Abhijan* is believed to be the sole inspiration of *Taxi Driver*.

The emergence of Black films like *Buck and the Preacher* (1972), *Souther* (1969), *Lady Sings the Blues* (1972) and *Blacula* (1972) from the African American writers and directors powerfully added to the decade announcing their space. The cinema of these decades is experimental and methodical which directly walked into the streets and the cities. These movies are a reflection of the looming fear that would grip the world in the age of modernism and the sign of the powerful growth of urban spaces. Cinema remains as the subtle medium of the discourse of the contemporary situation of the society. The aim is to interpellate, consciously or unconsciously make aware of the

individual as an infinitesimal constituent of the public realm. So the outer appearances and the psychological uniformity become an important trait of urban life.

The spatial issues have been a constant theme in Hollywood, for example in *Suburbicon* (2017), a black family undergoes racial harassment in a wealthier white suburb. The movie depicts the 1950's when a black family moves into the all-white suburb. The idea of suburban life at the time was a symbol of white privilege and the arrival of the black family is violently opposed. They find their house isolated when the neighbours raise high walls to seclude them from their mental space. The mental space is often contested with the politics of colour and with the intrusion of domestic violence. The superior racial self-image of the whites tries to negotiate with the existence of the black in the shared landscape by building the walls. Their motives are racial and are justified by them to maintain the gentrified space. Eventually, the malice boils over that they turn violent as a mob. Through their efforts, the black family was trying to raise their class status by displacing themselves from the impoverished areas in the city. This cinema sets an example in the lethality of the racial discrimination where class has no role and the politics of power is based on race, colour, caste, creed and sex.

The dearth of urban psychotics in Indian cinematic landscape can be contested with the Western cinematic urbanscape. Frederic Jameson suggests that “The postmodern condition is characterized by a schizophrenic temporality and a spatial pastiche. According to Jameson's reading on Lacan, schizophrenia is basically a breakdown of the relationship between signifiers linked to the failure of the access to the symbolic” (123). The city caters to psychological association with fear, phobias and traumas.

In cities such as Detroit and other industrial townships, the growth of immoral geographies relate to the fall of industrial enterprises, they are mainly attributed to mass job loss due to outsourcing model of the economy. This results in the creation of ghost towns, dilapidated housing projects; the joblessness and the overall desperation in the citizens which results in a cutthroat attitude of survival, this attitude over time becomes the general vibe of the mass in that geography. The study examines the vacant

spaces and their effect on the mindscape. Many of these cities are shadows of their former selves. The echoes of the past are very much present in the landscape and the mindscape.

In Fede Alvarez' movie *Don't Breath* (2016) the suburbs of Detroit is presented as the site of action. The transition of the place to space takes place once they mentally explore the physiognomy of the landscape. The depopulated walkways, relics and ruined architectures, the unoccupied houses create a hostile environment to the viewers about the dangers awaited when the place is projected nearly as a graveyard. Despite being blind the old man played by Stephan Lang is armed and has a high sense of perception, able to kill the troika of robbers who barges into his house. Their struggle to escape from his presence is the premise of the story. He cordons off the entire house making the exit almost impossible for the robbers. The claustrophobia created in the house is the reflection of the external landscape. The viewers find it claustrophobic equally, trapped in the house and the physical space of the landscape. The inertia of the city is translated into spectator's mental dynamics propelled by the speed that the viewers sympathise with the troika of robbers. This is a fine example of psychogeography where the geography of the place recapitulates the topography of the mind.

Nirmal Sahdev's *Ranam* (2018) also explores the cinematic spaces of Detroit. The narration of the history and the current status of the city of Detroit set the mood of the film. The resonance of the actor's past domestic violence and misery and his hurt ego of being from a decrepit Nair Tharavadu are merged with his present life. Past experiences constantly superimpose in his mind while deciphering the meaninglessness of being lost in a partially functional metropolis. The weight of one's culture and tradition grounds the plot, serving inertia to a stereotyped slow city. Except for the long shots and the bird's eye view of the city the spectator may become oblivious to the scale of the city. *Don't Breath* serves the fear even in a closed space but *Ranam* fails to create the fear in the spectator in accepting it as a psychogeographic experience. The imposition of the hero in the centre with a coalescence of several watched and

experienced cinematic landscapes, actions and situations make the cognitive experience a tautological one.

In both these cities of Detroit and New York, speed enhances a simulated urban movement in the spectator while traversing through the cinematic landscape. The effect is psychological when the urban experience of cinema becomes cognitive and the chance of negating with the real landscape is high. This happens as a result of the superimposition of various cinematic landscapes which psychologically confuse the spectator. The psychogeographical attempt unveils the spaces of human phobias that gets lost in a culturally diverse marginal landscape. The instability in human behaviour changes with the conversion of landscapes into decommissioned spaces.

CHAPTER III

CULTURAL GEOGRAPHY AND INERTIA IN THE SELECT CINEMATIC CITIES

Doreen Massey in *Space, Place and Gender* writes:

If classes were conceived as mutually constituted through their interrelationships ('Uneven development') then class relations too could be understood as having a spatial form. The geography of social structure is a geography of class relations, not just a map of social classes; just as the geography of the economy should be a map of economic relations stretched over space, and not just, for instance, a map of different types of jobs. Most generally, 'the spatial' is constituted by the interlocking of 'stretched-out' social relations. (21)

According to Doreen Massey, the geographical segregation based on class in the society is spatially stretched out social relations. It establishes the interconnection between landscape, class and social relations. The chapter interrogates the politics of assigning the cinematic topography based on different strata of society and analyses the differences between the issues of class and caste. This Chapter also explains the factors in regulating the dynamics and inertia in/of select cities. The argument is stabilised through the analysis of the psychogeographical effect of the landscape on the psychology of the spectator and the cinematic characters.

Class is a key feature in determining the topographic preferences of habitation in any city. The division of landscape into neighbourhoods has a direct relation to the class structure hierarchy. The neighbourhoods in a city evolve and grow along with the city's economic progress. Race, caste and linguistic identity determine the location of habitation of immigrants and settlers in the city. Over time, individuals of a similar class tend to move closer and form class-based community neighbourhoods. With every iteration of settlers, the class-based divisions of landscape strengthen and become more apparent. In Indian cities, caste-based inertia is much higher. Social order, lifestyle and the sites of transitional zone/ marginal neighbourhoods (with dilapidated

housing and infrastructure) within rigid boundaries and identities are still influenced by caste, which is inheritable.

The city structure differs from one another by the nature of community and their socio-cultural transactions inclusive of public relations and economic stability. In India, like many other developing countries, population density in cities is disproportional with land availability. Many new housing projects were undertaken in the country during the 1970s to cope with the growing population congestion in cities. For example in Kolkata, the allocation of housing was done based on class hierarchy. The residential plots had a height restriction and were deliberately kept uniformly capped to make the accommodation for the middle-class income groups look homogeneous. Thus the most urbanized city of Kolkata maintains its homogeneity through architecture rooted in the class hierarchy.

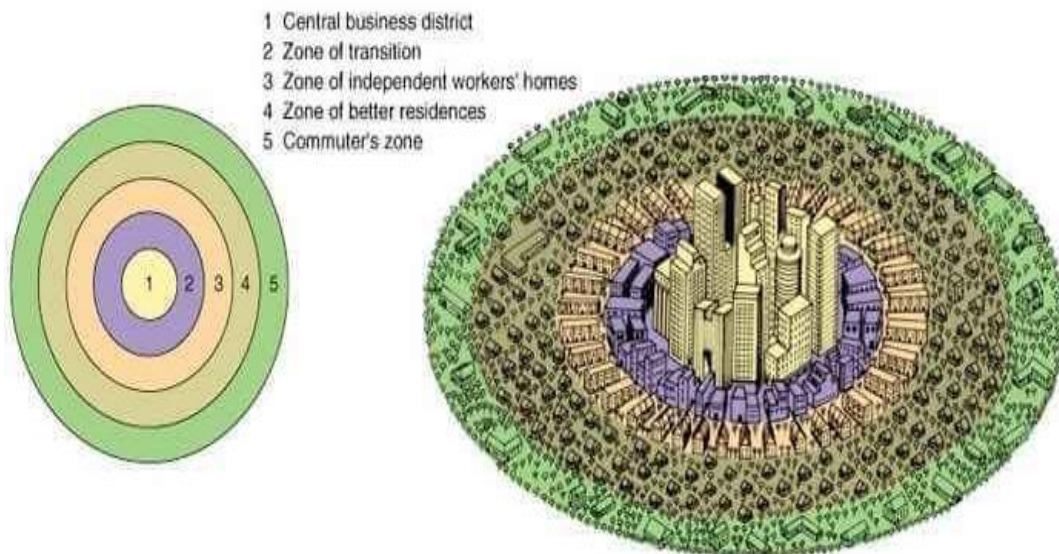


Fig. 3.1. The concentric circles illustrate the differences in the distribution of social classes in the Urban areas, "The Concentric Zone model of Ernest Burgess", <https://planningtank.com/settlement-geography/burgess-model-or-concentric-zone-model>. Accessed on 24 Dec 2018.

The western influences in the town and residential planning are a result of the burgeoning desire of the upper class in Kolkata which keeps pace with the augmented industrial development. Burgess model or the model of concentric city defines how different social classes are situated in any Metropolitan Area. Burgess model was

developed based on his study on Chicago City from 1925 to 1929. His model is 'concentric' in shape as the different locations are in the form of rings. For reference see fig. 3.1.

The concentric zone model is designed into five concentric circles. The centre circle represents the 'Central Business District' (CBD) where land value is high and is chiefly the centre for commercial activities. This zone is distinguished from others with the presence of tall buildings and monuments. This could also be analysed as the zone where the hegemony operates.

The second circle around the centre is the Transitional Zone. This is the most temporal zone of all because of the chances of transition. The unrestored factories, abandoned buildings or tenements in this zone are vulnerable for eviction as CBD extends its boundaries. This zone has a high population density with a temporary settlement and poor housing conditions. This zone is in-between Working Class and CBD. The zone of transition is an area of flux where the land use is changing.

The third circle around the transition zone is the Zone of Independent Workers Homes. This area is considered as an inner-city because of the residential facilities available for the factory workers. The accommodation facilities are often better than Transition Zone and working-class opt this zone for better living conditions. Second-generation immigrants mostly occupy this zone.

The fourth circle around the Zone of Independent Workers Home is the Zone of Outer Suburbs. This zone is occupied by the middle class. The zone is characterized by uniform residential plots and apartments. Better facilities are enjoyed by the residents of this zone. For example, the residences designed by Dobrivoje Toskovic in Salt Lake, Kolkata.

The final zone that forms the peripheral boundary of all other zones is the 'Commuter Zone'. This is the marginal and the farthest from the CBD, the cost of commuting is higher in this area. People living in this zone earning high incomes that let them afford large apartments. They are easily accessible to different modes of transportation. As this zone consists of better residences, beyond this lies the

commuter's zone which includes ring roads and bypass roads to circumnavigate the city with ease.

With the help of this model, we can position the cinematic characters within the economic zones based on their socio-economic situations. The urge of the characters to move from one class to another is easily marked with the Burgess model of distribution of classes in the society.

Discoursing on Urban life, Bengali Cinema explores the dualism between the *badralok* and the *chotolok* the underprivileged or underclass. This has been a prominent cinematic portrayal of city life since the 1930s. *Surya Toran* (1958) is a path-breaking Bengali movie which throws light into the spatial issues and disparity between the hegemonic class and the powerless proletarians. *Surya Toran* is considered as an adaptation of Ayn Rand's *Fountainhead* (1949). The differences in the social classes are projected with the help of architecture. *Fountainhead* employed huge skyscrapers and monumental buildings to contrast with the dilapidated, horizontal shacks in the Slums. Through these architectural differences, the constant tension between the classes is highlighted in the cinema.

Surya Toran, (*The Gateway of Sun*) directed by Agradoot speaks about the class generated differences in the society. Calcutta in 1958 sets as the best example to explain the stark differences in the class by giving focus to the urbanscape. Bengali cinema uses this aspect of urbanscape to narrate the identity of its protagonists. The hero, Somnath Mukerjee is an educated slum dweller, is also an architect. Somnath is assigned with the project of building a community complex named Surya Toran the proposed project for the slum dweller's community habitation. Due to some personal issues Somnath quits from the project and Subrata, a corrupt architect gets commissioned for the same. After learning the fraudulence done by Subrata in construction, Somnath destroys the entire concrete structure. He defends himself in the court by announcing his strong contempt against the corruption and inequality practised against the lower classes. He is against the compulsory relocation of the working class and slum dwellers into the more congested areas of the city which makes way for the newly formed middle class, tenants, the businessmen and their organization

to occupy the centre of the city. Somnath demands decent livelihood for the slum dwellers and decides to design and rebuild an appropriate habitat for the slum dwellers. The urban issues of housing and town planning are incorporated in the movie through the protagonist's point of view. The film establishes politics of class issues through the process of commissioning and decommissioning the architectures.

The city is not able to wean off the infectious western sensibilities vested in Calcutta during the colonial period. The city commemorates the richness and vastness of the Victorian architectures and monuments which become the iconic imageries of any Bengali cinema that shows Calcutta as the cinematic setting. Thus architecture is embraced and preserved as a memoir of the grand past of India.

Yugoslavian Urban Planner Dobrivoje Toskovic was consulted for designing open spaces around the residences in contrast with the high-rise buildings. He designed Salt Lake as a twentieth-century suburbia compared to other planned cities of North India. The concept-which appeared quite radical at the time was to extend the city by filling up low-lying land in two swampy expanses known as the northern and southern salt lakes. The Salt Lake emerges out as that cosmopolitan space which could be positioned in the Zone of the Outer Suburbia as per Ernest Burgess model of the concentric circles. This simulated European city structure is an economic and political tool to deconstruct the persisting old street patterns and traditional land speculations.

The diverse spaces decrypt the psychological objectives of analysing the city, its history, politics and anthropological association with its inhabitants. The architectonics designates the colonial rule which had metastasized the city as a museum; as a result of this, the dilapidated buildings are still preserved in the heart of the city. Sekhar Bandyopadhyay quotes Nicholas Kirk:

As a cultural construct, it tends to continually change reflecting the actual relations of power in Indian society, even though colonial rule changed the context within which these power relations were located. The resolution of status discrepancies in this changing social scenario could be achieved because of the hegemonic power exercised by the

dominant castes, which would defend their position by co-opting the upwardly mobile groups into the existing power structure. (16)

The *White town* was occupied by the colonists and the high caste individuals who were described as *bardralok* in popular parlance, who were also the major forces behind the spread of the iconic mainstream Bengali culture which later became 'popular culture' and propagated through cinema, literature and music. West Bengal's overpowering influence on the class system is reflected through Bengali cinema. This part of the chapter theorizes that if 'class is the stretched out social relation' (Massey21), 'then caste is the resultant psychological relation with the social structure where culture is retrospective of the landscape'. This is the argument raised by the study on the distinction of the inner dynamics between the class and caste, which is traced through the physiological and psychological factors that are responsible for the identity formulation in cinema. According to Ambedkar, "Caste system is not merely division of labour. It is also a division of labourers" (28). The influence of the class structure which has become the reason for the segregation of city spaces is a plausible reason for the exodus of several caste groups from the city to the margins as migrants. Sekhar Bandyopadhyay in his book *Caste, Culture and Hegemony* bring out the literary evidence of the Mangalakavya about the 6-8th centuries:

The literary evidence clearly shows that medieval Bengali society was segmented and hierarchised, but never strictly segregated. For example, the Chandalas, or the proverbial outcasts of traditional India, are described in the Chandimangala as the rightful dwellers of the city; they were not treated as antebasi or those who lived outside or at the edges of human habitation. (20)

With the expansion of the agricultural economy, the class-caste segregation becomes more coherent and biased. Calcutta is popularly considered to be a city designed by the British for its interests under the direction of Job Charnock. He turned the township under local administration into his centre of work. The selection of the landscape and the distribution of the headquarters, roads, shopping complexes were in the master plan. The urban design of CIT expanded their work to the whole city that proletariats

came forward fuelled by nostalgia to protest against demolishing the old slums and streets. The workers from the lower middle class were employed who later resided in the congested areas in the outskirts of the city. This transition was led by the bourgeoisie and retained the caste divisions in the people. The city constructed on the European model is stratified based on class divisions maintaining the undercurrent of the reality of caste.

CIT (Calcutta Improvement Trust), formed in 1911 played a major role in the transformation of City between the 1920s and 1930s. The city was adversely affected by the World War which in turn affected the politics and society of Calcutta. North Calcutta at the time was a congested place with unsanitary conditions, CIT undertook land-acquisition, demolition of slums, widening of roadways and most importantly the creation of open spaces as their scheme of development. Movies like *Surya Toran* (1958), *Saheb Bibi Golaam* by Kartick Chattopadhyay (1958) *Sahib Bibi Aur Gulam* by Guru Dutt (1962) etc. are based on the activities of the CIT. The evacuation of the land, shacks and dilapidated buildings from the low-income areas were specifically targeted for demolition, evacuation and development in N. Calcutta. Many slums inside the city were forcefully evacuated, as a result of this the low-income settlers were displaced from the city to more congested, marginal areas which in turn allowed the *badralok* to occupy the prime city avenues. Ranjani Majumdar writes:

The bulk of the people in the “unintended city” are poor migrants who flock to cities in search of work and a better life. While planners build the city for cars and the urban elite, causing many hardships for those belonging to the unintended city, the juxtaposition of a “master plan” and its unintended consequences gives rise to a space where both the rural and the urban coexist, sometimes in conflict with each other and sometimes in harmony. (5)

The spatial issue was the major crisis and a constant theme, portrayed in the Bengali cinema and novel for decades. It shows the response of the Intelligentsia and Lower Class towards CIT and its developmental plans on the renovation of the City. *SthaniyaSambad* (2009) is an insightful movie in understanding the issues of

landlessness and unemployment in the neo-colonial South Calcutta. Though the earlier films deal with the spatial issues created by CIT, the new films from the Twenty-First century deal with the encroachment of land by the Multinational Companies for establishing their projects like 'Global Village Academy' and 'El dorado Project' as discussed in *Sthaniya Sambad* and *Antaheen* (2009) respectively.

The differences in the urban morphology of the City are highlighted with the patterns of architecture. The modern Kolkata rejects the stereotyped differentiation created between North and South Calcutta which points to the cultural landscapes of two contrasted socio-economic situations. *Sthaniya Sambad*, *Antaheen*(2009) becomes relevant in this context projecting the issues of eviction of the land and buildings of the low class for establishing the big Companies and land projects. Be it *Sahib Bibi Golaam* or *Sthaniya Sambad* the effects of eviction portrayed in both movies from the different era shows the deplorable economic situations of the lower classes. Bengali cinema is indebted to Ritwik Ghatak for developing cinema into a powerful media to raise the voice of the underprivileged against class hegemony. Issues of Spatial Politics are inseparable from Bengali Cinema since the golden period of Ghatak.

Doreen Massey in *Space, Place and Gender* states “spatial in a material sense, socially constructed and an understanding of the spatial must entail an analysis of the economy and society more generally. In that sense there is no hermetically sealed discipline of geography” (22). The spatial quality attributed is the stretched out social relations. Massey believes in the role of economics as a power factor in structuring the socio-economic relations. The geographical association of a person has a direct effect with his economic status in the society which in turn evokes one's class consciousness in the social space, therefore, class relation is also understood to have a spatial form. The traits of topography and the selection vary with (in) the social relations which are bearers of power. “..and since social relations are bearers of power what is at issue is a geography of power relations in which spatial form is an important element in the constitution of power itself”(Massey 22).

Massey establishes socio-economic relations as the reason for the segregation of geography based on class but the study argues on the psychoanalytical approach to

space in positioning caste. Caste, then, is that strong trait in the psyche of any individual who undergoes interpellation when ideologically placed in the system of class. Caste is a social identifier that is inherited and is expressed in one's social relations. The landscape and class are interconnected in the formulation of identity. The class is exercised in the 'place' which is known as the 'cartographic space' in this study, Place emphasizes concrete geography with definite cartographic boundaries and locations. The details regarding places are objective unless changes are made by the power structure. Place is a product of hegemony which plays a major role in attributing to one's identity. Places that are produced cognitively in cinema are termed as cartographic spaces which are extrapolated through maps and satellite pictures in the dissertation. Therefore classes are well defined within Places and their sites of actions can be illustrated.

In contrast with place, space is an abstract concept which is divided into many derivatives. It is the most political and subjective unit in the production of cinema which is produced on the direct influence of one's ideology. Places are assimilated into spaces based on one's ideology and politics. So space produced is subjective and beyond concrete depiction. In Cinema caste issues can't be conceived objectively as it is exercised on one's personal geography or mindscape. The term '*Scape*' is the most flexible representation of geography. It is the most haptic as well as an illusive unit of geography because of its temporality and an innate tendency for mobility. It is the dynamic constituent in the physical and mental abstractions of geography. It varies from person to person so the effect of caste is psychogeographical in the cultural landscape of cinema. So when class is positioned in place (concrete/real topography), caste is propelled within the notion of space (mental topography) thereby caste is explained better in terms of psychogeography through the imagined identities represented in cinema.

The psychogeographical analysis of any city without positioning caste in the narrative space becomes incomplete. So cinematic landscapes are often critiques of the caste and gender-based narrative translated as the urban space. The representations of the subject in the urban space is analysed in the cinematic cities of *Raincoat* (2004),

Kahani (2012), *Sthaniya Sambaad*(2009), *Maach Mishti and more* (2013), *Antaheen* (2009), *Parineeta*(2005)etc. The issues of identity in cities are not only class-centric,they are more intense about the issues of gender and caste in the socio-political and cultural image of any city.

Regional cinema with extensive varieties of plots and narrative styles are often not popular in all parts of India. West Bengal hegemonically safeguarded the ‘high culture’ in art, film, music and architecture; Bengali cinema has become the epitome for art. The abysmal divide between the ‘badralok’, ‘dignified gentlesfolk’ and the low class in the social psyche of the city suffered under a mono-dimensional cultural polarity. The city becomes the vulnerable space for the minority/marginal that they gradually lose their ethnic culture in the city’s landscape. Since its inception, Indian Cinema has been trying to project identity within the framework of gendered space. Caste is compared with class, which can best be defined in terms of the forces and relations of production and ownership of property and levels of wealth. Sekhar Bandyopadhyay writes in *Caste, Culture and Hegemony*,“According to the Ambedkarite position, castes were ‘enclosed classes’, and in this sense it was even worse than the class system, as it did not allow for mobility or dynamic social interaction”(15).

There are very limited examples from cinema that solely stands for the caste representation without the influence of class. Placing caste in a cognitive space is problematic while placing Indian caste ideology in a city designed by western sensibilities like Calcutta is intriguing. The dynamism in the differentiated places based on economy and caste-based professions categorized the space into street, town and cities segregated on dwelling, work, recreation and transportation while the latter connects the three.

In the iconic train scene from *Pather Panchali* (1955), where Opu and Durga run parallel with the train is significant to this reading. The train is a sign of technoscape and a construct of the city; to travel by train and to reach the city is an unattainable dream according to their economic situation. When the train moves parallel to the protagonist's speed, the spectator experiences the motion, but in reality,

they stay static. With time, inertia is gained in the spectator similar to the protagonist in the film which cultivates a sense of motion in the static spectator and mobilization of the space itself. Here the bodies move alongside the train as well as space. Space seems to be running towards, receding, dissolving, fading as it appears through controlled movements of the camera and cutting and editing of various shots.

Considering speed as the binding force; the train, the children, the landscape, the viewer is engaged in subtle dynamics where time and space are not static with displacement. This instance from the 1955 movie prompted Ray for the sequels which later not only shaped Bengali cinema but Indian cinema as well. Here the director counters the looming fear of disorientation in the city with his sequel to *Pather Panchali* - *Aparjito* and *Apur Sansar*. Towards *Apur Sansar*, Apu has formed a legible and clear mental map of the urban environment. The story ends with him dealing with his existential angst. Now the city is no longer unattainable as his perspective of the city shown in *Pather Panchali* or *Aparjito*. In the climax of *Pather Panchali* Apu and his parents, weighed down by grief, are on their way to the railway station in a traditional buffalo cart to cross/ transcend the rural boundaries to the urban in search of new life, hope and opportunities where the train is a carrier to their destination. Here Calcutta works as an absent aspirational marker of modernity.

Aparjitho depicts the events from ten years later; the family has re-located to Benares, a sacred city of Hindus. This is an intermediate stage for Apu between his rural roots and his inclination towards urban life. Apu anticipates a dignified life fulfilling his passion to become a writer in Calcutta. *Apur Sansar* (The World of Apu, 1959), situated in about 1930's in Calcutta shows a more linear and dynamic trajectory than the preceding episodes. With the intensity of the protagonist's personal experiences of understanding and accepting the clear mental map of a city, Ray brilliantly wraps up the life of Apu in celluloid. The class issue is the highlight and it is his upper-caste identity that provides him easy access to employment in the city and stability in stature along with his improved economic conditions, the same scenario plays out in the 2018 Netflix series "Sacred Games", the character named Gaithonde upon arriving in Mumbai, unlike many other immigrants was able to procure a job due

to his caste identity immediately. The appointment in the vegetarian Brahmin hotel substantiates Gaithonde's high caste status for approval of employment in the city. Ashish Rajadhyaksha and Paul Willemen write about *Aparjitho*:

‘Sarbjaya and Apu are returning to the village from Benares; the train leaves the village behind; soon through the windows one can see the landscape of Bengal. [J]ust then on the soundtrack you hear that [*Pather Panchali*] theme tune. Just once for the whole length of the film, but once is enough. A [c]orrelative between the past and present floods your mind with memories of Nischintpur and Durga and the white cotton fields’ (‘Sound In Film’, in Ghatak, 1987). With the help of Ray’s regular art director Bansi Chandragupta, Mitra pioneered the use of bounce lighting to suggest the ambience of Benares houses on studio sets. (345)

Cinematography, sound design and art direction plays an important in situating the timescape that is unique with definite nostalgia and memories which is extended to the spectator. Here landscape is positioned in soundscape; It is the director’s task to inter-link the trilogy for the cognitive effect of continuity in the spectator. Ray uses *Pather Panchali* theme music along with the landscape to fix us in loci of desired memories.

Ray employed the technique of Italian Neorealism. He found it difficult to move away from the influence of Italian neo-realism which is evident in his seminal trilogy. He was one of the most brilliant representatives of Indian cinema who left his remarkable footprints with his contribution to world cinema. As Yves Thoraval in his acclaimed work *The Cinemas of India* writes about Satyajit Ray, “city-bred to his fingertips, and in love with Calcutta, ‘his’ city, he was able to describe with finesse and in a very convincing manner life in the countryside and relations between the city dwellers and nature’s impulses” (67). City structured as the 'landscape of the mind' is rendered by the triad (Satyajit Ray, Ritwik Ghatak, and Mrinal Sen) which revamped Bengali cinema. The Triad showcased the reality of the working class conflict, lingering issues of partition, the poverty and the two phases of the city (birth of slum and economically improving city). The trio tried to pioneer their ideology through

films like *Nagarik*, *Subarnarekha*, *Ajantrik*, *Megha Dhaka Tara*, *Apur Sansar*, *Raat Bhore*, *Akash Kusum*, *Bhuvan Shome*, *Interview*, *Calcutta 71*, *Matira Manish*, *Etc.* The portrayal of the city through their work gave birth to the notion that the modern space of an early twentieth-century city is essentially a place of rationality, industrialism, liberalism and progression where the modern cities are usually at the centre of huge empires, which capacitates in creating an opposition between city and countryside, urban and rural, or simply the contemporary and the past. The notion of the new is strengthened with the advent of modern architecture; it wasn't so much a progression of the old building techniques but a break from and rejection of the past techniques.

The constructed cinematic cities attempt to traverse the boundaries of Ernest Burgess's concentric circles, which symbolically states ones class-relation with their settlement. The effort of migrants is to occupy the Centre Business District upgrading from the zone of independent worker's home or zone of better residences. The class determines relocation and the associated movements in this model. The economic, political, social system are the main obstacles in the transition. The same issue is discussed in movies- *27 Down*, *Nagarik*, *Mahanagar*, *Subarnarekha*, *Interview* etc. Calcutta opens as a utopian land, the other, the centre which is not easily accessible.

In Awtar Krishna Kaul's *27 Down* (1974) the train travel takes the final concentric circle of commuter's zone. The aim to settle in the city, be an artist and lead a stable life is contrasted with fragmented dreams and aspirations of the protagonists from the described movies. This class-specific struggle is an attempt to transverse to the inner concentric ring and make the centre as their lived space. This centre-margin theory explains the constant struggle to reach the centre by the margin and the operational forces within the domestic sphere which prevents the transition. Here life and dreams are compromised in the static runway of the commuter zone. In *27 down* the to and fro movements of trains from city to city make an adverse impact on the personal life of the protagonist who finds nothingness in the change from 'bridge to bridge and city to city'. He is not able to find an emotional anchor and towards the end becomes bewildered, where his identity and profession is being questioned. Thus the

class relations in the cinema are read as the stretched out social relation on the economic base. According to Madhava Prasad:

The ideology of (social) forms offers the most productive site of inquiry for cultural critique. The critique of 'ideological forms in which men become conscious of [social) conflict and fight it out' follows from the 'notion of the ideological apparatus as a site of (displaced) class conflict. These forms have a location, a space of elaboration and reproduction, without which they would be robbed of their consistency and durability. (Prasad 11)



Fig.3.2. Videograb from Ghatak, Ritwik
"Kanchan in Bari Teke Paliye" (00:56:54)



Fig.3.3. Videograb from Khan, Aamir
"Ishaan in Mera Jahaan, Taare Zameen
Par" (00:28:25)

The freedom one achieves through anonymity in the vast city is shown in 1958 Ritwik Ghatak's classic movie *Bari Theke Paliye*; the boy experiences his freedom and excitement through his urban exploration and makes the city the utopian other to his rustic village from where he elopes. The wide shot of the Howrah Bridge and the low angle shot of the sky rise buildings make the physicality of the boy insignificant and lost in the entire city. The mid-shoulder shot of him looking down at the Hugli river from the Howrah bridge establishes his perception of the vast city that is infinite and boundless. He enjoys a sense of security and excitement being caught in the crowd in the colossally differential spaces of Calcutta. Thus this imaginary landscape had all potential to convert itself into a cinematic landscape.

The exploration of Mumbai city by the city-bred Ishan Sravasthi in *Taare Zameen Par* (2007) is compared and contrasted with Kanchan's experiences of Calcutta from *Bari Theke Paliye*. Ishaan observes the life of the proletarians with astonishment. As a seven-year-old boy, he finds the working class, the moving crowd, the homeless, street children exceptionally contented when compared with him. He finds the city a free and dynamic space. He is induced with the energy of the city that he runs along with the train over the bridge, he enjoys the bus ride and also notices the street children laughing and playing. The city operates in the binary of one's perception and lived experiences which are why Kanchan is surprised at the huge buildings and Ishaan at the marginal bodies. The cinematic city too evolves through the timescape.

The importance is given to Ishan's aspiration to wander alone in the urban space which is labelled as dangerous and 'immoral'. Being a flaneur, his adventures through the city is a means with which he deals with his inner conflict of the domestic space. He enjoys what is barred and restricted; he finds excitement and exhilaration on experiencing the 'other'. Ishaan takes a detour from his usual route and explores the city, through this he differentiates between his lived and experiential spaces. He embraces the differences but fails to experience epiphany unlike Kanchan, who was suddenly reminded of the importance of having domestic security after his vagrant explorations in the city. Ishaan explores his own psyche and he tries to identify with the social, cultural and spatial knowledge. As he confronts the 'other' the song in the movie *Mera Jahaan* reflects his inner voice.

*"Let Me In Without A Shout, Let Me In I Have A Doubt
There Are More Many More, Many Many Many More Like Me
(Akela Nahi Main Khuli Aankhon Se Nind Mein Chalta
Girta Jyaada, Kam Sambhalata)
Phir Bhi Na Koi Shak Na Shiva, Nikalega Phir Se Suraj Jo Dooba
Hairat Ho Sabko Aisa Ajooba, Hai Mera Jahaan
Open Eyes, How I Run To The Other Side
Then I Glide Like A Bird, I Just Want To Free*

Udane Ko Sau Pankh Diye Hai, Chadhane Ko Khula Aasmaan

Mudane Ko Hai Karwat Aur Badhane Ko Mera Jahaan

Bachpan Ke Din Chaar, Na Aayenge Baar Baar

Ji Le Ji Le Mere Yaar Jeb Khaali Toh Udhaar Chi Jindagi"

"Mera Jahaan", from Aamir Khan's *Taare Zameen Par*

The cultural inertia interpellates Kanchan towards the principles of Ideological State Apparatus which activates in the private domain. Kanchan makes his exit from the city to village to unite with his family. This realisation is based on his confrontation with the experiential city, he identifies with the socio-economic consequences of being low class. Kanchan empathises and validates the socio-economic and psychological factors that cause poverty in villages. He goes back to his domestic system thus attesting his cultural inadaptability and inertia with the metropolis.

The effect of psychogeography is heightened with cartophony. The term cartophony involves the sound mapping technique of capturing the geography (cartography) with the sonic and acoustic sources to simulate the real. This technique is found in modern city films where emotion is coordinated and aligned with the cinematic landscape. The psychogeographical attempt to position the city in spectator's mind is made with these cinematic techniques. The scientific process takes in the assimilation of the idea and questions its existence; space is questioned so is the identity. This emphasizes the instability or the real element that is consciously projected onto the screen. Cinema suffices this infinite void. Earlier the sound is juxtaposed for reality but now the spot voices are synced for simulation of the real. The kinesthesia is activated in the person with the simulated visual and sonic imagery which tends to represent the place and time.

Cartophony is a conscious effort to make us feel the surrounding by connecting with our experiences of lived space life, while polyphony can also be the memory from one's lived space. Sync-sound is used to capture the real living place' voices which negotiates the spectator's actual reality. Cartography of the urbanscape happens with the filmmaker as well as the viewer, as they both map the imagined spaces of cities in

the process of the production of absolute space. This is an art that lets the viewer perceive the city with the projected aural and spatial experience. Cartophony affects the physical and psychological response of people to certain voices. The audio perception of the topography is enhanced with the minute details of sound that sync with the visual landscape.

The *Lunchbox* (2013) is analysed here to mark the varying degree of speed in different spaces of the city. The film establishes the quintessential urban life of Mumbai. Urbanity in the movie is projected through audio-visual cinematic experiences. The cartophony of this cinematic Mumbai city includes sounds of the local metro, the hissing and screeching sound of the train arriving at the station, the whistling sound from the flight of pigeons, the hubbub of the rushing daily commuters, the sound of the boots being polished, the walking sound of the dabbawalas moving with lunch-boxes. They form the soundscape that constitutes the middle-class life in Mumbai.

Ila, (*Lunchbox*) the female protagonist of the movie is a housewife. The movie often shows her busy routine with the soundscape. For instance, the drabness and the monotonous routine of her life are highlighted with the sound of the pressure cooker going off and the ring of the cycle bell that the dabbawalla makes while waiting for the lunch box. The only acquaintance that she has in her domestic space, who she shares her culinary experience with is her neighbour, only presented through her voice. This plot highlights her primary role to only prepare and provide food; she has embraced this limited role and tries her best to make the food as tasty as she can to gain favour and attention of her husband.

The protagonists, Ila and Sajan Fernandes are grounded in inertia within the boundaries of their domestic and workspaces respectively. There is an intermediate space which is urban and dynamic; traversed by the dabbawalas. This motion of the dabbawalas from collecting food to delivering makes the movie fit in the urban genre of Bombay Cinema. The experiments she does with food to gain love and meaning in her mundane life is the motif of the movie. The undercurrent in propelling the plot is facilitated by the dabbawallas, though their identities remain undiscussed in the movie.

The movement of dabbawallas in the interim space is projected in a documentary style which heightens the reality of the urban space. Besides delivering food on time the dabbawallas also become the carriers of love, care and emotions. The dabbawallas have a very complex and detailed working model that is considered as one of the best in the world in its efficiency in logistics and operation. The plot of *Lunchbox* is based on events that occur when the lunch box gets delivered to the wrong address daily.

Post-Independence cinema produced in India upholds the value of a monolithic mainstream nationalistic culture which was deeply influenced by Gandhian ideals. Dr B.R Ambedkar and M.K Gandhi had irreconcilable differences in their opinions on the role of machinery in improving the socio-economic condition of Indians. According to Gandhi, “If we are to do without the railways we shall have to do without the tram-cars. Machinery is like a snakehole which may contain from one to a hundred snakes. Where there is machinery there are large cities; and where there are large cities, there are tram-cars and railways; and there only does one see electric light” (83). Ambedkar had strong reservations against Gandhian ideals of machinery and village life. He believed industrialization would emancipate masses with economic freedom and give them the leisure to lead a ‘life of culture’. In contrary Ambedkar wanted the issues of unequal social organization to be addressed while Gandhi blamed mechanization for the deteriorating condition of workers in India. According to Gandhi:

If Bengal had proclaimed a boycott of all machine-made goods, it would have been much better...Machinery is the chief symbol of modern civilization; it represents a great sin. The workers in the mills of Bombay have become slaves. The condition of the women working in the mills is shocking. When there were no mills, these women were not starving. If the machinery craze grows in our country, it will become an unhappy land. (82)

Ritwik Ghatak projects the issues of industrialization and its radical reconsideration through Bimal’s fetish relation with Jagaddal, an old Chevrolet battered taxi in *Ajantrik* (The Pathetic Fallacy, 1958). Ashish Rajadhyaksha and Paul Willemen write, "the film itself suggests a more complex position on the question of industrialisation:

not that machines are monstrous (Jagaddal is Bimal's love object) but that the forces driving the speed of change disregard and thus destroy the slower, more human tempo at which people adopt and incorporate change into their networks of social relations" (348). Ghatak is not against mechanization, he establishes a surreal bond with his machine. His concern was the 'wrong social organisation' which had resulted in the wide gap/disparity in the economic relations between classes. It could be also seen as Ghatak reinstating his political position by reconsidering a possible bond between man and machine.

Speed is the invention of modernity and in *Ajantrik* it is equalized with the emotional and the mental self of the Chevrolet taxi owner. Enda Duffy claims that "speed is the single new pleasure invented by modernity" and "the experience of speed is political" (3). The Synaesthetic references are applied to speed which gives the pleasure of ownership. The personified Jagaddal responds with its body movements to the political monologue of Bimal. Ray's political voice towards postcolonial modernity is ambivalent and is reflected in his *Abhijan* (1962) which lacks the organic consumer fetishism unlike in *Ajantrik*. The protagonist, Narasingh in *Abhijan* detaches from the machine, he shows his contempt and alienation when the 1930 Chrysler fails to make him a racing car champion. His relation with his vehicle is so materialistic that he distrusts its mechanism and detaches from it. The speed of the Chrysler in comparison with the other vehicles is also a measuring yard of his economic competence with others.

Mrinal Sen and Ghatak made politically charged films while Ray remained apolitical. Satyajit Ray portrayed the urban predicaments of high caste in Calcutta; meanwhile, the moribund buildings and characters speak for Ritwik Ghatak, to whom the partition had been a major influence in his cinema and a failed state machinery speaks for Mrinal Sen. Ghatak conceives the relics of Calcutta city, the suburbs and the rural parts of Bengal as the setting to heighten the reality of the underclass. Ghatak's stories speak about the trauma from partition, famine and emulate the emotion based on this psycho geography. His movies reflect the effects of economic crisis and the longing for roots. Ghatak had settled in Calcutta from East Bengal before the partition.

The longing for Bangladesh is the core feeling often expressed through his movies. Ghatak represents the unrest felt by many displaced minorities. This is the same mobility that constitutes the psyche of immigrants. These groups operate the smooth spaces, they retain their distinct identity and cultural inertia. For Ghatak, Calcutta is a city imposed on him while for Satyajit Ray it is a city of his choice. This mental aversion and inclination for their cities are often captured in their movies. Calcutta pictured by the greatest trio of the Bengali cinema varies widely based on their individual perceptions. Their psychological association with the place results in the selection of landscape projected that emphasizes their perspective.

Satyajit Ray in his work *Childhood Days, A Memoir* describes the changing phases of the city in particular with the intervention of CIT. In *Arenyar Din Rathri* (1970) even in the middle of the forest, there were eloquent lectures given on the map of the Calcutta city and the attractive spaces in Calcutta one must traverse to feel the advantages of being urban and modern. In *Arenyer din ratri* Calcutta is explained through the words of the four inebriated young men. Through their conversation, the city is constructed in the mind of the viewers. During their trip through the forest, the city is transported as portable via characters. The cognitive descriptions may simulate Park Street of the 1970s and 1980s in the mind of characters and spectators alike. The young men speak about Kolkata's nightlife at Trinca's, Blue Fox, Mocambo and Moulin Rouge, likewise city is transported into the base camp of the forest. The city exists throughout the film as a cognitive space. Ravi Vasudevan observes:

Forest and sexually charged interior provide the mise-en-scene for the grasping, petulant sportsman from the city and the widow whose desires have been repressed for so long. The mobility of tribal signs in this interwoven tapestry is suggestive. Part of Asim and Aparna's exchange takes place against the stylized backdrop of the plains along which tribal peoples move, a backdrop that frames a moral discourse with which it has no intersection. Quite contrary are the developments on either side of this rather anaemic centre, in which the mise-en-scene of nature and

primitivist signification course through expressively and through displacement. (194)

The city stays as an intrinsic or inevitable part of the young men, the absence of the city is bridged through the cognitive descriptions of one's lived experiences. The films, which succeeded these earlier classics, is a palimpsest where the city space is designed and re-designed in accordance with the time that space is lived in, used and habituated. "The urban space remains itself representational, as simultaneously sensory and symbolic" (Donald 68). It is an act of transforming the concrete space into an imaginary space, which tries to reproduce the 'real'. Therefore it is assumed that the cinematic city intends to recapitulate the topography of the mind as well as the 'real'. The mind conceives the cinematic city while considering the earlier movies and experiences. This images the city as a text and the act of recollecting memories from psyche superimposes this emotionally charged information onto space. We are now bound to accept this superimposition as the reality itself and act towards the external world as if it were our own body confusing a blend of the self with space.

Mahanagar (1963) analyses the psychological freedom granted by financial security attained in cities. In the narrative, Arthi takes up the job of a saleswoman to financially support her unemployed husband and family in Kalighat. The film shows the tension in the patriarchal domestic sphere once the female member of the family gets employed and takes the right to traverse the cityscapes. Arthi befriends the 'big city' and she finds her identity and liberation with the job. She cultivates a sense of security as she roams through the city as a part of her job. As a saleswoman, the streetways she traverses becomes familiar to her and the job entitles her to roam the city streets and various neighbourhoods without being accused of trespass. This perspective of the city portrayed in the movie is unique as it showcases a rare instance of a flaneuse in postcolonial India. The city is a key element in the narrative, but the majority of shots are close-ups than long shots to accentuate the anonymity of the vast city. With the middle-class morality, Ray grounds inertia for the working woman and her explorations in the city. She retrieves from the experiential cityscapes to uphold the honour of the family. Her chastity is questioned as the city is considered as an immoral

space when the female is mobile. This shows the temporality of women experiences in the city under the constant surveillance of patriarchy. The timescape of the movie also announces the entry of communism in the state which The logic conforms the issues of gender where the mobility of the marginal, woman, transsexual, transgender, transvestite are contested.

"Often the street, the space of physical and social mobility, is also the space of the dissolution of social identity, or the marking out of an identity which is unstable" (Vasudevan 88). The synaesthetic experiences one can perceive while traversing the urban setting can only be truly relished by women who break out of the dominant patriarchal system. That can transform them into flaneuse. The narrative sheds light on themes like middle-class morality and respectability in this social setting. Here the character's identity as a flaneuse is erased. After quitting the job she meets her husband outside the office, they move into the crowd; it is the only instance in the movie where the wide-angle is used. This is an attempt to place their identity in the vast moving crowd establishing that their narrative is just a small part of all the other narratives. There are many other similar stories and struggles happening simultaneously. Their struggles and aspirations fade out into the moving crowd, where many others are on the move to better their lives, some like aarthi is displaced from the city unannounced.

In Rituparna Ghosh's *Raincoat* (2004), the urban domestic space is masqueraded as an aristocratic setting. Mannu mistakes Neerja for an upper-class woman until he discovers her tragic living conditions. He discovers the dilapidated building by inspecting the closed rooms which were kept restricted. The house becomes that inescapable space of class inertia. Unfortunately, her life has turned out this way due to the financial crisis, and she has to save face and create a facade through her elaborate costumes, her well-groomed appearance, and the orchestrated setting of her home. Neerja's class consciousness does not allow her to divulge her financial condition. There is no mention of caste anywhere nor any attempt to imagine caste; only class prevails in the cloistered space of the house which was off-limits to visitors. Neerja deceives her *bhadramahila* identity with the spatial organization of materials. The setting of her household's colonial design, the heirloom furniture is placed to

denote her aristocratic identity until Mannu discovers the interiors of her house which debilitates the projected image of her super-ego. Uncovering the interiors and walking through the house makes one feel like traversing through psychogeographical spaces which also speaks of her social conditions.

Satyajit Ray's *Charulatha* (*Charulatha- The Lonely Wife* 1964) observes life outside through the various wooden blinds with her opera glasses. The opera glasses itself becomes a tool for her to connect with the outside, the people and images she sees through them her only escape from the isolation. She has an entitlement to keep people under her gaze this also announces her separation from the external world. On the flip side, she lives a very insipid life. Ravi Vasudevan writes about *Charulata* in *The Melodramatic Public Film Form and Spectatorship in Indian Cinema*:

Her spectatorship of the street scene, relayed across a series of window frames, whimsically renders the world of everyday street life as a spectacle remote from the subject's experience. The spectacles here function not so much as a vehicle for enhancing visual powers, as for providing a visual distraction from the isolation and monotony of the cloistered space of the household. The development of a thematic of externality/interiority comes full circle when Charu subjects her husband to the ironic, exteriorizing gaze of the opera glasses. (186)

Bhupathi runs a political newspaper with many employees, he epitomizes the post-colonial nationalist ideology among the wealthy educated, to whom normative ideas of femininity and cultural morality included restrictions of movements of upper-class women. *Charulata* engages in the surveillance of people down through her window while Neerja was scared of the intrusion of the public into her privacy. She does not let Mannu open her windows. The house unveils the unspoken tragic life of Neerja.

Parineetha (2005) portrays a 1960's Calcutta which didn't completely come out of the colonial inertia. Several set designs were used to emulate the timescape of Bengali author Saratchandra Chattopadhyay's 1914's novel's setting of the same name. The music of Rabindranath Tagore and Elvis Presley coming from Sekhar's (the protagonist) piano makes him a more artistic person than a professional lawyer. The

class disparity between Lalitha and Sekhar and the subsequent tension in their families drifts them apart. The city is used in an instance to accentuate Lalitha's emotional mindscape. Lalita realises her ancestral *haveli* was going to be vandalized for a new business venture of Sekhar's father Naveen Roy's named 'Heritage Hotel Project'.

The sense of betrayal and fear of losing the roots attached with the *haveli* makes her heavy with mixed emotions which are heightened in the movie through Lalita's drift in the city. The still shots of Lalita looking down from the Howrah Bridge, the tram (fig 1.6) that slow down in rhythm to her movement, her walk in a lonely lane and the procession of people carrying a dead body are the *mise-en-scene* of the cityscape. The film psychogeographically portrays the cityscape where the speed of the city comes to rest reflecting Lalita's mindscape thus both Lalita and Calcutta come to inertia by mutually complementing their inner dynamics. Ray has made a conscious effort to project the ability of Calcutta as a city to erase the stains of its dark past. The high class are comfortable with the restructuring carried out by the CIT, even demolitions of their ancestral homes; they find solace in the city. There is a very clear division between colonialism and nationalism where the new city celebrates the loss of its ethnic identity to urban culture.

In Ray's movies, the city is used as a means for emancipation and growth. As long as caste is not discussed in select cinema the intricacy of the city would be difficult to reveal. The stereotyped landscapes are formed because of this filtered depiction of class struggle. In the movie *Maach Mishti and More (2013)*, the voice-over of Soumitra Chatterjee who famously did 'Apu' of *Apur Sansar* watches over the development of Kolkata over time and recollects and connects with his lived experiences of the city. The introductory voice-over reflects his love for the city and the various changes that had taken place in the structure and the culture. He addresses his love- "Witness the beauty of our city with your own eyes, if you had been awake these past 30 years, you would have been able to see your Kolkata. But I have doubts about whether you would recognize it. The roads are not the same, those roads we walked for miles on. "Theatre road" is now called "Shakespeare Sarani". "Park Street" is now named "mother Teresa". There are long bridges spread across everywhere and

they call them “flyovers”. In a way it is better you did not witness all these. Everything is changing all around”(Maach, Mishti and More).

Cities are instrumental in historicizing the time while recollecting the nostalgia of a past period. While mapping the development of the city over thirty years the narrator finds the spaces that he traversed which are now historicized. Many Contemporary Bengali City movies analyse the nostalgia and history of the urban landscape. On conceptualizing the self and space the above words turn confessional and psychological when recollecting the elements from past and superimposing it on the present to contemplate on the contemporary ubiquity of maelstrom and cultural dominance. The fear of losing oneself in the vast city and failure to map the experiential spaces makes one imprisoned in the past, therefore nostalgia helps to create the psychological spaces of one’s lived reality. Cinema facilitates the interplay of the lived and experiential spaces. This psychogeographical association with the prospective and retrospective time defines ones cultural identity.

Georg Simmel in his 1903 essay "The Metropolis and Mental Life" writes:

With each crossing of the street, with the tempo and multiplicity of economic, occupational and social life, the city sets up a deep contrast with small town and rural life with reference to the sensory foundations of psychic life. The metropolis exacts from man as a discriminating creature a different amount of consciousness than does rural life. Here the rhythm of life and sensory mental imagery flows more slowly, more habitually, and more evenly. Precisely in this connection the sophisticated character of metropolitan psychic life becomes understandable – as over against small town life which rests more upon deeply felt and emotional relationships. These latter are rooted in the more unconscious layers of the psyche and grow most readily in the steady rhythm of uninterrupted habituations. (325)

Simmel speaks about the influence of the city on one's mental health. The comparison in the synesthetic experiences between the rural and urban is carried out. Simmel is of the opinion that sensory mental images regarding town or rural areas are mappable and

less complicated compared with urban life. Thus cities exercise convoluted association of images with one's psyche which often works in the unconscious and susceptible for habituation. Therefore often the urban noir cinema is dark and mysterious and most of the issues are often answered through psychological interpretations. The title song from the movie *Maach Mishti and More* is an animated city through cartographical spaces that highlight the dynamics of the new city-The effect of this psychogeographical observation is enhanced with the cartographical overview of the city.

The introductory narrative of the movie *Turning 30* (2011), explains the role of technology in reordering the time and space of Mumbai city.

Mumbai-Electric energy and the charm of frenzy.

Monsoon swept streets.

Neon lights and impossible dream.

Hearts carelessly crushed under stilettos, career escalator moving at break-neck speed.

Mumbai, buzzing by day,

Pulsating by night where every woman can live the quintessential free independent life.

The city I adopted and the city that adopted me.

The city I struggled to find my feet.

The city where I discovered who I was and began to dream about where I wanted my life to go.

Brick by brick I built my life here.(*Turning 30*)

This is an epilogue of Mumbai by the protagonist, Naina. She is a proud and independent woman who is about to turn 30. Her life in Mumbai is fast and the narration along with the visuals provides the mood of the film. Mumbai guarantees freedom and space for Naina to be independent. The city holds a direct relation in designing individual identity and culture. It positions one in the vast unrepresentative

totality, this convoluted space makes the spectators face a hypothetical inability of consciousness to distinguish between reality and fantasy. There is a constant conflict in characterizing how the urban experience is carried out into the 'reality'. Naina wanders between the different functional mentalscapes which are psychologically equated with the dynamics of the city. Her social life was initially an empty space of incompatibilities. This makes her difficult to adapt in the lived spaces of the city

Speed is an important constituent of Mumbai life. Unlike *Maach Mishtti and More*, no space for longing is established as Aisha waits to counter the iconic city of her cognition. She acquaints the city for the first time with much familiarity. The stereotyped roadways, transport or monuments doesn't stay strange to her. She decides to rebuild her life independently brick by brick. Her life at present is accelerated with the fast actions, thoughts and the competitive spirit to acclimatise in the new city. Aisha is excited about accomplishing her dream by being in her favourite city, doing an interesting job. The songs, the imagery of the city signify her high spirit which is a result of obtaining an identity in the cosmopolitan city. The cinema conveys through the technique of speed that the city has no considerations for slow-moving people or vehicles. The dynamics are reflected through Naina's psychological drift through the city.

As much freedom Mumbai grants to Naina (*Turning 30*) the same to Aisha (*Wake Up Sid*) but in a unique way. Aisha Banerjee, a Bengali woman new to Mumbai city is in search of a job and urban lifestyle. It is clear from the very first day what she wants to be and what she wants from the city. Meeting Sid, a lazy dependent, rich guy with no plans or dreams joins Aisha as a friend and companion in sharing her flat. Aisha conversing about her dreams and ambitions doesn't excite Sid as he never tried to be independent in the city. The city for Sid grants all the privileges of an elite class, unlike Aisha whose idea on city is cognitive but has a clear picture of her journey. Sid asks her if she was ever scared to live alone in the big city? Aisha answers that as she was already close to achieving her dream it would be meaningless to be scared.

She has acclimatized with the cognitive city of her dreams and works for it. She realises her romantic association with the city is her love towards Sid. Towards the end, Sid reads Aisha's article 'new girl in the city' from their magazine 'Mumbai Beats'. The voice-over of Aisha is a confession of her love for the city and Sid. He reads, "Like thousands of people, when I came to Mumbai I too brought my dreams with me. The biggest of all dreams was to become a writer. When I was told to write this column, the dream materialized. Though even after trying hard I found something is missing in my article. How would I describe this city? What would I say which anyone has ever spoken of? Within two months I had been experiencing a strange love with the city. The city became mine in the short period. I always wondered the reason behind this? Is it the new exciting job or my small flat or my independence? I realized the love for Mumbai is also because of a friend. How much beautiful Mumbai appears that much complicated it seems. Even running after thoughts and dreams one should often rest and listen to the city intently. One must experience the city to the fullest, who knows what wonders lie beneath?" (*Wake Up Sid*).

Only with the male companionship, the independence of Naina, Aisha in a metropolis is fulfilled. Though the narrative speaks about freedom, the female protagonists' psychological stability is fulfilled only by attaining their desired male. In *Turning 30* despite being strong and economically secured Naina is mentally depressed learning that her fiancé had called off the wedding. Since then she finds the city claustrophobic, and the routine and the roadways she traversed with her fiancé becomes topophobic. The character considers the city as a kind of receptacle ready to trap any feelings and the subject equates with their lived experiences. The city emerges as a product of perception and the fear conceived through the experiential landscape makes the city fluid and identity diluted. The city becomes a psychospace which equates and conforms with the inner struggle and phobias. The same city would be susceptible in rendering nostalgia. Even after years, the same landscape transpires as unfurling the ambivalences of once lived memories.

The narrative of *Delhi-6* (2009) progresses through the introduction of Kaala bandhar in a dramatic interpretation of Ramayana during the Hindu festive period at

Chandni Chowk. The interlude of 'Kaala bandhar' in the narrative as an urban legend is consequently mutated as a result of the oral transference of narratives in the popular parlance. Roshan, an NRI associates the legend of the Kala bandhar to the Hollywood Superhero King Kong. He finds the threat of kaala bandhar as irrational and comical. The panic created in the name of Kaala bandhar spreads in the subaltern neighbourhood of Delhi. The vulnerable neighbourhood of Paaswan Lane is densely populated with people of the lower middle class and middle class who are religiously biased. The open residential spaces like terraces are an easy target for the monkey man. The closely packed terraces and the uniformity of height of the buildings create an easy terrain for its quadrupedal movements. The architectural design of homogeneous houses segregates the families based on socio-economic-cultural differences. Aditya Nigam in the essay "Theatre of the Urban: The strange Case of Monkeyman" writes, "Subaltern life continues to reproduce the patterns of *Qasba* of small town life. The internal spatial layout of these areas give a strange sense of distance from speed and movement that characterize the life of the metropolis, embodying as it were, almost a different sense of time" (155).

The protagonist Roshan Mehra along with his grandmother travels to Delhi from America according to his grandmother's wishes to spend her final days in her hometown. Roshan is surprised at the public in maintaining balance and harmony in the crowded, narrow and disorienting inner streets of Delhi. In the start of the movie, all religions coexist peacefully in Chandni Chowk, the only exception being Dalits who are still ostracized. The movie establishes the cordiality between communities through the soundscape. Paaswan Lane, where their ancestral home is situated has a mosque and Hindu temple nearby where people offer their worship and also devotional offering such as sweets to the public. Roshan has an alliance with both religions as his parent's marriage was an inter-religious one; both religious sites are equally accessible to him. All activities and characters become interesting subjects for his NRI sensibilities as the perceived cognitive landscapes of *Delhi-6* manifests around him.

Roshan is the 'other' in the urbanspace who has acclimatised his lifestyle with the dynamics of Delhi 6 which is the pin-code for Chandni Chowk. The mobilised

crowd, the street vendors, the mittaiwalas, the cow worshippers, the golgappawalas, the street food shacks, cheap bazaars intensify the cultural experience of street life. Arjun Appadurai in his essay "Street Culture" writes, "The seeds of contemporary street cultures do lie in great thoroughfares and the tiny gullies of pre-modern India. Historically, it is in such streets and thoroughfares that Indians have learnt to traffic with the world, unprotected by the certainties of family, unrestrained by the properties of caste" (298).

The portrayal of the street culture is an inevitable mise-en-scene in Indian cinema that shows Delhi's middle-class life. The movies like *Bajrangi Baijaan* (2015), *Monsoon wedding* (2001), *Fanaa* (2006), *Queen* (2013), *PK*, (2014), *Rockstar* (2011) *Rang de Basanti* (2006) *Hindi Medium* (2017) etc portrays different aspects of mise-en-scene that project Delhi colourful and attractive. Streets of Delhi looks more vibrant in movies like *Bajrangi Baijaan* where India has to be contrasted with Pakistan, the film-maker uses a lot of Vermillion in the background displaying celebration of Hindu festivals in the movie. This magnifies the 'hinduvised' spaces to contrast with Pakistan. The streets are the mise-en-scene even in *Monsoon Wedding* where the streets are projected as the 'land of shades and hues' Arjun Appadurai writes:

Streets are the crowded market places in disguise. It is also a place of organised idleness which provides spectacle and entertainment with state power and community identity. This is the dimension of street culture which is peculiarly volatile. Beneath the traffic of commerce, and the relaxed aesthetics of hanging around, lie the potential for highly ritualized displays of power, potent challenges to the power of others, and the recklessness that can turn crowds into mob. (303)

The Delhi landscape in cinema is more religiously polar. There are religiously iconic signs in the city and *PK* is a satire on the segregated religious and cultural landscapes. In *PK* each religiously polarized space demands distinctive bodily behaviour and mannerisms in accordance to the culture. For example, worshippers are forced to exhibit behaviour in a particular shrine by the corresponding religion's beliefs. *PK* is shown as a confused alien who finds difficulty in deciphering the signs, codes and

conducts. In Delhi, inertia is exercised due to the overpowering influence of religion and the segregation of the cultural landscapes based on caste divisions with coherent boundaries. For instance in *Delhi-6*, The upper caste's rejection of Jalebi, a lower caste woman who is also a sweeper by profession is cited as an example. She is barred from entering into their household and temple premises, shows the operation of caste even in the central spaces of Delhi. Jalebi is introduced through the words of two primary school boys who smoke their father's leftover cigarette and comments, in Delhi 6, when boys become men they go to Jalebi and the other interrupts and says, "Jalebi! She is of lower caste?".

Jalebi is shown as the garbage picker who cleans the streets and considered as 'impure'. Roshan who helps jalebi in one occasion by handing her garbage is reprimanded by his grandmother Annapurna as '*Sathyanaash*' and washes his hands with ash. In contrast, the next shot is a dramatic staging of *Ramleela*, the story of Shabari, a marginalised tribal woman feeding Ram-Lakshman, as an ironic intervention of the reality of *Delhi-6*. The characters in the movie are stuck in the claustrophobic space of *Delhi-6*. Their daily conversations are about the issues of monkey man and the people around them. The strong allegiance towards their belief and pride on caste is a result of their immobility and underdeveloped life. The failure in connecting with all sections of people alike marks the religiously biased inertia of the lives in *Delhi 6*.

Jalebi has the right of free movement in the city as she has no allegiance towards any religion. She is the most liberated of all the women shown in Chandni Chowk. Her identity is flexible that she has access to the city at any time. The free yet restricted movement of Bittu (the female protagonist) outside the boundaries of Chandni Chowk makes her a 'city girl', who flows with the time and speed of the metro. She changes her dress in the in-between space of Chandni chowk and Delhi metro, this asserts her freedom from a restrained culture that prescribes a particular lifestyle and dress code. Her interest to be an Indian reality show participant is often challenged by her customs and traditions. The fast movements in the city liberate her persona as an independent woman who realizes her dream to be a reality show singer.

Bittu's dreams are shattered when her father finds her out on TV, but she masquerades her identity as urban to realise her ambition

The mellowing composition of A.R Rahman in the songs of *Delhi-6* heightens the semiotics of the landscape and its culture. The interludes of *Arziyan* composed in *Raaga Yaman* projects cinematically the Muslim mosque and topography of the worship of Islamic believers. It shows the homogeneous brotherhood of Muslim worshippers outside the mosque and *kila*. *Bhor Bhayi* composed in *Gujri Todi* is an adaptation from Bade Gulam Ali Khan's authentic version. The other soundtracks like '*Arti-Tumre Bhavan Mein*' signifies Hindu ritual and customs. The women on the terrace singing '*Sasural Ghenda Phool*' is a Gujarati wedding folk song performed in the domestic space. The title track of *Delhi-6* is composed of French lyrics. The electric guitar complements with the fast French lyrics that come between the '*yeh delhi hai mere yaar bas ishq mohabbat pyaar*', the song shows the body movements of Roshan and Bittu through the cityscapes. It is shown as the jogging track of Roshan, the song explores his touring of the city.

Latha Varadarajan quotes Arjun Appadurai in *The Domestic Abroad: Diasporas in International Relations*:

Arjun Appadurai contends that the contemporary world is characterized by a “rupture.” If the modern world was dominated by the imagined communities of the nation (and its corollary, the territorial state), the contemporary world, according to Appadurai, is characterized by “images and viewers” that do not “fit into circuits or audiences that are easily bound within national, regional or local spaces.” In other words, “the nationalist genie, never perfectly contained in the bottle of the territorial state, is now itself diasporic.” The task of studying diasporic public spheres becomes, then, one of spelling out the processes of deterritorialization—the “unyoking of the imagination from place”—that characterize the present. (33)



Fig.3.4. Videograb from Mehra,Rakeshy Omprakash "*Roshan's imaginative landscape*"(01:15:54)



Fig.3.5. Videograb from Mehra,Rakeshy Omprakash "*imagery of Delhi-6 simulated in New York*"(01:16:34)



Fig.3.6. Videograb from Mehra,Rakeshy Omprakash "*imagery of Delhi-6 simulated in New York with reference to King Kong-Kaala bandar dichotomy*" (01:17:34)

In the video song '*Dil Mera*' the entire activities of the street is transposed to the Time square of America. The song evokes the dialogue between a traditional street of India and a first-world cosmopolitan city. It could be assumed as his lucid dream or a mental experiment in overlapping two experiential spaces by placing the Hindu centric ideals in a religiously liberal cosmopolitan space. The song is a diasporic re-imagination of the nation. Roshan is confused as the effect of the religion, culture makes his 'indianess'(staunch feeling for India expressed through distinct imageries) vivid when

conversing with his NRI identity. The vision is enhanced through opening the doors of his ancestral home and the scene cuts to the Time Square, where he witnesses an interactive cultural blend of American and Indian lifestyles. The freedom statue faces a Masjid; the position of freedom statue in the lane could be a call for his western idea of freedom to be imposed in the religiously sensitive landscape. Here religion is the commodity that makes an overarching influence in the global circuit which in this film is translated as one's cognitive superimposition of experienced space(Delhi-6) over the lived space(New York).

Merian C Cooper and Ernest B Schoedsack's *King kong* released in 1933 as monster genre movie with the special effects in video and editing was the first-ever blockbuster of that sort. *KingKong* is full of iconic scenes, including the climax where Kong swats down the planes above the Empire State Building who tries to kill him. The song allegorically portrays the fate of Roshan superimposing on the cognitive narrative of *King Kong*. Hanuman flying down to the Time Square could be Roshan's super-imposition of Hindu mythology on Super Man, one of his comic series heroes. Hanuman according to the Hindu devotees is considered as 'the super God' and King Kong considered by Roshan as a 'super-Hero' are culture specific and the interchange of these imageries in a Cosmopolis is the outcome of Roshan's ambivalent identity. Roshan's feelings towards India is reduced into religious signs and is revealed in the song. Roshan epitomises the inner fear of the inhabitants of Delhi 6.

In the imaginary landscape of the song, there is no reference to any lower caste representative. The song positioning and counterfeiting the 'other' re-orientalises his western sensibilities when he is imposed with the identity of Indian culture. The imageries that represent a pro-hindu culture hinders control and slow down the fluidity and speed of the world's largest cosmopolitan space. This song confuses his identity, being a diasporic American he is not able to wean off the effect of religiously sensitised Indian culture. His fear of the religious riot enslaves him even in America. He fears the objection to his marrying Bittu for religious and cultural differences. The love song can ideally feature Roshan and Bittu in New York but the incorporation of

Indian landscape and culture puts his identity in question as the song can be read as his lucid dream.

Homi Bhabha writes that “An important feature of colonial discourse is its dependence on the concept of ‘fixity’ in the ideological construction of otherness. Fixity, as the sign of cultural/historical/ racial difference in the discourse of colonialism, is a paradoxical mode of representation: it connotes rigidity and an unchanging order as well as disorder, degeneracy and daemonic repetition” (5). The sequences complicate his reified national identity, his migration to his home town with various cultural factors that were once his 'other', the fixities of the other and transplanting it in a lucid dream is a reversal of colonial construction of history. The 'glocalisation' of home town in the song is problematised to project his confusion regarding his trans-national identity. The dynamic movements of the orientals in the western city makes the song an example of re-orientalization through spatial dynamics. Hannah Arendt in *Nation and Narration* writes, "the society of the nation in the modern world is 'that curiously hybrid realm where private interests assume public significance' and the two realms flow unceasingly and uncertainly into each other 'like waves in the never-ending stream of the life-process itself'" (qtd.in Homi Bhabha 2).

'Delhi Belly' is commonly termed as *traveller's diarrhoea* caused by a type of bacterial infection. A photographer contracts Delhi Belly after consuming chicken tikka from the streets of Chandni Chowk. Arup mistakenly handover the packet of diamond in the laboratory in the place of stool sample taken from Nithin who is bedridden due to Delhi Belly. *Delhi Belly (2011)* revolves around the search for the misplaced packet of diamonds to be returned to the gangster Somayajulu, who has threatened to kill them if they fail to find the packet. The movie is about their random search through the cityscape. The domestic space inhabited by Tashi, the journalist, Nithin Berry the photographer and Arup the cartoonist is a dilapidated building which could collapse any moment. The carnival space shows the space crunch in the city and high rent for the unmaintained buildings where the youngsters lead a nonchalant existence. The spatial conditions and activities distinguish the urbanscape from slum and suburbs.

The slum is a compact settlement of nearly twenty to thirty households residing in poor tenements mostly temporary nature with inadequate sanitary and drinking water facilities in unhygienic conditions. According to the definition, the young men who belong to high-class parents are living in an urban slum with no hygiene and proper water facilities. This could be considered as their eccentricity of owning a space where they exercise their disorganised, chaotic lifestyle. So they chose Chandni Chowk which works as their uncoordinated, instinctual space. The movie doesn't glorify the street food and street culture unlike *Delhi- 6*. The Delhi in the movie shows no signs of any religious architectures or rituals and thus contests the same domestic space with *Delhi - 6*. In both the movies, Chandni chowk is displayed differently, as *Delhi belly* does not have the same religious tropes, the landscape is more dynamic and the narrative is fastpaced.



Fig.3.7. Videograb from Mehra, Rakesh Omprakash. "*Saluting at India Gate from Rang de Basanti*" (00:43:22)



Fig.3.8. "marathi.eenaduindia.com/News/National/2018/04/12224709/candle-march-at-India-Gate-to-protest-against-violence/" accessed on 15 December 2018,

Delhi is portrayed in Indian cinema with their iconic, national architectonics. Being the capital, Indian cinema has treated the landscape based on the configuration of streets in street movies, the academic space/universities where the intellect is contested with the state. Delhi provides viable 'national' spaces in sports and military movies. The cosmopolitan Delhi is shown defying the chances of the presence of the other cultural, religious, national, academic spaces of Delhi. In *Rang De Basanti* the Central University students from Delhi co-incidentally transform into modern heroes. They were adorning the role of great martyrs from the history of India's struggle for independence. The protests are against the corruption regarding the MIG flights. Their actions are grounded in the moral and restrictive landscape of Delhi. Their fight against

the power structure gathers many followers and they organize a massive peace protest in front of India Gate. They condemn the death of their friend Flight Lt Col. Ajay Singh Rathore and demand the Government answers on the MIG crash. They question the corruption that exists and demands the unsafe planes to be decommissioned. The peaceful protesters at India Gate are beaten down by the police at the behest of the government. They conduct the candlelight vigil at India Gate as this space is a representative symbol of Indian nationalism. The monuments are a reminder of the power structures that symbolise national identity. *Trishul (1978)* and *New Delhi Times (1986)* released during the late half of twentieth-century also highlights the issues of corrupt power politics set in Delhi. Both these movies were rich with iconographical imagery establishing the landscape as unmistakably Delhi.

India Gate is used in movies to represent the power structure of the central establishment. It is one the iconographical monuments present in Delhi, shown quite often coupled with the intertext marking the location as Delhi. The cinema propounds the image of 'Amar Jawan' memorial monument and India Gate as symbols of national identity and solidarity. *Rang de Basanti* introduced the images of silent protest and the candle-light vigil. In a highly charged atmosphere in 2013, to mourn the Delhi rape victim, People all around India gathered at India Gate and lit candles to pay their respect. It was life imitating art where cinema directly influences the cultural geography. *No one Killed Jessica (2011)* has a similar scene where Sabrina Lal the sister of late Jessica Lal leads the candle vigil in protest against the Government for not probing the murder of Jessica.

In *Fanaa (2006)*, The Kashmiri Muslim separatist, Rehan disguised as a tourist guide in Delhi to infiltrate the restricted zones in the city. He feigns interest in Zooni to gain access to iconic historical buildings. The movie emphasizes Zooni's gestures at the *Amar jawan* memorial to imply her pride in being Indian. Patriotism is often established in Indian cinema through the projection of historical monuments along with the background music. He serenades her with these lines:

"auratein mere liye Sheharon ki tharah hoti hai,

Kuch din ek shehar mein bithaana usme kho jaana

phir agala shehar,
 ye hi main hoon aur mein
 badalna nahi chahtha." (*Fanaa*)

Indian Cinema set in Delhi showcases terrorism as a pan-national threat. The terrorism is counterpoised with the patriotism as the other in cinema. The burgeoning trend of depicting terrorism in Indian cinema is in response to the religio-political emergence of terrorism in India. The liberation of East Pakistan (Bangladesh) in 1971, the Emergency period during the mid- 1970's were the theme in Indian cinema at the time. Samir Dayal writes, " The country witnessed two major acts of what from the government's perspective looked like terrorism: the assassination of Indira Gandhi (1984) by her Sikh bodyguards, acting in sympathy with separatists calling for a Sikh "Khalistan," and the assassination of her son Rajiv Gandhi (1991) by agents representing Tamil separatist aspirations. It is fair to say that fear of terrorism was a major element of the Zeitgeist out of which emerged terrorism cinema" (101).

Zooni (*Fanaa (2006)*) is an Indian patriot, despite her blindness, she travels all the way from Kashmir to Delhi to perform before dignitaries on Independence Day. The narration of the nation through melodrama and romance of a patriot woman and a terrorist disguised as her hero is an explicit example of fantasy simulated as reality. The hero of the movie is a terrorist who is ubiquitous in different cities with different names. He is a Kashmiri Muslim separatist who uses subterfuge to enter into the restricted sites of power. As a flirty tourist guide, he seduces Zooni and cons his way into the venue. Delhi becomes the setting in several movies which is associated with terrorism in conjuncture with the border operating through Kashmir. The occupancy of central power institutions adds to the vulnerability of the situation. The stereotyped architectures that are projected as the signifiers of nationalism become vulnerable spots in movies like *Fanaa (2006)*, *Lakshya (2004)*, *Raazi(2018)*. After the revelation of his terrorist identity, his earlier ease of movement through the historical monuments and sensitive buildings induce terror in the spectators. The narrative can induce a sense of vulnerability in any Indian spectator when scenes of such insurgency against key sensitive spaces are displayed

Malayalam movie *Kashmeeram* (1994) explores the same vulnerability as in *Fanaa* where the female lead is beguiled by the terrorist Nathuram. She is tricked into providing him access into high-surveillance sensitive spaces. The NSG officer, Shyam is a black cat commando assigned as Z-category security personnel for the family of Justice Usha Varma. He repeatedly restricts Nathuram's access into the house and shoots him when he tries to enter. Manasi Varma, the daughter of Usha Varma unwittingly helps Nathuram's plot to kill the Justice of India. After Manasi is kidnapped by Nathuram's associates, it is revealed that he was a terrorist named Ashiq Quereshi on a mission to kill the Chief Justice. *Kashmeeram* is dubbed in and released in Telugu as *New Delhi*. Here the conception of moral and immoral geography is relative. In the point of view of the narrative the house of the chief justice, the capital buildings and the public space of Delhi is the moral geography.

This ideological landscape is the striated space, with rules of movement, separation through fixed borders, assigned pathways and constant surveillance. Delhi is contrasted with the Sheikh Baabar Colony in old Delhi. The politics of landscape is contrived by the landscape of central Delhi and Old Delhi. The secured/moral landscape is under the order of power and surveillance. The old Delhi projected is a disoriented, hueless, narrow lane behind the Tuglaq Masjid. The introduction to the dystopic space is with an enticing song of a seductress. Here female bodies become unwarrantable and instrumented as objects of desire. This formulaic conception remained as a stereotypical cinematic trope of terrorist encampments (*Roja, Dil Se*) in earlier movies. These spaces become topophobic at a cognitive level for the spectator. The Indian Parliament, Sarojini Market, Paharganj, Connaught Place, Karol bazaar are marked as potential terrorist targets. Delhi is represented in movies as an ideological landscape with its historical and cultural signifiers, nationalist identity and pride, its connection to the freedom struggle.



Fig.3.9. Videograb from Anchal,Rajiv, "*The crowded Sheikh Baabar colony as seen inKashmeeram*"(01:23:08)



Fig.3.10. Videograb from Anchal,Rajiv, "*The crowded Sheikh Baabar colony as seen inKashmeeram*"(01:24:08)

Indian cinema projects terrorism in a religio-national perspective. The religious positions of the terrorist, the survivor and the victim are often stereotyped. The Muslim terrorist in *Fanaa* takes the Hindu name 'Capt. Ranjit Singh' and the Muslim terrorist Ashiq Quereshi from *Kashmeeram* ironically takes the RSS votary Nathuram Godse's first name 'Nathuram' to enter into the secure facilities. The terrorist with the Hindu covert identity is used to establish that it conveys trustworthiness. Indian cinema's usual tropes for terrorist are either as an armed carnivalesque ethnic character or as the most unassumable covert insurgent agent. The 'Moina' from Mani Ratnam's *Dil Se* (1998) becomes Meghna to take the public in confidence while hiding her identity as a suicide bomber who plans to kill the Indian Army personnel during the Republic Day

celebrations in New Delhi. In cinema Delhi effortlessly becomes the transitional space to the various terrorist centres in Kashmir and North East. Delhi becomes the temple of nationalists; the central powerhouses are agglomerated to fight back at terrorists. Thus the cinematic landscape becomes vulnerable and rigid with marked historical, cultural and commercial boundaries.

Bombay cinema has been portraying different aspects of urban violence including social, political, economic and institutional. Bombay facilitates a base for the exercise of these forms of violence and cinema has explicitly documented it to an extent. Urban Space organizes the terror within its convoluted boundaries, edges and psycho-spaces. The category of political violence is motivated through the greed for power and money operated through corruption. Reuben Rose-Redwood and Michael R. Glass in their book *Performativity, Politics and the Production of SocialSpace* writes, "the performative articulations of power that constitute the "political" as a space of social action only "take effect" as a result of considerable material-discursive effort. The force of such performative acts is therefore always provisional yet may nevertheless acquire the aura of permanence and stability by means of what Judith Butler calls the "ritualized repetition of norms" (2). Identity is configured through the social process which is also a repetitious enactment of socio-political space. This subjective knowledge is brought out through the lived and cognitive experience of a space. Cinema continues with the same logic in operating the politics within the inner dynamics of any cinemascap.

The inner operational inertia and flux in landscape is dependent on the socio-political and cultural factors. The chapter analyses the role of class, culture and religion contributing towards the inertia of a landscape which is cognitively translated into the screenscape. The reasons cited for cultural inertia in the landscape include unconditional adhering towards religion, rigid class hierarchies, territorial conflicts and uncompromising attachment with the culture. These are explained with the help of the select cinema from the cities of Calcutta, Delhi and Bombay. In Tamil movies, the exploration of caste landscape is more evident. Due to the strong identification with Tamil nationalism and Dravidian identity, the cinematic landscape reflects more with

the cartographic space. The Caste landscape and issues arising from the hierarchical structure is discussed more often in movies. A direct outcome of this is the particularization of Tamil identity.

Periyar E.V.Ramasami Naicker's political slogan of 'no to God, no to religion, no to Gandhi, no to Congress and no to Brahmins' stimulated the Dravidian movement. The 'self-respect movement' by Periyar was a predominant factor in embellishing the Dravidian identity in the Tamil Cinema (Selvaraj Velayutham 5). The rise of Dravidian heroes like M. G Ramachandran and Muthuvel Karunanidhi strengthened the discourses on Tamil Dravidan Identity. The socio-political and cultural contributions of Periyar E.V. Ramaswamy became the backbone of Tamilakam (Home of Tamil) to fight against the hegemonic Brahmanical influences over the ethnic and indigenous Dravidian culture and narratives. Since its inception, Tamil cinema was sure of its ideology. Shivaji Ganesan plays a marginal hero in the 1952 movie *Parashakti*, who stands for the right of the underprivileged and lower-castes while fighting against the Brahmanic power in Congress, such movies influenced the Tamil cultural landscape, where cinema becomes a propagandist tool to influence the masses, and the hero takes on a mythified role of representing the subaltern.

The Tamil cultural landscape is very much influenced to this day which has resulted in many actors entering politics. The lines between the Cinematic narrative and real life are blurred, where the heroic attitude in the narrative is assumed as the political agenda and decision making policy. The cultural divide between the North and South has been negotiated through many movies set in Bombay which showcases narratives championing the South Indian character often played by south Indian stars. They address the socio-political and spatial issues in the North-South divide. For instance, *Nayakan* (1987) is loosely based on the life of the Bombay gangster Varadarajan Mudaliar carrying a strong narrative and brilliant acting from Kamal Hassan. The story showcases many stages of the Tamil immigrant in Dharavi and his ascension to the Don status. Ravi Vasudevan writes:

Nayakan alludes to the paternalist legitimacy of the criminal in its evocation of the important Tamil gangster, Varadarajan Mudaliar, for its

protagonist Velu Naicker. The narrative could be read as pitted against the emergent Shiv Sena, sons of the soil, vision for the city, which took as its first target the immigrant from Tamilnadu and Kerala. The film adapted Coppola's *The Godfather* (1972) for its story set in the Tamil slums of the megalopolis, doubly marginalized by poverty and ethnic subordination ... Kamalahasan essays a bravura condensation of Brando and Pacino's performances, and, perhaps, the iconic Tamil star Sivaji Ganesan. The iconography of the chaste, dhoti-wearing leader is familiar from Tamil politics, and political resonances are echoed, too. (316)

The rise of the non-brahmanic political party and the low caste movie stars stabilises the balance in caste while accepting the major contradictions with class. This recognition with the caste often results in thinning of identity boundaries. Leaders like Periyar was able to gather the support of the public and to accelerate the Dravidian movement through the narratives employed. The rise of the black hero who stands against the injustice and violence (often justice is acquired through the heroism or violence) is accepted irrespective of his caste and class.

Nayak (2001) a remake of Tamil movie *Muthalvan* (1999) is a fine example which portrays this category of violence, where a journalist accepts the challenge of a corrupt Maharashtra State Chief Minister and assumes his position for a day through passing an emergency bill in the legislative assembly. Shivaji Rao, being appointed as the CM for one day collects the complaints from the public and issues orders for solutions. He employs a fast-track and mobile solution-based system. As he is allotted only 24 hours to create a visible change, he moves very fast through the city taking radical actions to combat corruption and dishonesty in the sectors offering services to the public. As his tentative Chief minister-ship ends within twenty-four hours, he makes himself available to the public, visits the slums and streets to order and implement rights which were curbed by the corrupted politicians and system.

In *Kaala* (2018), Karikalan the marginal hero of Dharavi questions the power system headed by Haridev Abayankar who wants to evict the residents from Dharavi

and seize their land. Kaala organises his fellow people to protest against the government. In the first movie, the violence carried out by the state's politicians are institutionalized. The system created is a self-sustaining circle of corruption, and the protagonist has to rely on the powers of bureaucracy gained by him to bring the marginal to the centre. In the latter movie, the violence inflicted on the marginal forms the resisting drive against the illegal encroachment of their slums and streets. Thus Dharavi becomes that site of spatial resistance against any socio-political violence in Bombay Cinema.



Fig.3.11. Videograb from Nair, Meera "*Salaam Bombay*"(01:22:19)



Fig.3.12. Videograb from Nair Meera " *Salaam Bombay*" (01:13:11)

Salaam Bombay (1988), *Chandni Bar (2001)* and *Calcutta News (2008)* discuss the issues of gendered subalternity. In *Salaam Bombay*, there is a scene where 'Chaipau aka Krishna' is being arrested by police charged for loitering in the city at night. Chaipu is put in a juvenile home and on his way there, he recalls an unlikely connection with Dharavi. Though he has no claim in any space in Dharavi, he still finds a psychological association with his experienced space. His first experience with reciting the national pledge and national anthem in the juvenile home makes him feel alienated and confined.

The Institutionalized power structure in its effort to discipline the stranded and homeless children makes him a subject of repressive state apparatus. He decides to escape the state induced panopticon and finds immense freedom once he reaches back in the slum. Here the violence is indirectly inflicted by the state power system that makes a forceful move to acculturate the boy without his permission. The violence he faces inside the slum is compared with the juvenile home and his decision to run away or stay is based on this judgment. The city grants him freedom without the interference of any repressive power structures. "Theories of performativity can be employed to naturalize or subvert the sovereignty of political authority; to depoliticize or repoliticize the body as a locus of corporeal subjectivities; and to reinforce or call into question the taken-for-grantedness of social conventions and the spaces of everyday life"(3).

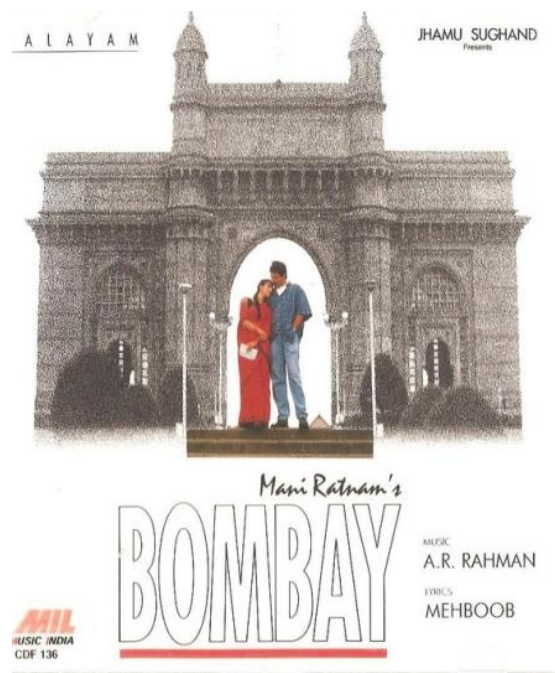


Fig.3.13.Ratnam, Mani "Bombay(1995)Gateway of India in poster"/Accessed on 12 May 2018.

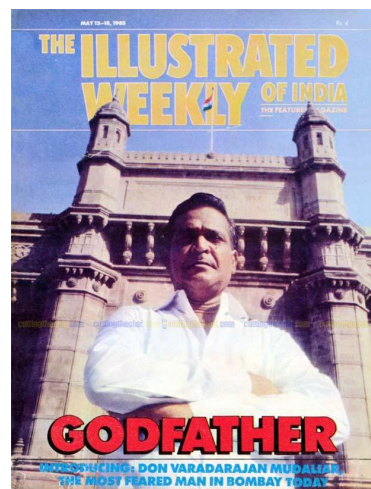


Fig.3.14. "Varadarajan Mudaliar featured in Weekly,he is seen with the iconic Gateway of India in the background"/Accessed on 12 May 2018.

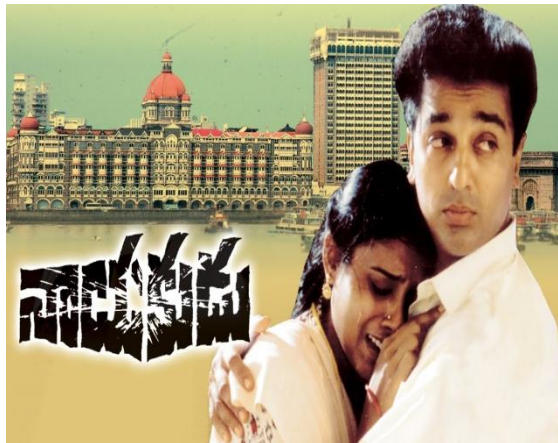


Fig.3.15. Ratnam, Mani "In Nayakan, Kamal Hassan's portrayal of Velu Naickar is loosely based on Vardarajan Mudaliar .poster with iconic building in the background"/Accessed on 12May 2018.

In the latter half of the twentieth century, Bombay cinema shows signs of vulnerability with the projection of political situations and handling of sensitised subjects. The rejection and the violence against Mani Ratnam's *Bombay* (1995) and *Bandit Queen* (1994, Sekhar Kapoor) by VHP is a direct attack on identity politics. There is no representation of lower castes in Mani Ratnam's *Bombay* but the marginal neighbourhood is celebrated with an inter-religious marriage between a Brahmin man and a middle-class Muslim woman(OBC). The emotions are heightened with the background music composed by A.R Rahman and the cinematography of the idyllic landscape of Pondichery and the Bekal Forts of Kerala. These idyllic landscapes are in contrast with the violent landscape of Bombay in the wake of Babri Masjid demolition in Ayodhya in 1992. In light of the violence, Bombay was a site of constant terror and riots.

The cinema maps the comprehensive landscapes where violence is spread and is hinted with the inter-titles displaying the name of the place and year. The outcry to ban and the threat of violence against movies are the proof of the intolerance of the offended and the attempt to hijack the artistic sensibilities of filmmakers who portrays issues of subalternity, oppression and in certain cases pure fiction. The attack on the portrayal of sexuality too triggered chaos in film making, for instance, Deepa Mehta's *Fire* (1996) was widely rejected by the Right Wing protesters who couldn't tolerate the

portrayal of the lesbian relationship and the theatres that exhibited the film were vandalized. In *Cinematic Imagination*, Jyothika Virdhi writes:

In 1977 *Kissa Kursi Ka* (Story of the Chair), allegedly about state excesses during the 1975–1977 Emergency, was destroyed, while J. P. Dutta's *Border* (1997), anticipating the 1999 Kargil debacle in its fictional Indo-Pak war depiction, was valorized. Eulogizing patriotism and martyrdom, *Border*'s music flooded the airwaves and gory fullpage photo features produced during the war uncannily replicated its visuals. (22)

The representation of national identity is presumed through the collective consciousness of nationhood. In India, the representational spatial concept of the nation had been assembled through imageries, spaces and the mise-en-scene that depicts a period. For example in the age of extreme polarization of nationalism, the factors which determine the act of dissent dismantles the discourses of the minority while destabilizing the multiple social orders. This results in the growth of intolerance towards the issues of caste, class and gender rights. The prevailing ideologies polarize people and impede them from viewing cinema as an art form. The cinema becomes a national issue playing an important role in geopolitics. As Jyothika Virdhi quotes:

Benedict Anderson has argued that the “dawn of nationalism at the end of the eighteenth century coincided with the dusk of religious modes of thought.” Nationalism is a mode of thinking that has impacted our social, political, literary, and fictional imagination, even our deepest psychological being—our very sense of personal identity. The nation is the most resilient form of community imagined, and the devotion it elicits from followers is next only to the intensity religion evokes. (27)

The spirit of nationalism was influenced by the major European freedom movements and revolutions. Western movies in the first half of the twentieth century considered cinema as a political weapon to disseminate the agenda of spreading nationalism. The technical aspects employed in cinema too escalated the magnitude of fictional fantasies. Though the nation is conceived as an abstract concept it is perceived on the

grounds of cultural and historical re-interpretations of fiction as facts. Thus the culture produces the nation which is subjective and imaginative.

The inclusion of imagery that corresponds to the assent and dissent is a practice of sociopolitical tool since the birth of cinema. Psychogeography also becomes an indivisible entity while defining cinematic nationhood. Minority works of literature and narratives have to negotiate with the ideals of popular culture operating through binaries. Since cinema is a beneficiary of the popular culture of the society, the normative range of narratives acceptable will fluctuate and be highly polarized drawing a clear line of division with the 'low' culture. The cinema questions its conceived identity based on the inclusion of selective national themes and images. An observation can be made about spatial positioning in the movies that expose the reality of a nation by the projection of the issues of the subaltern.

There were demands for Ban on movies like *Bandit Queen (1994)*, *Fire (1996)*, *Kamasutra A Tale of Love (1996)*, *The Pink Mirror(2003)*, *Paanch (2003)*, *Black Friday(2004)*, *Parzania(2005)*, *Sins (2005)*, *Water (2005)*, *Firaaq(2008)*, *Gandu (2010)*, *InshahAllah,football(2010)*, *Unfreedom(2015)*, *Padmaavat (2018)*. The reaction these movies elicited attests that Indian cinema is positioned within a stringent system of power that censors, diffuses and dissolves the right of one's act of freedom of expression. Exhibition of liberal sexual practices, distortion of historical fiction/reality, gender fluidity, inciting communal riots, the use of wacky and pejorative dialect with invective conversations are the reasons cited in banning the movies.

The fierce intolerance and sensibilities easily offended leads to banning of art and cinema, yet configuring similitude with one's lived/cognitive experiences positions cinema as a popular art. Within a landscape with infinite boundaries, cinema suffices within the binaries of national-anti-national / popular-low culture / assent-dissent / decent-indecent/ sexuality-vulgarity/ body-freedom. The underpinning dynamism of cinema is proportional to the various compositions that make cinema possible in the mindscape of the spectator. When caste calls for Dalit politics most popular cinema negates the caste with class. The cinematic landscape exposes the inner state of politics while deciphering the dynamics of motion which is translated into cinema. In a way

cinema too becomes the historical process that normalises the caste system. Caste becomes the vehicle of social and political mobilisation.

As city is composed of compound layers it becomes the invincible element in decoding the undercurrent politics of not just narrative but also the filmmaker's machinations in the manipulation of subject. The disintegration of class is evident within the physiology of the landscape but caste is the psychogeographical element that's expressed through cinema. So everyone potentially carries a mobile city within their cognitivity and thus every resultant space is caste-based on inner politics of absolute reality. (This act makes commissioned and decommissioned spaces possible in city). Thus representing cities in cinema is an established process in appropriating/questioning one's identity in the physical and mentalscape of the city.

CHAPTER IV

URBAN MORPHOLOGY AND THE ISSUES OF CULTURAL IDENTITY IN SELECT INDIAN CINEMA

Culture is symbolically enunciated in the representational social spaces of Cinema. It articulates the issues of gender, spatial dynamics and its politics. In this chapter, Cinematic space is analysed in the context of their social setting. Social setting is inclusive of the ideological landscape which is mentioned as 'cartographic', or the mappable in this study. Lefebvre's conception of space, as a social product is used to scrutinize the socially constructed cinematic spaces in rendering identities. The issues of identities are further discussed with respect to the cultural landscape as well as the social order based on hierarchical structures (class-caste dynamics) which are influenced by geography. Every cinematic space is a Cultural landscape. The culture is simulated in the social geography interpreted by cinema and its subjectivity. Thus as spatial mapping is associated with cultural interpretations, cinema emerges as a paradigm where culture is interpreted through spatial mapping.

Donald Mitchell in *Cultural Geography: A Critical Introduction* writes about Carl Sauer's notion of geography:

Carl Sauer therefore argued that "the task of geography" was to establish "a critical system which embraces the phenomenology of landscape in order to grasp in all of its meaning and color the varied terrestrial scene" ... Sauer used the term "landscape" to "denote the unit concept of geography, to characterize the peculiarly geographic association of facts," and suggested that "equivalent terms" for landscape might be " 'area' and 'region'. (26-27)

Landscape according to the American Geographer, Carl Sauer (1889-1975) is phenomenologically fashioned from a natural landscape by a cultural group. The

equation between natural and cultural is intertwined. A cultural landscape is formed on the base of the natural landscape which supplies the raw materials. The shaping force is bonded by the culture itself. Sauer understands the complexity of the cultural landscape with the introduction of a new culture to the lived space of people. This cultural development and transformation resulted in the creation and re-creation of the places. According to Sauer culture is read through geography which is marked with boundaries and fixities.

The cultural geographers work on the phenomenology of landscape where nature plays a huge role in shaping the culture. Here culture is linked in an anthropological sense to people's way of life. Sauer's notion is subverted by J.B.Jackson who explored the symbolic aspect of the landscape that lies behind the bare morphology. According to Jackson, landscape is an evolving man-made, synthetic space to serve a community. The socially constructed landscape can deliberately hinder the speed of nature. Lars Frers and Lars Meier quote Merleau Ponty in *Encountering Urban Places-Visual and Material Performances in the City*, "Encountering urban places is also encountering their concrete materiality. Encountering an urban place, one feels the materiality and atmosphere with all the sense and potential of one's own body, with one's corporality" (2).The geography exerts a direct effect on the people and their socio-cultural and economic situations which becomes the viable reason for the selection of the landscape. Thus 'Urban Morphology' also inspects the topography of the landscape and the psychology operated in the social space.

Chapter One, "A Theoretical Approach to the Aesthetics of Spatial Dynamics" accentuates the theoretical analysis of the cinematic geography, its dynamic constituents and Mapping techniques. Theories are introduced in the chapter that clearly marks the boundary between the ideological/cartographic and cognitive city. The cinematic city that is formed in the theoretical process of 'decommissioning the space' is subjected to analysis. As city is the cardinal focus of the study, various films are discussed from the urban genre. Categorically, the urban genre doesn't encompass all movies that portray an urban setting.

City and cinema work on the principle of speed and time. The spectators map their movements with the film maker's ideoscape through their own cognitive spaces and with the resultant, simulated virtual speed. Spectator negotiates his association with the immediate reality falling into the illusion of the projected reality mediated through the cinema. The spectator superimposes his cognitive imagery of city on the hypothetically created space. Thus cinema succeeds in its attempt of positioning the spectator within its collective ideology. The research tries to probe into the identity which the cinema disseminates and its perception by the spectator. It raises questions based on the spectator's cognitive knowledge of the space. Thus the spatial identity cinema represents, and the identity spectator conceives need not be the same. So, all representations of cinematic identity is an appendix of one's own cognition, culture, polity, history and ideologue.

In *The Bombay Cinema*, Ranjani Majumdar quotes Kracauer, "A photographic image is like a spatial entity within which a whole history is embedded. But a photograph cannot actually grasp history; it merely collects elements. It is the look of the spectator that can reveal what is not available at the first sight" (20).

The photographic image records and reproduces a moment in time with reference to a specific place. The photograph emulates the moment in time as a document which is extended to the spectator for his exercise of cognitive knowledge, to be read with the diegesis. Although the photograph is a reflection of the moment in time, it has an absence of facts and tells an incomplete story; a lot is lost in the cognitive translation. This absence of facts and true identity is experienced by the spectators. The photographic image is concrete; it comes with the semantics of power. The photograph freezes time which cannot be reproduced as it lacks the complete perspective, it remains as a reminder of moments that have become part of history. Christian Metz writes in "On the Impression of Reality in the Cinema" from his book *FilmLanguage: A semiotics of Cinema*:

Roland Barthes' "deliberation of time" the impression of another time that makes the photograph's presence seem unreal no longer functions when there is motion. The objects and the characters we see in a film are

apparently only effigies, but their motion is not the effigy of motion it seems real. Movement is insubstantial. We see it, but it cannot be touched, which is why it cannot encompass two degrees of phenomenal reality, the "real" and the copy. Very often we experience the representation of objects as *reproductions* by implicit reference to tactility, the supreme arbiter of "reality" the "real" being ineluctably confused with the tangible. (8)

Through this study, we are deliberating that all projected cinemascapes are a reproduction of the representations of reality, through the concept of decommissioned space. Experiential spaces are structured in the grand narrative of time. The spectator undergoes a continuous exercise of shift in time. The timescape of the cinema narrates a different timeline than the present, this timescape has a unique and condensed diegetic time frame. The narrative of time recapitulates the history and space; it is implied through the construction of identity in Cinema. The identity is deduced from the dynamics of the narrative with reference to relative time. The cinematic city as a major mise-en-scene of movies with urban diegesis is relational to the psychological drive of the characters in making spatial displacement possible. The dynamics of the narrative is based on the movement which is physical and psychological. The cultural identity is also a major factor in determining the complexity of the narration operated through the politics of spatial dynamics.

In *Cultural Geography: A Critical Introduction*, Donald Mitchell introduces Cultural landscape as, "both a nebulous "structure of feeling" that defines the life of people (or perhaps is constructed out of the lives of people) and a set of productions (like art) that reflect upon, speak to, or attempt to mold that "structure of feeling" through various strategies of representation" (13).

Indian cinema has historically depicted the themes of city life, the shift from rural to urban, the associated culture shock, the loss of innocence, and the value of life or the lack thereof in cities. As Indian cinema also grew parallel to the growth of the economy and the emergence of modernity, these themes were very much relevant and popular with the national audience. The reason for this is the influence of regional

cinema towards national cinema and the fact that issues of national interests were seldom addressed regionally. National cinema ideally should not be region-specific. The regional cinema, art cinema, 'minor' cinema which could also be the cinema of the minority, the short length cinema and cinema with the minor cost of production emphasizes the disjointed issues and interest of the regional time and space. Indian cinema as a whole can be defined as the cultural production house of constructed national identity under the confluence of the regional cinema which is articulated into the semantics of regional utterances of identity and its practices.

The term 'Moral geographies' was propounded by Felix Driver in 1988 in his seminal work *Moral Geographies: Social Science and the Urban environment in mid-nineteenth century England*. They are basically the ideological geographies, which are codified as the convergence of geographical ordering and aligning people's behaviour within the context of normative narratives. According to him, identity is conceived based on one's place of origin or association, i.e. the rooted place which is static, moral and has a centre. Mobility identifies with immoral geographies, which raise the question on disruptive identities, which are diverse, nomadic and deviant.

Tim Creswell in his chapter "Moral Geographies" from *Cultural Geography* writes, "The development in this sedantrist metaphysics in modernity can be seen in the portrayal and treatment of mobile people in modern society. The homeless, refugees, gypsies, travelling salespeople and nomads have all being either symbolically and politically marginalized or forced to fit into clearly bounded and rationalized sedantrist geographies" (129). Tim Creswell questions the issue with the term 'landscape' in "Landscape and the Obliteration of Practice" from *Handbook of Cultural Geography*. Landscape is a fixity on the origin. It does not have much space for temporality, movement, flux or mundane practice. He observes the usage of 'landscape practice' as an oxymoron (Creswell 270). But the study questions the quaint or accomplished concreteness of the term landscape with Arjun Appadurai's notion of 'scape' as fluid, irregular shapes of landscapes. The study considers the dynamic quality of landscape when psychologically associated with one's experiences. Erin O'Brien, Sharon Hayes

and Belinda Carpenter define morality in their book *The Politics of Sex Trafficking: A Moral Geography*:

The concept of moral geography refers to the governing of morality according to space and place... Places just are places, and their features and impacts just are that – real things – and geography is the study... On the other hand, is abstract, sometimes speculative, tied to the intangible. Often conceptualised as elusive or fleeting, dependent upon the shifting sensibilities of human judgment, morality is prescriptive. (13-14)

According to Erin O'Brien and his co-authors, the difficulty in addressing the landscape as moral or immoral is questionable as the concept is hugely dependent on human judgment and perception. Creswell in *Handbook of Cultural Geography* connects the cultural landscapes with the material means. He observes:

Rather than provide accounts of distinctive regional material landscapes, geographers began to see landscape as residing within the minds and eyes of beholders: landscape as a way of seeing. Finally, in the mid 1980s geographers such as Denis Cosgrove (1984; 1985; 1987), Stephen Daniels (1990; 1993) and Kenneth Olwig (1984), fired by the ascendancy of Marxist and radical accounts of the world, particularly those of Raymond Williams, argued that landscapes were material productions within which were coded particular ideologies. Landscapes were diagrams of power and influence that helped to reproduce the very power structures that produced them in the first place. (271)

Creswell considers landscape as 'material topographies' (270) where he quotes Raymond Williams assessment of landscape as a material production coded with ideologies that are responsible for the production of the power structure. From Tim Creswell's point of view, the materiality of the topography is responsible for the fixity and staticity that refrains from the temporality, movement and flux of the place. The dissertation assigns place as ideological and cartographical which has an inner dynamics perceived through the feelings, emotions and desires. The study reveals the

psychogeographical nature of the landscape which makes it dynamic and constant in flux. Place is ontological and is the objective bearer of power structure and dispensers of identity.

Landscape operates within the spatial and temporal boundaries which is a co-efficient of the mental state of the subject. The state has the right over its landscape and it allocates specific spaces for the migrants. Urban Landscape that is least surveilled and unmonitored by the power structures are devoid of segregation. This anonymity facilitates unaccountability and is often the boundaries of the marginal urbanscape. Rathan Linga's 2016 movie, *Aattu* narrates the story of the lives of some young men who live in deplorable conditions in and around a garbage dump in northern Chennai. They exist on the fringes of urban society and consider themselves not under the laws of the state.



Fig.4.1. Videograb from Linga, Rathan, “establishing shot of slums in *Aattu* (00:58)

The movie title is "*Aattu:North Madras*", through a Cartographic analysis of the satellite imagery, the urban setting of the film is estimated to be the Kodungaiyur garbage yard in the Perambur taluk of Chennai district (ref. Figure 4.4). The protagonist and his friends grew up in and around a huge landfill. In the movie, an important aspect to be noted is that there are no preconceived notions of caste, creed or lineage given to the characters, nor is the landscape named; the protagonist himself is simply addressed as "aattu" a colloquial term meaning 'ugly', which is to say that he has no real name or identity, an orphan of garbage belonging to no one. They grow up acclimatized with their immediate space, which is filled with abandoned and discarded

objects by the city outside. As such, they grow up with no sparse cultural associations with the city or the world outside. The wide-angle, Deep Depth-of-Field shots of the garbage yard is an attempt of normalizing their power over the huge masses of garbage, stretched over many acres. The narrative spreads into the other sites of north Chennai like Pulianthope, Vyasarpadi, Ennore and Thiruvottiyur area heightening the quality of real-life through their involvement in the drug trade as enforcers.

The narrative shows the disintegration of urbanscape into different levels of cultural landscapes. In contrast to the garbage site, slums are the commissioned spaces and the former is expected to be the 'immoral geography'. The ideological city, a subject of hegemony, serves capitalism, which becomes the Metropolitan city. Here city serves as the boundary of the cinematic space. The slum is a refined unit when compared with the decommissioned spaces of the real landfill site. The mapping of the landfill is cognitive and cinema hardly establishes any inter-titles on the identity of the cinematic space. Thus the cinematic landscape is marked with definite boundaries to operate the innate identity politics.

Consequently, the cinema operates with an inner dynamics of ideologies that complement with the physiognomy and the internal acceleration of the cityscape. As the movie title suggests, the Cinema indicates the location to be North Chennai and spectator equates with their cognitive city to the cinematic city through the cartographic map. In the movie, there is a distinct lack of imagery of cinematic Chennai city, the concept of stereotyped Chennai city is not accessible throughout the movie, except for the shots in which the train passes through the railway colony. The presence of the railway line differentiates the boundary between the landfill and the slum, no other trace of modern architectonics or technoscape is acknowledged in the movie. There is a distinct lack of iconic imagery of Chennai in the movie.

The entire actions are established in the localities which also include the boundaries of the landfill and the hegemonic landscape. The binaries, concerning the subaltern bodies, are operated between the concepts of identity and unaccountability, cultured and uncultured. The cinema distinguishes the two sects with their body dynamics. The instinctual movements of the two groups vary, for instance, the landfill

dweller's degree of movement is higher than the one from the slum thus the caste-less identity of Aattu and friends act as a catalyst in traversing through the landscape more effortlessly. The protagonists are thus caste-less but vulnerable due to the same reasons. If position is countered with fluidity, the former becomes the ideological landscape, the latter attests to the decommissioned spaces, thus differentiating the garbage-dwellers and slum-dwellers. The categorization is based on the degrees of accountability that the state imposes.



Fig.4.2. Videograb from Linga, Rathan, *Aattu* (02:00)

Timescape of the movie from 1995 to 2016 shows the bildungsroman of Aattu, the protagonist, not conformed to any religion or culture, earning his livelihood being a hired thug, insensitive and arrogant in his demeanour. The city around him changes in progression with time, yet the nature of the Kodungaiyur garbage yard stays homogeneous with an ever-growing mass of the city's waste. This topography is unfit for a healthy dwelling and is the appendix of the city. With no real experiences of family ties and childhood memories, the protagonist is distanced from the concept of home and family. The young men are portrayed as the vestigial units of the urbanscape, as they are hired as hit-men and enforcers till 2016 which is the current period of cinematic actions. The carnival depiction of black bodies, untidy-curly hair and the designed and stripped unfit shirts and pants makes them marginal bodies far removed from the line of stereotyped margin shown in movies. The distinction between the garbage dweller and slum dweller is carried out through the design of streets, houses,

alleys, costumes and their profession. The occupants of the nearby slum have defined vocations rooted in place, they set up tea stalls in the locality, have cottage industries in their homes and even engage in narco-trafficking. Processing and packing of various narcotic substances are carried out by women in their homes to reduce suspicion. In contrast, garbage dwellers are mobile and unrooted and have no fixed homes.



Fig.4.3. Videograb from Linga, Rathan, *Aattu* (1:18:52)

The tension between the slum occupants and the garbage dwellers is intense and their fights are shown in the mediated ghetto spaces. The slum dweller, Khale is the drug trafficker who pushes drugs to the public through school children. The same issue is addressed in *Vikram Vedha* (2017) in a similar landscape set in dilapidated housing projects. The site of urban movement is portrayed as the narrow spaces between the run-down buildings and over the terraces. In the narrative, these spaces are displayed as already established routes that the residents use to circumvent authority. So when the police chase Vedha, he seems to use the routes with notable ease of familiarity. The spaces could be read as being used by the residents for their deviant and immoral mobility. A similar observation is made in the previous chapters regarding traversing the landscape using unconventional urban movements.

In *Aattu*, definite images of Chennai city are absent in the cinema. The landscape is dynamic even in the absence of cityscape. These geographical dynamics are enhanced with the intense movement of the marginal groups within the propounded landscape. The landfill of Kodungaiyur imparts no identity to its inhabitants; they are

free and governed under no power structure. The lack of identity is the reason for their insignificant, carnival life and inconsequential demise. Their dead bodies are flung into the quagmire of the landfill, leaving no question of their existence.

The cartographic illustration of the probable cinemascap of Kodungaiyur in North Chennai



Fig.4.4. Google Earth "The probable cartographic image of the cinemascap "

Any produced space is within an ideologically ordered power structure. The moment, space is created, it forms multiple layers of understanding. James R Giles, the author of *Spaces of Violence* quotes Henri Lefebvre:

Lefebvre's evocation of representational spaces, according to which art (including, one assumes, literature) can be seen primarily as "a code of representational spaces." Language is central to Lefebvre's ideas about how space is produced: In effect, Lefebvre proposes a complex interaction of language and space: language creates space, which in turn influences language. In this context, he summarizes his triad as being "the perceived, the conceived, and the lived". (39)

An interesting example of landfill-landscape dynamics set in Mumbai is the story of Gaitonde from the 2018 Netflix web-series, *The Sacred Games* adapted from Vikram

Chadha's bestselling novel of the same name. The rise of an underworld Don who was born as a Brahmin conforms himself as 'Ashwatama', who believes the victory over death. Gaithonde narrates his cardinal ascend from nothingness to his celebrated opulence by owning the acres of garbage landfill at Gopalmath, Mumbai. Garbage business had made several millionaires and Gaithonde built his empire on the entire area which he had bought from the Government.

Momin was the reigning head of garbage mafia whom Gaithode kills and dumps in the landfill and burns the dead body with the entire landmass. The commissioned, hegemonic space of the government was taken by corruption to build a private empire. The public space getting recycled into private space is a corrupted business. All objections faced were squashed when he burns the entire landfill. He admits the presence of smoke in the air of Mumbai for another five days. Quoting a lead supporting character, Gaithonde's monologue on Gopalmath garbage, "Kanthabai said Bombay's riches were in the garbage, there was a garbage mafia. Gopalmath's garbage dump stretched five kilometres long, It churns out seventy lakh rupees worth of garbage every year. Everything was on sale. Chairs, drums, the broken neck of a guitar, everything. My final plan was to replace Momin. There was a part of Mumbai within my reach and there was another part, alive, glittering and unattainable" (*Sacred Games*, Web Series).

Gopalmath is an imaginary cinematic space but the landscape that is projected as the set design is a geographic reality, but with a different identity in contrast to the cinematic city. The detachment between reality and the representation is interpolated with the importation of places to the cinemascapes. Cinema can challenge and manipulate the geopolitical imagination. For instance, the Garbage dump near Gopalmath is geographically mapped, situated in Durgapur, West Bengal, precisely pinned as AMC Kalipahari, Garbage Mill in Google Earth. There is a drastic shift in the topography and the psychological perception of the space from Bengal to Maharashtra. This simulacrum of the city and convincing the spectator as 'the landscape of Maharashtra' is another way of exercising power by the filmmaker in taking the spectator in line with his ideologised cityscapes.

The Malayalam movie *Ee Adutha Kalath* (2011), encompasses several contemporary issues confronted by Thiruvananthapuram city. The narrative follows many real-life instances that occurred at the time, the serial murders of the senior citizens had caused wide panic and extreme vigilance in the city, the estimation of the wealth in the secret chamber of Padmanabaswamy Kshetram was getting attention in the global media as well. The protest for environmental justice against the Vilappilsala garbage plant grabbed everyone's attention state-wide and the entry of migrant labourers from different states to Kerala is also discussed in the film.

Vishnu, the protagonist is a rag picker from the Thoppilsala garbage landfill and he recycles the garbage into toys and earns his livelihood. He lives in an impoverished Brahmin neighbourhood. There are sequences where he bribes the security of the landfill and enters into the site to collect the waste materials. Unlike Kodungaiyur of *Aattu*, Thoppilsala is under surveillance and is a commissioned space. The geographically real Vilappilsala becomes Thoppilsala in the movie and the cinematic Thoppilsala is set-designed in the Landfill situated in Nagercoil. Habitation is almost impossible as it is geographically situated in the middle of several temples and shrines. There are securities inside and public protestors outside. This accountability shows the vigilant and active land revenue and acquisition functional in the capital city of Kerala.

A Bihari migrant worker addressed as 'Rustom bhayyi' is into shady practices of entrapping women and video recording their amorous encounters. He tries to trap Madhuri but in a twist of events, he gets killed. Madhuri and Vishnu take his dead body and dump in the Tholppilsala garbage site. Being a migrant worker, Rustom's identity is fluid and he doesn't leave behind any identification. The police declare him yet another victim of the serial killer, his death inconsequential.

The Image of Thoppilshalla is conceptualized as a strong proponent of environmental protection laws; in *Aattu* such laws are nonexistent. Both the movies affirm the existence and the lack of it with affirming visuals. Though Trivandrum is not a Metropolis, the extremely segregated and coherent spaces make it disciplined and moral geography that film production unit found it difficult to operate and shoot in

Vilappilsala. The projected landscape or even the garbage site sets up as an accumulated cognitive intelligence of the territory. In *Aattu*, the binary of the city and landscape is carried out. Within the urbanscape this landscape can be assumed as the sum total of the perception of the public space, it is a convoluted space that self designs for human settlement and removes from the hegemonic spatial experiences where one could exercise their movement without being interpellated and manipulated.

The discrimination based on caste structure has often resulted in the migration of people from villages to cities. It is advocated that the reduction of castes as a domestic ritual or family identity while entering into city providing social reservations and economic equality. In cities, the opportunities in the industrial sector reduce the scope of caste violence prevalent in the countryside. Social assurance can be maintained with class that should be hypothetically visible in the city, but in reality, the segregated spaces in the cities were not able to achieve anything better from the countryside. Nicholas Dirx in *Castes of mind-colonialism and the making of modern India* writes:

Caste did not die, it did not fade away, and it could no longer be diagnosed as benign. At the same time, caste remains the single most powerful category for reminding the nation of the resilience of poverty, oppression, domination, exclusion, and the social life of privilege. And some of the most eloquent expressions of political community now come in the form of movements that take caste as a primary focus of social mobilization. (16)

In *Geographies of Muslim Identities: Diaspora, Gender and Belonging*, Peter E. Hopkins, Mei-Po Kwan and Cara Aitchison writes, "Experiences of migration and mobility are important to the construction, negotiation and contestation of various identities, including religious identities. As Rachel Silvey (2005: 138) argues, migration is a socially embedded process. It reacts and reinforces social organization along multiple axes of differences (including gender, race, class, nation, sexuality, and religion)" (3).

The represented topography is positioned within the subset of the epistemological understanding of the imagined community based on one's social evolution. In translating into cinematic spaces, the filmmaker has to align cognitive mapping of the characters and the subjective city linear with the axiom knowledge of his subject's socio-cultural, linguistic origin along with politicizing history. This analysis is justified with the mode of documentaries where the filmmaker walks with the subject and let the subject speak and is bound to give a visual representation of their physical and mental topography. The innate politics operating in such circumstances are evident. For instance, the documentary produced by Al Jazeera World named *Dalit Muslims of India*, directed by Mostafa Bouazzaoui in 2015 portrays the life of several Dalits converted into Islam for achieving socio-cultural equality. The highly populated Muslim areas like Mumbra, a city North-West of Mumbai is documented as a liberating space for the converted Hindus. Rajendra Vora in *Claiming Power from Below* writes:

The majority of Indian Muslims are converted from lower Hindu castes. Their conversion, Bennur points out was a result of the Sufi's preaching of Islamic principles of equality and brotherhood, and was not motivated by either money or power. Islam gave them a respectable identity. They rejected the principle of purity and pollution and the concept of human inequality, but they could not renounce those features of the caste system that were entrenched in the psyche and social life of the people. (50)

The documentary throws light into various lives of 'once' Dalits converted into Islam for the belief that Islam psychologically guarantees the right of equality and freedom, yet, officially they are not given any special protection of economic security. Anupama Rao in her essay "Who is the Dalit? The Emergence of a New Political Subject" in *Claiming Power from Below* writes, "Dalit' means 'ground down' or 'broken to pieces', in both Marathi and Hindi. B.R. Ambedkar first used the term in 1928 in his newspaper Bahishkrit Bharat, but the term gained new potency in Maharashtra during the 1970's, a period of literary and cultural efflorescence that saw

the birth of Dalit sahitya. Today, the widespread currency of the term is also belated recognition of the Dalit's militant claims upon history, humiliation and suffering"(13).

This documentation of Dalit lives and their identity problematizes, the term 'Dalit-Muslim'. Even after conversion, the 'Dalit' stands as a reminiscence of the lived reality. The term "Dalit" as described in the *Dalit Panther -An Authoritative History* is, "Members of Scheduled castes and Tribes, neo-Buddhists, the working people, the landless and poor peasants, women and all those who are being exploited politically, economically and in the name of religion"(62). In the religious domain, Islam too has its principles on equality based on caste hierarchy. Though not tightly bound like Hinduism, the distinction is based on power, lineage and status.

Rajendran Vora in his essay, "Multiple Identities of Backward Caste Muslims in India" writes, "apart from divisions based on sect, region and economic class, Muslims in India are divided by caste-like structures, making it difficult to maintain a definition of Muslim identity based solely on religion "(49). The two major class divisions in Islam, *Ashraf* (the upper class) which includes the wealthy immigrants and *Ajlaf*(Lower class) are often the descendants of converted Hindu lower castes who were butchers, washermen, leatherworkers etc. The religious identity is conceived similarly in all sections that it comes as a relief for the Dalit Muslims who are granted Other Backward Caste reservation. In 1993 Maharashtra became the first state to recognise a national level OBC organization (AIMOBCO). According to Vohra, "the idea of a Muslim OBC organization is a means to agitate for social justice and to seek legitimate space for downtrodden Muslims" (50).

These communities have a high density of homogeneous population; the residents have a sense of belonging and anonymity in such spaces that their epistemic origins do not have a negative impact on their sense of identity even when faced with hypocrisy and discrimination. In the larger sense, the city remains the same with its rigid hierarchical structure. Relocating and settling in Mumbra with its 90% Muslim community creates a safe-haven for the converted individuals than residing in their previous neighbourhood where they were ostracized for their low caste identity. The homogeneous 'colony' imparts its residents with a distinguishable collective identity

within which they are not discriminated against by the other occupants. Very notable examples for such self-affirming neighbourhoods are the many Dalit colonies and the Tribal colonies that exist in different parts of the country.

Colony is the marginal space with an indigenous mix of minorities, Dalits and other Dalit-converted Christians and Muslims who live there on their own volition. Caste walls are built by the upper caste to prevent the movement of the lower caste to their premises. As caste landscapes are an integral constituent of Indian urban physiology/psychology, the study on city becomes complete only if caste issues are taken into consideration. The instances are still in practice in India where honour killing prevails and has become the plot for several movies like *Sairat*, *Ishaqzaade*, *Kismat*, *Honour Killing*, *Khap*, *NH10*, *Aakrosh*, *Kadhal*, *Aattu*, *Ram Leela* and so on. Aisha.K Gill in Introduction titles " 'Honour' and 'Honour'-Based Violence: Challenging Common Assumptions" from *Honour' Killing and Violence* writes:

Honour killing commonly occurs due to the accusations regarding female promiscuity. Understanding this requires consideration of the structural opposition between romantic love and marriage in societies whose value systems depend on notions of honour ... In such cultures, romance is seen as having no place in marriage. Rather, the purpose of marriage is to uphold social structures and alliances between families and clans. Since romance is the structural antithesis of this concept of marriage, it is viewed as a form of personal gratification that contravenes moral norms. The pursuit of romance triggers condemnation, ostracism and even violence, often from the entire family, including female members (Anitha and Gill, 2011; Stewart, 1994). For this reason, many cases of suspected 'honour' killing remain unsolved due to the unwillingness of members of the victim's family and community to testify. (6)

Honour Killing is not region-specific but is a nation-wide evil from which India has not escaped. Breaking caste walls had never been easy in India and everyday newspapers report the lynching of the marginal, alleging the dilution of the upper caste beliefs and

norms which also includes consumption of meat, entering into religiously restricted premises, marrying from upper caste etc. The inclusion of geography in cinema can accentuate cultural-political discourses and the impact could even transcend boundaries. Cinema is not just a text for info-entertainment but it is a cultural document that is hegemonically conceived by different cultures and political institutions.

Nagraj Manjule, the director of *Fandry* (2013) presents *Sairat* (2016) which appraises the story of two youngsters belonging to different castes, falling in love with one other and the subsequent issues surrounding their elopement. The tragic consequences of their love cost their lives. The act of honour killing has been emphatically represented in the movie, which is the reflection of contemporary India where Dalit minorities are accountable and vulnerable under the circumstances of marrying without the consent of prospective higher caste parents. The family lacks remorse, takes it as their right in killing generally the one belonging to the lower caste thereby restoring the honour of their family without 'adultering' their bloodline. This savagery is still practised in modern India irrespective of urban or rural, rich or poor. Caste becomes that power structure which extends its boundaries to the subaltern and their social sphere.

Parshya, the protagonist being from a lower caste is restricted from entering the spaces belonging to upper caste, the plot shows him trying to woo Archana and succeeds and they eventually become lovers. This leads to the sequence of events that would end in their demise. When the parents of the girl find him trespassing their property and their romantic tryst, Parshya and his friends get severely beaten by the men employed by Archana's family. Meanwhile, Archana's brother Prince slaps a Lecturer in college because he was asked not to use the phone. The incident is normalised by Prince's parents. The tradition, culture and norms are subverted when caste grows over the individual. The boy strikes the Lecturer who is from a lower caste who teaches them about the maverick Marathi Dalit poet Namdeo Dhasal. The irony is in Parshya's father yelling at him questioning the point of education if he was bound to fall in love with an upper-caste girl. Parshya and Archana decide to elope when Sallya

suggested Pune or Mumbai as a safer hideout than Jeur. The open landscape of Jeur in Karmala Taluka, Solapur District is contrasted with the striated spaces of Hyderabad.

They have difficulty in finding lodging because they do not have sufficient identification documents and end up roaming the streets of the city and in the night, they rest at the railway station. Their lack of proper accommodation makes them wander into the shady spaces of the city with nefarious people. A Telugu woman, from the ghetto, gives them shelter in her tin-roofed shack. The cultural acclimatization of Archana to the slums of Hyderabad becomes difficult. The reminiscence of her posh life and culture makes her disheartened and distant from Parshya. She longs for her family and the comfort of her previous life. At one point of the movie, Archana almost gives up her life with Parshya and decides to go back to her family, yet after roaming the city for a while she calms down and returns to Parshya. Eventually, they get married and start a family and also have a child. In the climax, her family traces their location and they get killed. The city offered them the freedom to live without fear of the repercussions from their union. Yet the caste 'honour' influence from their village was so big that it permeated the boundaries and unleashed its violence. The city is often considered as a far safer place to live compared to the villages. Migration to the cities was recommended by leaders like Dr. Ambedkar, especially as a way for the lower caste communities to break free from the endless cycle of mental servitude that exists in villages.

Mani Ratnam's *Bombay* deals with an inter-religious tension in the landscape of Bombay. The issue of religion takes two different phases in different cultural landscapes, as in domestic level and political level, though the undercurrent remains the same. The Hindu, Brahmin journalist Shekar and the Muslim housewife Shaila settles in Bombay. The multiple layers in the diegesis of Mani Ratnam's *Bombay* keeps the spectator engaged in assimilating the domestic and public violent spaces. The tense situation that prevailed in Bombay, post-Babri Masjid demolition in 1992 costs the lives of both the parents leaving the couple and their two children in trauma. The cinematic experiences of the riot make the communal issue an inescapable national reality. Unlike Archana and Parshya from *Sairat*, Sekhar and Bano's parents were

reconciled despite their differences in religions. Sekhar being Brahmin, the acceptance was easier and the feud between the factions was settled. The frenzied mob both in the riot and in their hometown displays the anger towards the Hindu-Muslim union in the rural and urban landscape. This projects the timeless issue of a religiously sensitized country that is intolerant towards any unconventional act of joining the socially bipolar together.

Caste is maintained through sub-ordination. The call for violence to enforce the caste superiority is deduced into 'caste-warfare' deployed by the upper-caste. The identification is conceived with respect to their regional terms of caste hierarchical system. Caste has always demanded both mutuality and reciprocity in a highly unequal system. Caste warfare is psychological and physical at the same time. With time, caste gets negated in *Bombay* as we see the reconciled parents showering love on their grandchildren and convey apologies for their prejudice. When a larger narrative of violence takes over the domestic space, the narrative compromises with the domestic issues of caste, thus establishing the fact that love triumphs over religious differences over a time-lapse.

Nicholas Dirx quotes Edmund Burke in his seminal work *Castes of Mind-Colonialism and the Making of the Modern India*, "In that Country, the laws of religion, the laws of the land, and the laws of honor, are all united and consolidated in one, and bind a man eternally to the rules of what is called his *caste*" (3). As caste is still an important factor of Indian social organizational structure, there are no unaffected spaces left without the influence of caste. The effect is more prominent in cinema, naturalizing the ideologies through the mimetic art across generations. The stereotyped imageries mime geographical realism and make the art more real, raising the question of identity. For instance, movies construct and stereotype the ghettoized spaces; culture, lifestyle, appearance and dialect blend into convincing imageries which construct the 'other'.

Gyan Prakash in his book *Mumbai Fable* writes about the exquisite urban qualities shared by Mumbai in contrast to Kolkata, Chennai and Delhi:

The communal violence and the explosions left many wondering if Bombay's cosmopolitanism had been just a facade, now as charred as the buildings damaged by the explosions. After all, Mumbai is no ordinary city. An island city of nearly twelve million, according to the 2001 census, it is the ur-modern metropolis in India. Kolkata (Calcutta), Chennai (Madras), and Delhi are also major Indian cities, but unlike them Mumbai flaunts its image as a cosmopolitan metropolis by transcending its regional geography. The map locates it in Maharashtra—the cartographic fact is the product of political agitation in the 1950s—and Marathi-speaking Hindus constitute the largest group. However, the city's population remains dazzlingly diverse. (10)

In *Vietnam Colony* (1992), G. Krishnamurthy a.k.a Swami, a Brahmin is appointed by a private company named 'Calcutta Constructions' with a hidden agenda to evict people from the colony showcasing them as illegal occupants. His Christian colleague KK Joseph stays with him. The owner of their rented house *Pattalam* Madhavi is hinted as a backward caste Hindu, her daughter Unnimol (whose love interest is Swami) grants him all the privileges of their home as they were often made aware of his Brahminical status. The identities are explicit.

According to the narrative, Krishnamurthy's caste identity was sufficient to indicate his virtue which allowed him to stay in the colony where outsiders are normally shunned; he is considered harmless hinting at his decent upbringing and puritanism. Several thugs are shown in the colony to counter the hero image of the Swami who is new to the colony. Until knowing the hidden agenda behind his mission, everyone treats him with reverence for his caste and position, eventually, the hatred towards Swami turns into support. This is a stereotyped instance in cinema where the higher caste comes as the protector of the minorities. Swami thus regains the trust and strength of the colony and succeeds in fighting for their rights. Swami claims his own space in the colony by differing from others, sometimes it is made to feel that he is the only sane and complete man in that entire colony. The characters like Moosa Sait and Suhra Bhai are shown as the broken people of the colony whose land was taken in

advantage by the local thugs like *Raavuthar*, *IrumbuJohn* and *Vattapalli*. Swami fights against them and reinstalls the confidence by throwing out the criminals and the Calcutta Construction Company from Vietnam colony. The narrative has designed the names of these characters to contrast their levels of civility. The Brahmin hero is read through the binaries of Brahmanism and Carnivalism which is constantly projected to show the cultural differences.

Krishnamurthy makes a promise to his mother regarding him retaining the purity and morality of his *Brahmanyam*. This assurance is at stake as the life in Vietnam colony is carnivalesque and at risk. In the essay "Who is the Dalit?", Anupama Rao writes, "the untouchables were broken men who were degraded, homeless, and fated to inhabit the margins. A destitute, territorially dispersed community of suffering, they were history's detritus. Locked in an antagonistic relationship to Brahmanism from the start, the broken men were history's losers, as even as they exemplified a crucial space of alterity "(17). The distinct Dalit, Bahujan, Muslim spaces reflect the discernible caste system operated in India cutting across the religious identity. The opening shot of morning raga, the aligned Brahmin houses followed by a classical song and the pristine attire of the Brahmin creates the doubt in the spectator about the cultural transition he had to undergo when he had planned to join the company barring his colleague K.K Joseph's warning about the colony. K.K Joseph finds all the houses in the *agraharam* alike and is psychologically more comfortable in the colony where he could adjust better. Through the narrative it is not the subaltern who spoke, it is the Brahmin and it is made clear that it's only a *Brahmanan* who could sanctify a carnivalesque subaltern colony.

The cross-cultural references make the experience of watching the movie more interesting within the embedded imageries of different Places. The concept of the underworld Don from Mumbai conjures up phantasmagoric imageries of the cognitive space of Mumbai. An example of the embedded imagery is the importation of the glamorized persona of the Thugs and outlaw culture from Mumbai in South Indian cinema. For instance, in the Malayalam movie *Aaram Thamburan* (1997), the protagonist Jagannathan is portrayed as a person who has come back from Bombay

after spending many years in real estate deals, as such he is identified as connected to the real estate mafia that operates and even makes claims of evacuating a part of the infamous Dharavi slums. The observation is that while he was in Mumbai, he never identified with his Brahmin identity. Now that he has come back to his hometown he claims his lost identity by purchasing the *Kanimangalam Tharavadu*, his paternal ancestral home. Jagannathan is an example of a protagonist whose identity is deciphered through spatial politics. The landscape of his home town positions him within the boundaries of caste while Bombay offers him multiple identities. The stark differences in the cultural landscape of Kerala and Bombay are portrayed through his attire, dialect and body mannerisms.

The Geeta Dutt song from 1956 movie *C.I.D.*, is popularly known as the anthem of the tough metropolis. In this song, the ruthless nature of Bombay city is explained in the voice of Mohd Rafi. Subsequently, in a later movie, a song dedicated to Calcutta was also similarly produced.

“Aye dil hai mushkil, jeena yahan

Zara hat ke Zara bach ke, yeh hai Bombay meri jaan

Kahin building, kahin tramein, kahin motor,

kahin mill Milta hai yahan sab kuchh, ek milta nahi dil...”

Translation:

Oh, my dearest, it's tough to live here

a slight dodge, a little careful, this is Bombay, my dear.

some buildings, some trams, some motor cars and some mills.

Everything can be found here, except a loving heart. (*CID* 1956)



Fig 4.5. Videograb from Samanta, Shakti "Howrah Bridge-yeh Calcutta hai"(01:04:48)

The song "Yeh Calcutta Hai" sung by Mohd Rafi from Shakti Samanta's *Howrah Bridge* (1958) is a tour across Calcutta. Prem Kumar, the protagonist is an ex-businessman who is in Calcutta for investigating his brother's murder. He goes for a ride in a *Tanga* with Shyamu who performs the song. The song mentions the places they pass by and the dynamics of these places. The song shows the colonial glory of Calcutta during the second half of the Twentieth Century. Through the song, the places like Esplanade, B. B. D. Bagh, Chowranghee Square, Queen's Way; Victoria Memorial, Burrabazar, Maidan and Howrah Bridge are traversed. Eventually, the movie unravels the dark sides of the metropolis.

Since Guru Dutt's *Pyaasa* (1957), *Kagaz ka Phool* (1959), *Chaudavin ka chand* (1960), *Sahib bibi aur Gulam* (1962) and *CID* (1956), Bombay cinema had been witnessing the powerful and inevitable art of urban experiences which often represented the urban sphere of Indian cinematic city's bid for audience nationally and globally. The city in the earlier phases of Indian cinema is often the isolated space of chaos, terror, violence and gender inequality. The discrimination and the predicament of urban anonymity and getting lost in the urban delirium and its trauma is the theme that cinema often endorses. The city is not a privilege of everyone; there are distinct spaces for different classes and caste groups. The migration takes along the burden of caste from the rural to urban and becomes functional in the city as well. The cinema

and the song described above clearly depict the ephemeral and fleeting urban experiences. Gyan Prakash quotes on the above-mentioned song in his book *Mumbai Fables*:

Though the song speaks of a callous city habitat in vivid and richly textured lyrics, it also offers hope. Johnny Walker's girlfriend responds to his evocation of Bombay's capriciousness and contradictions by rewording the song's idiomatic refrain. In place of "Ai dil hai mushkil jeena yahan" (It is hard to survive here), she sings 'Ai dil hai aasaan jeena yahan, suno Mister, suno Bandhu, Yeh hai Bombay meri jaan". She does not deny his sentiments about hypocrisy and injustice in the city but counters them with an optimistic one of her own. There is a sense of confidence and optimism, even appreciation for the city, despite its conflicts and contradictions. References to the Hindi-speaking "Bandhu" (friend) and the English-speaking "Mister" suggest a feeling of belonging in Bombay's socially and linguistically mongrel world. (7)

In Yash Chopra's 1975 movie *Deewar* (*The Wall*), the estranged brothers meet under a bridge in Bombay. The identification of the mother's acceptance of the essentials *roti, kapada, makaan* (*bread, clothes, land*) from her most loyal son has been a touchstone parameter of attesting a mother's love and acceptance. According to Vinay Lal in *The Oxford Anthology of the Modern Indian City*, "*Deewar* is the first significant city film in the commercial Hindi film oeuvre. The space of the urban had been carved out in Hindi cinema long before *Deewar*, sometimes to signify the distinction between the country and the city, often to gesture at the city as the site of a great experiment in nation-making, and nearly always to signal the relationship of the urban to the irresistible dream of modernization" (330).

The mother-son relationship has become a household narrative since Mehboob Khan's *Mother India*. The mother rejects the facilities offered by her gangster son, who boasts about the monetary assets he has acquired during all these years of estrangement. To the statement of the gangster son Vijay - "*Aaj mere paas building*

hai, property hai, bank balance hai, bungla hai, gaadi hai. Kya hai, kya hai tumhare paas?", Ravi the Police Officer replies with the epic and most celebrated statement '*mere paas maa hain*'. This question also challenges the economic status of a 'trustworthy' Government employee over a Mafia Don.

The narrative holds the city as a determining force in the fate of the two brothers and the course of their lives. If a son is nurtured by mother, receiving a good education, he tends to become the 'good' and the one who is nurtured by the city with no domestic support tends to become the 'bad'. Thus cinema tries to imbue moral value to the domestic space to develop conformity to law and order. The 'angry young man' is the urban anti-villain (an antagonist who is neither purely evil nor completely unsympathetic), who through the many challenges faced, has received the negative image. In most narratives the spectators connect more with these characters when their back-stories are revealed, they are more relatable and appreciated as they seem more real than characters that are strictly good or strictly evil. The city activates the inner dynamics of such heroes though their ruthless nature and the hardships that the estranged individuals have to go through to survive.

In *Deewar* (1975) and *Kaminey* (2008), downtrodden young urban India is represented in the angst of the discontented youth who have struggled to acquire basic human amenities, their lack of material wealth and space has made them eager in achieving more wealth and possessions, compelling them to lead nefarious lifestyles and have loose moral guidelines on achieving their goals. Children are used in Indian Cinema to portray the vastness and the complications of the city life. The same phenomenon can be observed in *Salaam Bombay*; the fear of being lost in the city is shown through the child who evokes sympathy. The innocence of children is contrasted with the Youth who have had a rough and mobile childhood, often through the flashback of the cityscape. The city is shown through the eyes of the child who is cursed with poverty but finds means of income through menial jobs. They are disconnected from the ideological institutions that include family, educational institutions etc while they are the subject of the repressive state apparatus and often emerge stronger in their youth.

Bombay, earlier known as Bom Bahia or Good bay, which was the collection of seven islands namely Parel, Mazagaon, Mahim, Colaba, Worli, and Old Woman's Island (also known as Little Colaba) was coined by the Portuguese during the seventeenth century. The native people used to refer to this place as Mumbai as the name is derived from the goddess Mumba Devi. The European Bombay emerged as the white town and the native Mumbai emerged as the black town. The black town was insignificant and inconsiderable while the white town was the major centre of commerce and administration which was hegemonic and dominant. Bombay was handed over by Portuguese to England as dowry in the marriage of Portuguese Princess Catherine de Braganza to Charles II of England in 1661. In 1668, England leased the group of islands to the East India Company. By 1687 Bombay becomes the headquarter of East India company. The influential native group since then was Marathas.

The transposing identity of Mumbai to Bombay based on the communal vulnerability in the landscape for subjective gain has faced a cultural backlash. The grand narrative of a generic Bombay receives the shade of communal threat over decades. Bombay is the cultural melting pot of India. The conversion of the metropolitan Bombay to the post-industrial megalopolis attracted more migrants of multifarious identities belonging to varied class and caste. Cinema and socio-political institutions walked hand in hand witnessing, experiencing and contributing to the historical development of Bombay. The study marks the period of Bombay from 1992 to 2018 for analysing the cinematic imageries of the grand city. The ideological institutions working in a rapid growing Bombay were allotted spaces for the functioning of a cosmopolitan city. The city has designed its phenotype; urban spaces for slumification, gated communities, trade, business, media, cinema, finance. Meanwhile, the dark city for underworld activities carried on smuggling illegal paraphernalia, gold, drugs etc. Cinema clearly sets up the stark boundary between the moral city and the immorality of Bombay. The city accommodates all the national religions, regional languages and cultures. It has even embraced the vernacular for daily communication. Bombay cinema also projected the megalopolis as the gateway to Middle-East. Gyan Prakash quotes Suketu Mehta, the author of *Maximum City* -

Mumbai as a place stalked by corrupt politicians, shady real estate tycoons, bribed policemen, brutal underworld bosses, and compromised film stars. Mumbai pulsates, but to the throbbing beat of greed, ambition, jealousy, anger, communal passions, and underworld energies. Suketu Mehta's "maximum city" is a place bursting with not just urban desires but also urban problems. Here and there, Mehta finds honest and straightforward characters, but his city is a cabinet of curiosities peopled by violent policemen, vicious killers, crazed communal rioters, brutal underworld foot soldiers, and troubled but kindhearted beer-bar dancers. (12)

Mani Ratnam, *In conversation with Mani Ratnam* expresses his love for Bombay city in setting up plots and also opened the esemplastic capabilities of Madras to turn into a potential cinematic Bombay via spatial design. Maniratnam is critical on bringing out the urbanity in the plot of movies like *Nayakan*, *Bombay*, *Alaipayuthey* and *OK Kanmani*. Often the local train, the bridge, public transport and the iconic monuments of the city comes as a motif of the urbanscape. Maniratnam says:

A location is just a tool to tell a story. I've shot Bombay and *Nayakan* both of which were set in Bombay, here in Chennai for the most part. You have to have confidence that you can do it where it is logistically easier and budget wise easier to execute your film. This film was set in a small town in Tamil Nadu. We needed a town that had a specific type of character, a definition, a specific look ... The slum, of course, was set erected by Tharani in Chennai. (qtd.in Rangan 106)

Mani Ratnam has simulated the city of *Bombay* and *Nayakan* in Chennai. He shot the Hindi version of *Ayudha Ezhuth* (2004), *Yuva* (2004) in Kolkata where according to the director, the politics and student movements go hand in hand. The political unrest caused by student rebellions gave the Naxalite movement a new face during the 1970s in Calcutta. The angry students protested against the "archaic education systems, problems of unemployment and the class divide separating Westernised urban life from the 'reality' of rural India, the student action becomes iconoclastic" (*Rajadhyaksha* 25).

The historical background of student revolution must have made Mani Ratnam chose Delhi and Calcutta as the best location to set the plot over Mumbai or Chennai. Meanwhile, he set designs Chennai in Mumbai for *AyudhaEzhuth*. He says, "That's the strange thing about cinema. Something is supposed to happen in Chennai, but we end up shooting it in Bombay because that's where we could simulate the look we wanted" (qtd.in Rangan231).

The catastrophic series of attacks that the city faced on July 11, 2006, that hundreds killed, the terrorist attack on November 26, 2008, convulsed the people with induced trauma who directly experienced the terror. Mumbai gets into the bigger picture with the series of the catastrophes which had a national and international impact. Through many narratives, the state is questioned about its failure to provide security to the lives of citizens. *Wednesday (2008)* deals with this issue with preventing terrorism by employing vigilante counter-terrorism to make up for the failed security apparatus. The attacks affected India's relationship with Pakistan while several studies were carried out after Mumbai terror attacks reading with the social theories in Urban-Psychology. Every place is political, so everyone who lives in a megalopolis under regional, national and international threats is vulnerable. The generic city was constantly destructed, deconstructed and reconstructed like a film set.

Moving into villages from city and vice versa is a viable method of caste mobility. In *Manthan (1976)*, bureaucracy from city acts as a mobilized state apparatus implemented by Government's socialist programme to eliminate the system of feudalism and princely states imposed by the British. The tension and instability created between the rural and urban Gujarat are indicated through the attitude of the villagers towards the bureaucrats from the city. Caste politics is the underlying ideology exercised in the movie. The Dalit leaders who were defamed as 'notorious' support Dalit rights and the formation of a co-operative society. The cinema was modelled on the 'billion-litre idea of operation flood' propounded by the father of the white revolution Varghese Kurien. Kurien practised the elimination of the middlemen who manipulated and discriminated farmer's rights, where it is often the case that the middlemen usually belonged to upper caste. Kurien pioneered dairy farming as India's

largest self-sustaining industry by employing the rural population capable of receiving payment directly through the co-operative societies. This had been a wonderful attempt till date to bring equality among the caste group by uplifting the economically backward classes.

Dr. Bhim Rao Ambedkar, the Chief architect of Democratic India's Constitution, reformer and activist for social equality, strongly opposed the Gandhi model 'Gram Swaraj' and Panchayats. As a precursor of free movement and equality, Dr Ambedkar propounded the ideas of migrating into cities for better gender/economic/social and spatial equality. Ambedkar's vision of moving parallel with urbanization and liberalization in cities would be the possible remedy to annihilate the caste-based inequality and exploitation. It is anticipated that the economic equality and stability will guarantee the upsurge of the marginal communities which results in the socio-cultural development. The chapter examines and critiques the issues of cultural identity represented within the segregated spaces of caste and gender over the spatial dynamics of the contemporary Indian cinematic cities.

Dalit Literature (*Dalit Sahitya*) in India enforced its power and emerged prolifically as a nation-wide movement during the 1960s. Dalit Literature was contemporary with the Dalit Panther group and both joining hands asserted their power against the hegemonic Brahmanism. The confluence of Buddhism and Marxist, socialist ideologies are the base for Dalit socialism, this theology is the base for social, political resistance of Dalits against the upper caste, which is resistive and aggressive in nature. On August 15, 1973, the Dalit Panthers organized a march and occupied the streets of Mumbai as a voice against the Thanjavore genocide of forty-two Dalits who were burnt alive and many similar atrocities that claimed several Dalit lives across the country. Dalit panthers were influenced by the Black Panther Party which was a political organisation formed during the American Civil Rights Movements to combat racial discrimination against Afro-Americans. The study observes that the Dalit Panther period had a very weak influence in shaping Indian cinema while compared with the Black Panther genre of movies released in America during the same period. The influence of the Dalit Panther Movement was not apparent in contemporary

movies or it may have shaped the sensibilities and psychology of a large section of society in India towards issues of racial and cultural segregation.

Black Panther movies created waves in Hollywood while the Dalit Panther movement was strongly resisted and failed to make a paradigm shift in Indian Cinema. There is no marked timescape in Indian cinema that signified the emergence of Dalit Panther period as canonical, unlike the Black Panther. Some of the Hollywood movies that endorse the ideologue of Black Panther includes- *The Murder of Fred Hampton (1971)*, *All Power to the People (1996)*, *Sweet Sweet Backs Baadasssss Song (1971)*, *A Huey P. Newton Story(2001)*, *Panther (1995)*, *Night Catches Us(2010)*, *Malcolm X(1992)*, *The Butler(2013)*, *The Black Panthers(2015)* etc.

The Cultural Inertia in India is the reason behind the fall and failure of the Dalit Panther Movement. Black Panther Movement willfully engaged in violent methods for assuring the racial and gender equality against the American Government. The non-cooperation with the Government by not enlisting in the Defense Services and threatening to use weapons resulted in Black Panthers being labelled as terrorists and anti-national. Despite the shared similarity in the nature of the struggle, differences were noted based on physical and mental discrimination faced by both communities. Caste represented mental slavery which ceases to terminate with future generations. Caste psychologically interpellates the person and defines his socio-cultural relation with geography and people. Martin Luther King finds the similarities on the deadening atrocities of Indian Caste System on the depressed castes and racial issues of Black in America. Martin Luther King was a champion of Gandhian ideologue, preferred non-violence and civil disobedience as a medium to fight against the racist Government.

Indian caste society, as Owen Lynch has argued, maintained a 'dynamic equilibrium' between ritual and secular status. Caste is more legible and prominent in rural India as shown in several films as absolute imageries and is assumed as more fluid in city films when compared to the representation of identity in the rural landscape. The caste system, in other words, was never static or 'rigid' system of stratification to be distinguished from the class system, which is supposed to be 'fluid'. (21). Indian caste society, as Owen Lynch has argued, always maintained a 'dynamic

equilibrium' between ritual and secular status. (22). Transcendence of low caste people from the rural to urban could be a cultural assertion of bringing down caste under the framework of capitalism which facilitates class identities. Caste manifests the cultural construction of power (Dirk 16). In the frenzy of caste/gender discrimination, the mob migrates to different cities of India and in 2001 almost 50000 Dalits converted into Buddhism to break free from the confinement of stringent caste divisions in Hinduism (77). To identify and situate caste in a metropolitan city is a psychological task when Indian cities are comparatively fluid, crowded and largely unmappable.

The Ambedkar model Indian cities remain a utopian dream and are read through the representations, misrepresentations and invisibility of the caste structure in Indian cinema. Urban Morphology encompasses the physiology and the alignment of the urban space within the conceptualized framework of City, Street, Slum, Town. The rise of towns is an extension of villages. The definition of town could be read as, a place where people live and work, containing many houses, shops, places of work, places of entertainment, etc., and usually larger than a village but smaller than a city. The town is positioned somewhere in between the rural and urban thus, being the intermediate space. The space of villages are rigid and non-permeable and is outright segregated based on caste-based discrimination and underdevelopment. The towns show the tendency to incline towards the cities for economic sustainability and villages for the traditional inheritance of art, folk, surplus commodities and biopower. Henri Lefebvre comments on town:

Town has a two-sided relationship to the country, however: first as an entity which draws off the surplus product of rural society, and secondly as an entity endowed with the administrative and military capacity to supply protection. Sometimes one of these roles predominates, sometimes the other: by appropriating rural space the town takes on a reality which is sometimes 'maternal ' (it stores, stocks or profitably exchanges a portion of the surplus product, later returning a lesser or greater fraction of it to the original producers) and sometimes 'masculine' (it protects while exploiting - or exploits while protecting; it

holds the power; it oversees, regulates and on occasion - as in the East - organizes agriculture, taking responsibility for major projects). (234)

Lefebvre has gendered the rural space of town. It is more concrete in nature as the flow of people from villages to cities is maintained through the channels of towns. So the town has the composition of all categories of people and the identity town encompasses is fluid. It takes a semi-nomadic status between the rural and urban-based on the economic mode of production. Thus class is evident in this sphere. Class is fluid unlike caste and one can get promoted to a higher class due to intergenerational mobility.

Tagore's take on villages in his essay 'City and Village' is more intriguing, he had compared villages with women who are 'natural, pure and biophilic', with the power to heal and provide the bare necessities in which she finds delight. The village is compared to a wedded wife when her resources are wildly exploited for the growth of towns she would turn out dull and uncreative like a 'maidservant' while the city is considered as the centre of male egotism, proud and insensitive to the hurt that is inflicted on the villages. So 'rustic' in Tagore's perspective is a celebratory narrowness of the human mind.

This prescribed chastity of villages is seen in Indian movies' journey since the 1950s. The journey to cities are often the basis of the plot of several movies that followed the Italian neo-realistic technique of narrative like in *Aparjitho*, *Do Bigha Zameen*, *Mahanagar*, *Nagarik*, *27Down*, *Subarnarekha*, *Uski Roti*. The plight of the class consciousness becomes an overriding issue over caste. The identification with the newly found city is tense and vibrant. The cinema depicts one's complex equation with the city through the economic status. Cinema positioned the working/non-working women in the city. Dalits are not represented in the grand narrative yet they emerge as the inevitable black bodies to work under low wages doing menial jobs in the city. In "The Dalit Panthers: The Race Caste and Black Power in India" Nico Slate writes:

In their writings, both collectively and individually, the Dalit Panthers made evident the inspiration of the Black Panthers. a Dalit Panther manifesto, written in 1973, declared: Due to the hideous plot of American imperialism, the Third Dalit World, that is, oppressed nations,

and Dalit people are suffering. Even in America, a handful of reactionary whites are exploiting blacks. To meet the force of reaction and remove this exploitation, the Black Panther movement grew. From the Black Panthers, Black Power emerged . . . We claim a close relationship with this struggle. (127)

The conception of Mumbai from Bombay was hard on the Dalit Panthers. The nomenclature of Mumbai is under the direct influence of the Right-wing Hindu Parishad who had dominated the spaces for Hindu's over Muslim landscape. Meanwhile Dalits, Bahujan, Muslim feels psychologically displaced in the communal landscape. The protest was strong and was put into words by the maverick Dalit Poet Namdeo Dhasal. The shift of name was from Bombay to the name of a Hindu goddess Mumba Devi. He writes a farewell to Bombay, his dear slut.

Bombay, Bombay

my dear slut

I may say a good-bye

But not before

I take you

in multiple ways

Not before

I will pin you down

here and how thus and thus.

-Namdeo Dhasal, "Mumbai, Mumbai My Dear Slut"

Nilufer.E.Barucha in the essay "Fictional and Cinematic Representations of the Journey of Bombay to Mumbai" from *The Palgrave Handbook of Literature and the city* quotes Namdeo Dhasal,

‘Mumbai, Mumba, Mazhya Priya Rande’ Mumbai-Mumba My Beloved Harlots" (1983). Out of anger, experiencing the existential angst and rootlessness in own motherland ridicules the status Bombay attained as Mumbai. He is not only calling Bombay as a whore but Mumba, the Hindu goddess to a whore after whom the city is named. This is the voice of a subaltern, a neo-Buddhist who refute against the dominance of Hinduism, which is destructive for the subalterns, "He writes in this poem against other Hindu goddesses as well: ‘Laxmi, Saraswati / the discriminating harlots / We invited them but they never came / We asked them to spread under us but they refused’. Laxmi is the Hindu goddess of wealth and Saraswati is the goddess of learning, so rejected by the city and its goddesses of wealth and learning the poet curses all of them but like other Mumbaikars/Bombayites he does not give up completely on the city. (630)

The Dalit Panther disintegrated for their internal conflicts and ideological differences after making allies with political parties. Though Dalit Panther group stood for the emancipation of the Dalits and the oppressed castes it was still male hegemony leaving no space for the women to raise their voice and exercise their independent duties for their liberation. The condition of Dalit women was tragic that their existence was almost made invisible in the power system. Vidyuth Bhagwat, in one of the chapters from the anthology *Dalit Women: Issues and Perspectives* elaborates on the term ‘Dalit women’- “By using the term the Dalit women we are creating an imagined category. This imagining is necessary because we hope that Dalit women in the near future will give new critical dimensions to Indian feminist movement as well as to Dalit movements” (Rao 1). Female representation of caste is still not a very significant narrative in contemporary cinema.

The invisibility of the caste is analyzed in the cinematic cities representing the major Indian metropolitan cities, as caste is a physical and psychological reality in today’s Indian cities. The presence of strong and concrete representation and documentation of caste in the regional cinema and documentaries brings into question

the aporia created in the commercial mainstream cinema in positioning caste. Caste determines one's identity. In *Mula Vimutti* (2015) (deliverance from roots), the scene opens with the title '*Castemopolitan Mumbai*' which is a pun on 'cosmopolitan Mumbai'. The term itself has created two cities within one city- the city for the high caste and the city for the lower castes. The representation of identity remains incomplete without mentioning caste, language, food habit, mode of ritual one follows which has a direct influence of one's caste and topography. Thus geography and cultural identity is inextricably linked. The City, being the conglomeration of various classes/castes/genders retains its fluid identity. Featuring cities cinematically, the cognitive mapping theories create city in the possible mindscape so that the city is that portable unit carried with oneself. But even the cinema that creates physical reality questions the identities of city and its being. The spatial inequality is examined through the cinematic landscape which facilitates the reflection of the human mind. It is difficult to maintain spatial equality, as the social structure bifurcates between class and caste resulting in the segregation of the physical landscape in the cities.

The realization of the subject experiencing the mirror effect of ones lived/cognitive space is the key to the understanding of self and placing ones' identity culturally, cinema can also serve the same purpose. The immigrants often occupy stereotyped topophobic spaces in cinema as 'slum dwellers' and their identity is often contested with that of the city dweller although they share the same cityscape. In the context of the city as a whole, they share a common space with the native population and are distinguished for their ethnic and cultural identity.

When represented from outside in terms of the city as a whole, they are that equal class with the natives. They are still the migrant class who would rather be employed in the city for heavy work and low wages but are under scrutiny regarding their fluid identity. Being in the city, they are the socially excluded marginal community; the dilution of the identity of a slum dweller is conveniently declined to be identified as a city- dweller, for that categorization comes with certain fabricated norms which area culture based on class. So the one who has to be represented in the city and who has been representing the city is in constant conflict as mostly the consciousness

of the city is one's internal state of mind. The cultural identity is questioned with the shift from one space to another within the geographical boundaries of the urban landscape.

Cinema plays a transitional role in giving people a sense of place to the growing suburban agglomeration. Cinema is analyzed through the spatial fragmentation which is explained through various spatial theories. It educates the person to consider their absolute landscape as the cinematic landscape and it emphasizes on the different layers of city deciphered as different mental spaces. Cinema portrays the canonical and the marginal cities as cognitive cinematic spaces. Cinema, being a mass medium influences everyone for an urban experience where the democratization of the culture takes place.

Stuart Hall in his seminal essay "Cultural Identity and Cinematic Representation" published in *Framework: The Journal of Cinema and Media* writes, "the practices of representation always implicate the positions from which we speak or write-the positions of enunciation" (Hall 68). Stuart Hall mentions the power of representation in creating the other and it operates on the theory of power and knowledge propounded by Foucault. He says identity is constructed through fantasy, narrative and myth and cultural identity which are the points of identification within the discourse of history and culture (Hall 72). Identities take the dialogic relationship between continuity and rupture and the effect is purely psychological while the influence of the geography is highly considered in the formulation of the cultural identity. Class maintains the fluid identity, while caste is contrasted within the rigid boundaries that often show up in cinema. The transformation is based on the 'continuous play of history, culture and power'.

There is a collective sense of 'one true self' even in culture or language. The community as seen from outside is a homogenous group. The homogeneity as a result of modernity is the presence of collective identifiable imagery of cities. Introspecting the spatial inequality in cities, we realize the clear boundaries between the ghetto and mainstream metro; though metros are incomplete without the ghettos and its biopower. The restricted entry from the ghettos to metros is from the margin to the centre. The

first view of Hall's cultural identity rests on this fact. Owning a common city but two different landscapes and two different spaces Stuart Hall throws light into his second way of interpreting the cultural identity. According to Hall in "Cultural Identity and Cinematic Representation", "Cultural Identity, in this second sense, is a matter of 'becoming' as well as of 'being'" (70).

This first idea is based on the production of the working class. The landscape may be even segregated to community groups employed in the same occupation; they occupy the central part of cities depending on the income, the quality of life, the nature of their work and their mode of sustenance. The hierarchy is created where the low class occupies the ghettos and they are identified as a homogeneous group. This is a basic trait of urban spatial division. They are rarely recognized as city-bred, in fact, they are popularly known as 'slum-dwellers'. They are the working class who forms the lower strata of the city and their transcendence is possible with major economic shifts. They could then acclimatize with the *Metro* and its culture which would seem different from the culture of their community. There is a major cultural identity shift with the crossing of boundaries and upgrading to a new class. They are the new additions to the city that slowly absorb the urban identity, even if they don't get represented with the city-dweller status, albeit residing within the city's geographic location.

The representation of the niche of concrete builders, low wage working class and prostitutes are often the subaltern. The narrow lanes and low production housing are often psychospaces for the topophobic urban dweller. There is an inevitable dependency between the classes which is dialectic. The ghetto/slums are considered as a dystopian space. They are looked upon as a space of terror, crisis, oppression and catastrophe. Gyan Prakash in *Sarai Reader 02* cites Ashish Nandy's arguments on the 'unintended city', "Poverty, destitution and the glorification of the same to understand the categories of planning. Development and progress are fluid categories and do not remain constant over time and geographies" (5).

Stuart Hall's second idea of Cultural Identity explains the role of identity as an axial point in defining oneself. There is an equal intervention of timescape in

understanding his notion of cultural identity. It is a matter of 'becoming as well as being' since the intervention of history it is even important to note what we have 'become'. It has the historical lineage associated with the past and its effects on the present. It is susceptible to transformation with their continuous play of history, culture and power. Hall mentions identity as the position of ourselves within narratives of the past. The reminder of history in the creation of identity as the other is not easy to disinherit. It is the dominant gene pool that often inherits and reflects the material and symbolic effect of history.

The constant interpellation of the 'marginal', 'the underdeveloped', 'the periphery', 'the other' widespread in the city irrespective of class and capital is what the history of caste division did to India. How mainstream cinema masks this identity issue and focus on the class issue itself is problematic. As Stuart Hall states in his essay 'Cultural Identity and Diaspora' from *Colonial Discourse and Postcolonial Theory- A Reader* writes, "We have been trying to theorise identity as constituted, not outside but within representation; and hence of cinema, not as second order mirror held up to reflect what already exists, but as that form of representation which is able to constitute us as new kinds of subjects, and thereby enable us to discover places from which to speak" (Hall 402).

Reading the city through cinema requires a mental map to trace the city and the imagined identities which adds to our understanding of Kevin Lynch's *The Image of City*. The mental map of city space explored by Lynch can be extrapolated to the mental map of spacing the communities based on their cultural identities. Lynch suggests that urban alienation is directly proportional to the mental unmappability of local cityscapes and the individuals residing there. The conception of cognitive mapping involves an extrapolation of Lynch's spatial analysis to the realm of social structure. This explains how a city could be constructed or imagined in our minds when the identities are imagined in the urban space. Through cognitive mapping, the individual situates themselves within a vaster unrepresentable totality. Urban alienation results in a gap in this mental map which cannot comprehend the totality of all the cultural identity demographic. The metropolis is considered as this totality which is

also a space of infinite metonymy. It is important to position and represents the people in the cityscape, so when a city turns cosmopolitan/metropolitan it becomes alienated as people are unable to map in their minds either their own position or the urban totality they constitute.

To locate cultural identities we must first have knowledge about cultural geography. According to the cultural theorists James S Duncan, Nuala C Johnson and Richard H Schein in the introductory part of *Complete Cambridge Companion* cultural geography is defined as “always been open, dynamic field, over the past decade there have been particularly rapid changes in what is now referred to as 'cultural turn'” (2). Cultural geography has an overpowering influence over political, economic and social geographies where issues of “discourse, power, justice, the body, the hybridity, transnationalism, gender, actor networks, resistance, transgression, performance and representations have been particularly important in contemporary approaches within cultural geography and beyond. Feminist, Marxist, psychoanalytical, Postcolonial and postmodern theorists have led the sub field in radically interrogating and transforming geographical conceptions of space, place, landscape” (2). Here, city is a palimpsest often considered as that performative space where identities are created and questioned. There are allotments in the geography of a cosmopolitan space; modelled or conditioned landscape for every section of the society. G. Maciocco in *Urban Landscape and Perspectives* quotes Pessoa, “I don't think anyone really acknowledges the true existence of another person ... others are nothing but a landscape for us and, almost always, the invisible landscape of a known street” (5).

There is an interesting analogy in the Anand Gandhi film *The Ship of Theseus*. Like Heracles, the founding figure of Dorians, Theseus is the mythical king and the founder hero of Athens. He is one of the most celebrated hero in Greek Mythology as well as World literature. His name comes from the Greek word *thesmos* which means “The Gathering”. He was also a person of great social influence who tried to unify the political geography of Attica under Athens. History and mythology get skewed about the details about Athens and its inhabitants where the classes even include the supernatural. The Ideology behind Theseus's ship can be linked to a deep thought about

identity. Many components constitute the creation of a city such as biopower, being an essential factor. Theseus' ship was also renovated by removal of old planks as they decayed and replacing them with newer and stronger materials, giving rise to the philosophical question on the authenticity of the actual ship as "if all discarded parts are used to build another ship, which of the two, if either, is the real Ship of Theseus?" (*The Ship of Theseus*).

Considering the ship of Theseus, the mariners repaired the worn parts of the ship with aluminium sheets, they ripped off the wooden parts and fixed with metal, eventually completely rebuilding the ship from its previous wooden version. The wooden ship resembled a lot to the canonical Ship of Theseus, which is the original, while the changes made with aluminium sheets reinterpreted the wooden ship. It can be assumed that they share a dialectical relationship in imparting identity. But both the ships now seem non-identical, deferring to the original ship of Theseus. The wooden and Aluminium defies to be identical to each other, after all, they are two ships; so which is the original ship? This question is ineluctably raised in the movie. This question can be considered as the hidden theory in deciphering the cinematic city from the real city.

In Aquinas and the Ship of Theseus, Christopher Brown writes-

A second kind of relative-identity theory proposes, more radically, that identity is relative to time. Making identity relative to time entails that x might be identical to y and non-identical to y in the same possible world, albeit at different times. The Ship of Theseus puzzle in particular suggests that this might be the right way to think about the identity relation. Though there are perhaps two different ships that have a claim on being related to the original ship of Theseus at $t + 1$ (the reconstructed ship and the continuous ship), it is clearly the case, one might argue, that there was only one self-identical ship prior to the original ship's losing any of its parts. Thus, though the reconstructed ship and the continuous ship are clearly not identical with each other at $t + 1$ (since they exist in two different places, respectively), there is a time

(namely, at t) when they are identical with one another. The metaphysician who thinks that identity is a temporary relation might tell such a story. (10)

The transitive relation shared by the identity with respect to the city possibly suggests the theories of decommissioning space. The film infused three situations where questions of identity are raised, the existential angst caught between life and death is being discussed in the wake of organ transplantation in the backdrop of Mumbai. The characters are travellers, who have never made Mumbai their home but have made it as their lived space. The fear of urbanscape which never belonged to them as well as fear of losing their existence in that space are in focus. The subtle infusion of the three stories retains the continuity between each as the light and sound complement and is a common theme between the three. The darkness, the existential questions between life and death, the crisis in the mind reflects on the landscape are brilliantly composed with editing techniques that the viewer is made to feel entrapped in the claustrophobic space of Mumbai. Claustrophobia is within the mind which is equated with the landscape associated with one's emotions and feelings.



Fig.4.6. Videograb from Gandhi, Anand. "*Ship of Theseus*"(00:04:28)

Alia Al Kamal, the Egyptian photographer, who photographs the city, is successful in her career. She is blind but her blindness never distracted her from her profession. She captures the crowd, the man, the woman, the traffic and the animals. She feels the city with her auditory spatial perception. Everybody remembers a visual

space with unique features in cinema, the mise-en-scene to an extent adds to the visual and aural embellishment to support the setting and heighten the feelings. Aural architecture is an inseparable component of sensory architecture as well as aural spatial imaging. Aural spatial imaging is inseparable from spatial awareness, which is a high-level cognitive process separate from specific sensory modalities. The creation of a navigational space depends on the cognitive map of the aural architect, just as auditory spatial awareness depends on the cognitive map of the listener. Both designer and listener have acquired their maps through experiences.



fig.4.7. Videograb from Gandhi, Anand."The Ship of Theseus"(00:29:56)

Spatial auditory reception is culture-based. Conscious being a foreigner, she chronicles the city within her cognitive knowledge. She identifies with the architecture based on her imagination through auditory reception. Upon receiving eyesight she is flooded with the visual experiences of reality through the newly acquired organ. In the past, her imagination had helped her become a successful artist in portraying the city. Yet once she receives eyesight she is unable to achieve unity and the correct perspective to create the images. Now everything in the city has dynamics; there is so much motion that nothing seems to stop for her camera. She feels alienated in the city like being cut off from her own body. A part of her body is not assimilating the reality in the perspective of her mind. She finds the foreign organ non-synchronous with her reality and her aspiration to establish her identity through photography.

The identity is disturbing, as Plato explained in *The Analogy of Sun* at the end of *The Republic* (book vi); Plato reminds the body as a prisoner enclosed in a cave, the

prisoner is allowed to look only at the cave wall which cast shadows of the light behind the prisoner. The body is supposed to take the echoes, sounds as coming from the casted shadow as the reality that constitutes the world. The prisoner considers the shadow as real as they haven't seen anything beyond that. They consider the shadows as nothing less than reality as simulated by the real. Once the prisoner is freed, in the context of the film, when she gains eyesight, she realizes that she was freer in her earlier life than being a prisoner in her body.



fig.4.8. Videograb from Gandhi, Anand."The Ship of Theseus"(00:27:33)

ID (2012) is celebrated as Bombay Cinema which has transcended boundaries and received global accolades for the emphatic psychogeographical inter-connection of people with their urbanscape. The translation of reality into fiction is carried out through the merging of psychology and geography while designing the mise-en-scene of *ID*. The inculcation of diverse cultures, languages, dialects makes the spatial dynamics more prominent thus contributing to the discerning features of Mumbai as a cosmopolitan entity. There is delirium in the lead who is a city-bred, through the character Charusreshta portrayed by Gitanjali Thapa in Kamal's '*ID*- Everyone comes from somewhere'. This 'somewhere' in essence has been scientifically and technically mapped by the cartographers and the geographers. We all belong to the 'somewhere' in the world. The somewhere becomes the place, then the space. The factors that identify one with the place is one's identity. Here *ID* is identity and cinema is a quest for the identity of a subaltern migrant labourer, carried out by an elitist urban migrant.

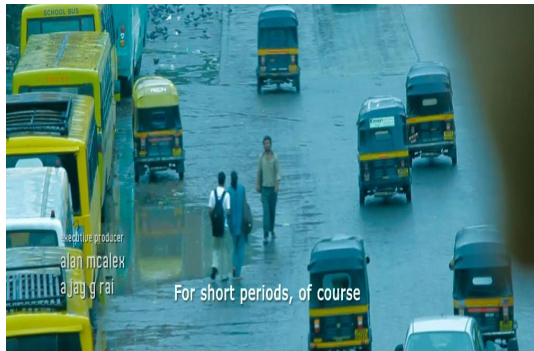


Fig.4.9.Videograb from K.M,Kamal
"Introducing the unknown man in
ID"(00:02:17)



Fig.4.10.Videograb from
K.M,Kamal"introducing Charu in
ID"(00:02:46)

The establishing shot of her apartment, Ganga-Jamuna situated at Link Road, Andheri, with other high-rise apartments in the background and the long shot of the construction site portrays the urban section of the city she belongs to. Her casual conversation regarding the party to ensue in the evening establishes her social circle. The introducing shot of the person known as 'the unknown man' in the latter part of the diegesis, starts off as he emerges from the many nameless people in the foreground. The stark contrast between classes is also displayed in the shot of the lady entering the car and the vagrant kids mimicking her mannerisms in humour. The call of urban sprawl and the dialectical association with the labourers are inevitable requirements in a functional city. The establishing shot stabilises the normative focus on the "edge cities, gated communities, functional separation, social segregation, loss of public space, and public life to name just a few to the production of a successful city" (Ed.Gereon Meyer,10).

Edward Soja in "Six Discourses on the Postmetropolis", from *Imagining Cities: Scripts, Signs and Memories*, argues that "studies of the local, the body, the streetscape, psycho-geographies of intimacy, erotic subjectivities, the micro-worlds of everyday life—[are] at the expense of understanding the structuring of the city as a whole, the more macro-view of urbanism, the political economy of the urban process" (35). Understanding the complexity of urbanization is important to decipher the lost spaces and its semiotics, the composition of varied cultures constitutes the dynamics and unmappability of any city. Charu, the protagonist cognitively maps the possible

landscapes and strongly affirms a psychological connection with her objective. Like in *Gaming the city* one person is in search of the other who has left no identity and the search has to be completed. The photo of the face taken from the morgue becomes the tool in identifying the person. When the man who comes to paint in her apartment collapses, goes into a coma and dies, Charu is compelled to find his identity. All the factors that led the unknown man to be at her apartment for the paint job are questioned. Nobody can identify nor explain which portion of the city he belonged to. Her search for the man's identity becomes a psychological obsession that propels her into the game of finding it in the vastness of the city. This obsession propels her to the anonymous and unknown parts of the city.

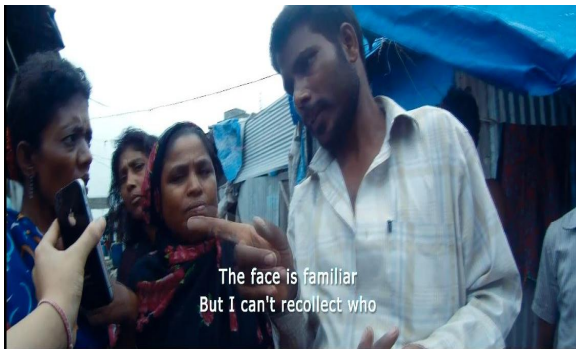


Fig.4.11. Videograb from K.M, Kamal "ID" (00:50:56)



Fig.4.12. Videograb from K.M, Kamal "ID" (00:51:00)

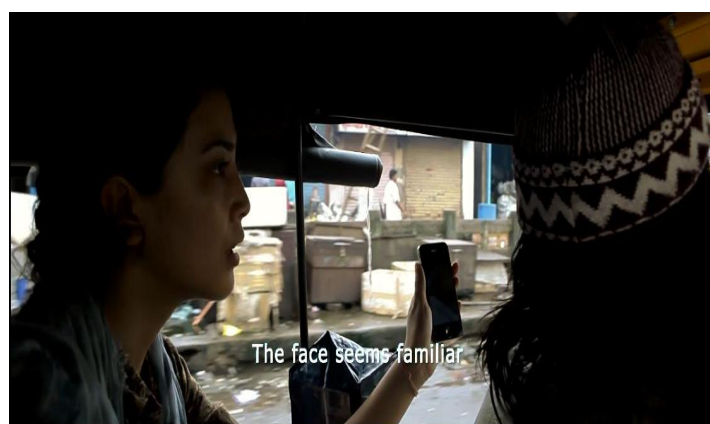


Fig.4.13. Videograb from K.M, Kamal "ID" (00:56)

She maps the possible cityscapes in her attempt to place the unnamed man in the crowd, but the homogeneous mob confuses her, yet she defies any attempt to refrain from this conquest. In the final shot where she lifts her face and looks at the crowd, She finds the multitude confusing and disoriented. Her gaze is focused on the large group of people passing by her and then slowly follows each face with a question of their possible identities. A thousand faces questioned by her, unseen by the spectators endorse a null effect on her conception of the space as paroxysmal. The city induces a kind of *prosopagnosia*¹ or face blindness where the city and crowd becomes an indecipherable jumble of blurred lines and edges. Induced Prosopagnosia could be one of the characteristic features of the big cities where people fail to recognize and identify others. Everyone is questioned and suspected by her for having a similar identity to the unknown man.

Cognitive mapping, in this regard, is the representational mode of understanding the interconnection between the culture and space. The city transforms the physical regions and creates distinct patterns of human occupants. The base of any cognitive map of the city is psychology and is culturally defined. The factors like developed spatial behaviour, psychology, physiology and culture affect the cognitive mapping. There is a constant tensile force between the mental map and the actual map, the actual map is the acceptable cartographic map which becomes the norm. The resultant perceived space of the map is highly subjective and cultural. The mental map itself is the distortion of the real or the absolute. The perceived space is extraneous, convoluted and discontinuous because of the past experiences and the knowledge which are charged by social and cultural factors. The search in a new place activates the function of spatial relations in the unconscious, later turning into a psychosomatic experience of finding the lost identity of a man recognizing with the self.

Body and city space has been interlinked in these two movies(*Ship of Theseus*, *I.D*). A part of the body becomes the major constituent of the city. That part has an

¹"*prosopagnosia*." *The American Heritage® Medical Dictionary*. 2007. Houghton Mifflin Company 3 Jan. 2019 <https://medical-dictionary.thefreedictionary.com/prosopagnosia>

identity but is conceived at different levels. The deceased painter becomes the city and the city demands that it should be found and explored. That personification of city is personal to the protagonist who suffers a nervous breakdown but counters with her mobility through the inextricable narrow lanes where even her identity is contested. As Don Mitchell in his essay 'Landscape' explains that even more technically, geographers have long understood the landscape to be a built morphology-the shape and structure of the place. Finally, 'landscape'(23) refers to a form of representation, both as art and as a complex system of meanings. The key issue of landscape research, in fact, is how these different meanings or senses of the term relate to each other and comprise something of a social totality.

Morphology of a place is the result of the cultural imperatives of those who produce representations. The unrepresented totality is under question as they represent the topophobic spaces. Charu is deliriously engrossed in the attempt to find the identity of the painter. Her delirium could be read psychologically and socially. The iPhone that carries the painter's face would be the last tool to retrieve his identity. Gradually we find a Charu who is desperate, helplessly confused over the several possible identities that confront her. In the climax shot, the faces of different people are shown in close-up which she finds indistinguishable from each other. There is a sense that they may all be connected to the unknown man. This is the homogeneity Stuart Hall tries to explain through his theory of cultural identity.

The identity of the displaced is imagined and is questioned; another cinema verite example where the interiors of the city attempt to configure the dead man as the city itself. Her fear could be read as her questions over displaced identity though she is from upper strata but new to Bombay, rooted in Sikkim yet displaced in Mumbai. There is a scene where even her identity is mistaken by the policeman; this is an alarm for her which forced her to equate self under similar circumstances. The class divisions are barred once she reaches that point where she realizes the dead man is equal to the city, the more you travel the more convoluted and homogeneous the labyrinth appears. The director brilliantly ends the cinema with the iPhone being snatched by a boy who, while being chased throws it into the adjacent sewage canal, that she is unable to

retrieve it. The search that ends in a landfill is an epistemological reminder of an appendix of a city which re-collects the residues and transforms into a landmass. The current tension between the government and their policies on the slum dwellers regarding the eviction of their habitation makes their lives and identity vulnerable. The instant erection of shelters with plastics and sheets transmogrifies into a habitable space.

The identity is assumed to be lost in this null spaces; they come out of their habitation to space where people and architectures are mappable and oriented with definite identities, they work in exchange for money and make their living. These uncountable lives interact with the city, making their presence anonymous and transient carrying infinite imagined identities. So, to trace their imagined identity will be a futile exercise and the moment of epiphany for Charu is that she herself is a migrant in the cosmopolitan city even in her rented apartment. The polyphonic voices make the sites she encounters carnivalesque. The subtle act of apportion of religious spaces in her search validates her presence in the liminal zone of no identity. The announcement induces a generative boundary between the moral and immoral geographies. The architectural design of the houses varies from the railway zones of Mankurd to Rafeeq Nagar. The strict boundaries between the legal and illegal blurs when Charu hypothesize her search point from Dadar West to the squalid and the overcrowded streets of Mankurd to Rafeeq Nagar. Rafeeq Nagar seems more aligned as a residential zone where her search extends to families and migrant women.

The movement of Charu may be a reminder of a psychological game to motivate the social connection. There is a satiating ecstasy she experiences being lost, keeping the dead man's mobile phone with her even after the completion of postmortem and procedures. The gendered spatial analysis in ID challenges the role of migrant women. The transgender woman who comes in the rescue of Charu from the gullible men who showed her the wrong way potentially brings the human connection between two women lost in a space. The movie subverts the stereotyped picturization of the third gender in Bombay cinema. The role of the transwoman as helpful in

guiding her pointing to the next person in her search for unknown man leads Charu to the landfill which is highly epiphanic.

Merlin Coverley in her book *Psychogeography* quotes Walter Benjamin in which she speaks about being Flaneuse and the art of straying, “Not to find one’s way in a city may well be uninteresting and banal. It requires ignorance-nothing more. But to lose oneself in a city –as one loses oneself in a forest-that calls for quite a different schooling. Then signboards and street names, passers-by, roofs, kiosks, or bars must speak to the wanderer” (63).

The confrontation of Charu is from the cognitive space into an absolute reality. It is quite a challenge for a girl from the higher social strata to move through the landscape which seems all identical and confusing. She is financially secure, ready to take a high salary job, living in a big apartment in the posh Mumbai, has an identity of her own and is represented, unlike the painter whose identity is in crisis. The homogeneity is subjective as the places seem identical for Charu but not for those who consider it as their lived space. It is difficult for Charu to follow the signboards and commute the narrow roads of the city, the people she encounters in her search guide her forward, deep into the less traversed layers of the city. They keep her one step closer in finding the man’s identity, repeatedly pushing her a little deeper into the edge of the maze that is the slum through which she has to search. At the end of the maze, she finds herself where the collective trash of the city is dumped into huge landfills. It is the leitmotifs of the city which can trigger a nervous breakdown on the ‘other’ by realizing he/she is lost in the multitude and their architecture. Anthony Vidler in *Warped Spaces* writes:

The body in pieces, physiognomy distorted by inner pain, architectural space as claustrophobic, urban space as agoraphobic, all warpings of the normal to express the pathological became the leitmotifs of avant-garde art. The vocabularies of displacement and fracture, torquing and twisting, pressure and release, void and block, informe and the hyperforme they developed are still active today, deployed in work that

seeks to reveal, if not critique the conditions of a less than settled everyday life (13).

The claustrophobic spaces of the city induce Charu a sense of identifying with herself. The spectators empathize with this paranoia, in the middle of the search Charu acclimatizes with the dark spaces of the city, but the cognitive understanding of the slums, the narrow streets, the dirty walkways makes the viewers agoraphobic, experiencing certain anxiety and discomfort on the protagonist's behalf, generalizing the fear about the metropolis. The viewers thus become neurasthenic, empathizing with Charu but this shows the overpowering influences of the cognitive knowledge of Bombay that is recorded in each and everyone's mind and treating these places as immoral geographies. Graham, Mark in *Neogeography and the Palimpsest of Place* writes-, "All places are palimpsests. Among other things, places are layers of brick, steel, concrete, memory, history, and legend . . . The countless layers of any place come together in specific times and spaces and have bearing on the cultural, economic, and political characteristics, interpretations, and meanings of place " (423).



Fig.4.14. Videograb K.M,Kamal."Charu at the edge of slum" (1:08:45)

The places open up as palimpsest; they are morphologically situated and identified with the architectonics. The brick-walled houses seem more concrete. People with identity can only afford to accommodate in such places, they belong to the moral geographies. The term moral is the fortuitous set of rules and norms the power creates. Those who deviate from the set of rules and who are culturally ambiguous are subjected under the immoral geography. Edward Soja quotes Celesta Olalquiaga in

Postmetropolis, "psychasthenia is a state in which the space defined by the coordinates of the organism's body is confused with the represented space. Incapable of demarcating the limits of its own body, lost in the immense sea that circumscribes it, the psychasthenic organism proceeds to abandon its own identity to embrace the space beyond"(151).

The psychogeographic exploration of Charu to the slums after being told by the police to abandon her search becomes an interesting subject of study. The rapidly changing faces, identities and the spatial specifications make her body feels like a city, she introspects her racial identity and its perception in a post-industrial metropolis. Prosopagnosia could be a result of this psychasthenic where one confuses and blends one's identity in the process of deterritorialization which means "weakening attachments to place to territorially defined communities and cultures ranging from the household, the urban neighbourhood, and the town or city, to the metropolis, the region, and that most powerful of contemporary territorial communities of identity, modern nation-state" (Soja152).

Deleuze and Guattari quotes Freud in the chapter "One or Several Wolves" from *A Thousand Plateaus-Capitalism and Schizophrenia*, "for Freud, when the thing splinters and loses its identity, the word is still there to restore that identity or invent a new one. Freud counted on the word to reestablish a unity no longer found in things. Are we not witnessing the first stirrings of a subsequent adventure, that of the Signifier, the devious despotic agency that substitutes itself for a signifying proper names and replaces multiplicities with the dismal unity of an object declared lost?" (49).

According to the filmmaker, Kamal KM, the scenes in Dadar West and Mankhurd are shot in real-life situations using concealed cameras, so the scenes are poignantly documented, retaining the 'real' instances and situations. As these parts of the movie are unscripted it has to be anthropologically analysed. The induced prosopagnosia that arises in people who connected the picture of the 'unknown man' with people they know makes a strong argument in validating the theory being discussed. Them connecting with their lived and experiential spaces with the unknown man in the photo is psychologically positioned in the geography. The ethical issues in

materialising this sequence of searching the identity of the man could be compromised as a scientific inquiry of identifying a man who has left no documents of identity in a cosmopolitan city. The flexibility in formulating the identity through a photograph and knowledge about one's profession is carried out to retrieve his imagined identity. As the search progress, more and more such identities will be read in-between the decommissioned spaces.

The pro-filmic documentation of the discourse regarding the cinematic subject is unknown to the spectators and the marginal people who come into the frame. The people are unaware of documenting their talks and discussions. They make efforts to identify with the photograph. The man is far removed from the reality; the camera captures whatever rolls in front of it as docu-fiction which is a re-presentation of a reality that exists elsewhere in the diegesis. There is a viable distance between the absolute and the re-presented reality. The sync-sound and the subtle camera movements induce the pro-filmic effects of a modern city genre film. Filming is as much a process of selectivity and interpretation as writing is, critically inter-mixed with the shots with induced effects. The deploying of hyperlapse, time-lapse techniques makes the space-time concrete in proportion with aligning the cognitive knowledge of the public. The dynamics of Charu, her movement through the narrow pathway plays in accordance with the mental state of the spectator.

The absence of identity is read with the urban geography in following movies like *Aattu* and *ID*. The subtle politics of rootlessness, castelessness is highlighted through projecting the landfill in the boundary of the places. Through Cartography, similar landscape and the anthropological quest in search of the identity in/of such places are culturally alarming. City is generically anticipated as a place to neutralize segregation. This could be examined with the knowledge cinema imparts over decades. The cinema, to an extent, succeeds in explaining the narrative's geographic location which acknowledges the sense of place and history at a particular time. The cinematic cities thus document the quotidian urban life and lifestyle which evolved as genres like urban noir or city symphonies in Film theories.

The cinema shows two opposite forces when it comes to urban noir. The difference is operated between the rules of binary, they could be either rural or urban or the hierarchical stratification in the urban-based on class and caste; meanwhile in *City Lights*, the life of a rural family migrated to Mumbai who is surrounded by covetous people is shown, where the city stands as imagery of danger and pleasure. The couple trapped in the city has to struggle to make their earning. Often, their identity from Rajasthan is mocked until they both start earning. She works as a night bar dancer while he works as a security force driver, who is forced to steal money and later dies. Both their professions question their ethics and identity.

The shift is from an ex-army truck driver to a security van driver who is compelled to be part of a heist that leads to his death while his wife transforms to a bar dancer. The filmmaker tries depicting the darker side of the city through this narrative. The change in the identity of individuals is triggered by the geographical shift. The visuals of a rural village are shown in between the songs and flashbacks to show how their life was better and safe back in the village, compared to being exposed to the city lights. This binary is brought to show the dark sides of a complex city which was once their obscure lived space. *Mumbai Central*(2016) too discusses the same issue.

Ranjani Majumdar in her essay “Ruin and the Uncanny City” compiled in the *Sarai Reader 02* speaks :

The metropolitan uncanny was commonly associated with all the phobias related to the spatial fear, in particular claustrophobia. The uncanny herefore works metaphorically to articulate a “fundamental unbelievable modern condition”. The interpretative force of the uncanny is best captured in films where the traces of its intellectual history have been summoned in the service of an entirely contemporary sensibility. In the literary and cinematic form the uncanny emerges with a tense space where the yearning for the home and the fear of the homelessness constantly impinges on desires and freedom. Thus the homely, the domestic and the nostalgic are constantly placed under threat. In the uncanny city of imagination, memory, childhood, nostalgia,

claustrophobia and primitivism co-exist to produce a distinct form of spatial anxiety destroying the myth of the rational planned city from within. This modern uncanny always returns as the labyrinth to haunt the city of light. (71)

Considering Rakhi from *City Lights* and Charu from *ID*, both are primarily seen as two lost women in the urban space in search of identity. The former seeking her own identity while the later searching for someone else's. Having an identity of one's own is power and they can only engage in the game in the city. The movement of Charu may be a reminder of the psychological game to motivate the social connection, there is a satiating ecstasy she experiences being lost, keeping the dead man's mobile phone with her even after the completion of postmortem and procedures. But Rakhi, being failed in her attempts to create an identity in the city returns to her village where every life is accountable and every face is countable.

Yasmin Noori from Uttar Pradesh is a passive flaneuse in the film *Dhobi Ghat*. She is a victim of the oppressive culture but finds extreme satisfaction and happiness in documenting the city life she experiences within her limited boundaries. Arun, the painter conceives Mumbai as his muse, whore and beloved. He watches the tape Yasmin leaves in his apartment. He acquires voyeuristic pleasure in watching her life in his private space. The tape takes him for a cognitive journey with Yasmin's experience of her domestic life in Old Mumbai. The videos she saved in the tape have the setting of his experiential space. He resides in Old Mumbai to complete his painting where the city becomes his muse. He is the 'other' in that part of old yet less crowded city space. Yasmin is contrasted with Shai for their body language and their involvement with the city. Yasmin eventually becomes the muse; watching her, Arun copes with his solitude. For Yasmin, the camera is a medium to capture her lived space. As he now resides in the same apartment, he connects his personal physical space with hers and eventually finds her filling the void of his personal place.

Shai is an active flaneuse. *Dhobi Ghat* documents the travel of these two women. Shai, an NRI from the US is in Mumbai to shoot the authentic, ethnic life of people in Old Mumbai, makes friendship with Munna, a dhobi from Bihar who also

multitasks within the city. She believes nothing important happens in Mumbai before 10 pm and finds freedom to travel around Mumbai anytime, anywhere. Munna becomes her guide in traversing through the interiors of Old Mumbai as she was working on her research on menial occupations of Mumbai. She is convinced of the fact that she needs a male help to roam around the downtown city or slums. Shai resides in a posh apartment with a sea view. Her travels in the city are definite for fulfilling her passion and to capture photographs of Dhobi Ghat. It is known from the film that she is a fun-loving modern woman with broken Hindi and accented English. She is an idler and is confident in her strolls in public. Her fleeting gaze on males and the street highlights her power, while Yasmin is a construction of the male gaze.



Fig.4.15. Videograb from Rao, Kiran." *Shai in Dhobi Ghat*" (48:32)

Lauren Elkin deconstructs Charles Baudelaire's poem *Passante*. She writes "To a (female) *Passerby*"

The deafening street roared around me
Tall, slender, in heavy mourning, majestic in her grandeur
A woman walked past me, her sumptuous hand
Lifting and swinging her hem as she went.
Swift and graceful, with legs like a statue's
Twitching like a madman, I drank in
Her eyes, a pallid sky where storms are born

The sweetness that charms and the pleasure that kills. (9)

The poet cannot measure her beauty in the traditional parameter as she is 'the other' that is dynamic and at the same time statuesque. He is disinterested to know the identity, as he knows her power is invested in her ability to be dynamic and anonymous. Both women turned out to be mysterious, though the woman who has been seen through the male gaze is constructed within the dichotomy of the private and public as she longs to travel and document the city through her video cam to show her brother in Lucknow. The possible scenario of living alone in a huge city, abandoned by her husband makes her fragile which is shown through the last tape that causes a sudden feeling of non-adaptability, even for Arun with their private space.



Fig.Fig.4.16. Videograb from Rao, Kiran." Yasmeeen being watched by Arun in *Dhobi Ghat*" (01:14:24)

In *The Invisible Flaneuse and the literature of Modernity*, Wolff accepts the idea that women are confined to the domestic sphere and thus excluded from the experiences of modernity. Modernity is marked by the rationalized development in the artistic and industrial sectors reflecting on the growth of cities. Since the creation and realization of the city, the dominant factor is the male phenomenon so as they occupy the full right of the city relative to their economic status. Women were involved as workers who worked for unequal pay with men, seldom allowing them to make their

identity visible, they failed to move freely in the city observing and being observed or interacting with strangers.

Women were held with an invisible membership in the city as the history and literature positioned her safe and gracefully in the domestic enclosure which heightened her worth through male gaze while men occupied the city and constructed sites for their pleasure like coffee shops, cinema hall where some turned as a dandy, the flaneur, the hero and the stranger who make their existence felt among the crowd in the city and enjoys the highest pleasure of walking in and around often transcending cities. By the end of the nineteenth century, Women were ideologically committed for their emancipation. They often mask their identity by dressing like men developing manly gestures. The maelstrom of the city would be the probable reason for her to look homogeneous to feel the pleasure and safety guaranteed by the modern city.

According to Kiran Rao, *Dhobi Ghat* explores the different cities in one city. The women and their freedom were contrasted with their dynamism. The 'flaneuse' the feminine form of flaneur takes an imaginary definition. The etymology of the word is from the male experience of the city as a casual stroller but most dictionaries in the world refuse to include the term. In the French dictionary, *Dictionnaire Vivant de la Langue Francaise* defines the term as a kind of lounge chair. The chair as signifier is applied in *Dhobi Ghat* where Yasmin is often found seated in the chair while indoors while explaining her travel interests regarding the city. It is a male construct where Yasmin desires the bangles in the market and later the artist makes a painting of her wearing them. The camerawoman and the painter consider Munna and Yasmin respectively as their prop to fulfil the artistic desires, the lower class is the subject of frame and reference. Here through the male gaze, Yasmin is the old Mumbai while Shai the diasporic Indian is the modern, based on her dynamism through the city consciously making it as evidence of her NRI culture.

Women that represent two ideological positions have been portrayed; one from India, who is trapped in the domestic space duty-bound in her role of a home-maker limited through a strict dress code, mannerism and her desires, while the other who studied abroad, with financial and personal freedom. After watching the last video

where Yasmeen contemplates suicide, Arun realises that the fan is missing in the room. yet there is no confirmation of this in the story. The space turns topophobic and he is compelled to move out. Claire Johnston in his essay "Towards A Feminist Film Practice: Some Theses from Movies and Methods series" quotes Christian Metz:“ Metz claims that the actual identification with the characters on the screen in any film must be secondary to the prior identification with this ‘instance of seeing’ and that in this situation,the viewer only retrieves himself as subject at the last moment, by a paradoxical identification with his own self” (317).

Here Yasmin could be read as Arun’s creation who reads her presence from the vacant space of the apartment. Yasmin's identity is presented to Arun through cinema, he is a subject and his paradoxical identification with his self is through Yasmin and her videos. This revelation scares him and the very moment, the once lived space becomes topophobic. Thus, it is derived that our association with the absolute space is purely psychological when the same space is apprehended cinematically. This is the root cause of generating topophobia and topophilia in the mind of cinema viewers.



Fig.4.17.Miller,Johnny" *Drone shot of Unequal Spaces*"<https://unequalscenes.com/mumbai/>Accessed on 13 Sept 2018



Fig.4.18. Miller, Johnny" *Drone shot of Unequal Spaces*"<https://unequalscenes.com/mumbai/> Accessed on 13 Sept 2018

India, in the second half of the twentieth century, encompasses buildings with modern and indigenous designs. The cultural undercurrent was evident even in the Nehruvian period which called for the modernisation in architecture as a vector of technological advancements. The visible gap between the rural and urban was merged through the implementation of several indigenous designs to the cityscape. The study examines the Instagram pictures of *Johnny Miller*, a professional photographer in Cape Town, South Africa, with his blog "Unequal Scenes and African Drone" to emphasize on the distinct and differentiated spaces of Mumbai.

He has clearly captured the edges between the legitimate and the illegitimate landscape which is highly relative with the help of drone cameras. The unequal spaces show the differences in architecture and the spatial design, leaving intermediary spaces which differentiate into two landscapes. He has observed them based on visible economic disparity. His observation is highlighted with cartographic evidence of drone shots. The unequal scene is linearly captured in Indian cinema that shows the slum/worker's habitation and the central business zone. The drone pictures helped to view the distinct boundaries that differentiate between the classes.

Architecture is an important mise-en-scene in cinema. The one inside the slum finds it demeaning to mark his site of existence as illegitimate when he is enclosed in the larger urbanscape of capitalistic means. Johnny Miller captions the photo as, "Love

it or hate it, Mumbai is a model of the city in the 21st century- A Global South alternative to Manhattan, an awakening elephant in the field of culture, science, industry, and architecture, and also a thoroughly in-progress, semi-planned experiment of extreme growth.”(*Unequal Spaces*)

As Le Corbusier observes, the architectures stand as an economic and political tool. He puts it poetically in his first chapter "The Engineer's Aesthetics and Architectures" from *Le Corbusier- Towards a New Architecture*, "the business of Architecture is to establish emotional relationships by means of raw materials. Architecture goes beyond utilitarian needs. Architecture is a plastic thing. The spirit of order, a unity of intention. The sense of relationships; architectures deals with quantities. Passion can create drama out of inert stone" (4).

The disparity in spatial practice has been a universal phenomenon. The slums or ghettos are located mostly next to the heart of cities. Yet they are veiled from view and access to the skyscrapers and the blue-collar job market. From a bird's-eye view, the stranded line of tarpaulin and asbestos shielded roofs of Dharavi is the sight that welcomes you while landing in Chhatrapati Airport. This shows the ubiquitous nature of the slums which subtly drifts into the outskirts along the marshy shores of the Juhu beach. After the exit from the airport, the slum wades away from the city face. The ghettos are socially stratified as the dark space which is populated with low-income immigrants or a native class sharing linguistic and occupational similarities. In the Indian context, it is 'colonies', the conglomeration of below-average housing infrastructures often adjacent building blocks of habitats. The organizational patterns of the colonies are based on the nature of communities. The marginal communities serve as a colony and stay within and become charged sites of subalternity. Space comes with culture and boundaries and is lesser permeable compared to the cinematic landscapes.

The study deciphers cine-aesthetic elements from unveiling the politics behind the selection of cityscape. The set design is carried out through examining the landscape that brings the hidden truth of peripheral, cinematic and one's own ideology related to the space production. For example, the 2018 movie *Kaala* directed by

P.a.Ranjit creates a set design for the protagonist with Dharavi and his double storeyed concrete house. The Dharavi premises set designed contradicts the ideological space examined in the movie. The degree of artificiality in the set design is rectified and contested with one's experiential city in Dharavi. The space required for a Megastar has to be simulated in the homogeneous, horizontal spaces of slums to assert his centrality and his uniqueness.

The mobility in the caste system is slower and the ascension from low class to high class is based on the materialistic ownership. We learn more about the differences between the class and caste through the characters. Caste is shown as a fixed identity of a man that he inherits from his ancestors. Andre Beteille's in *Caste, Class and Power* quotes Weber's definition of caste in contrast of class as "status groups are normally communities. They are, however, often of an amorphous kind" (187). Caste as status groups is often categorized in terms of the styles of life where occupational differences do not disturb the unity of the communities.

In *Annihilation of Caste*, Dr BR Ambedkar critiques Mahatma Gandhi's call for the villages as the heart of India's tradition and development while Ambedkar battles for the equality in castes by the migration to the cities towards urbanism, modernism and industrialization. Money and power still segregate cities. "Gandhi called modern cities an "excrescence" that "served at the present moment the evil purpose of draining the lifeblood of the villages". To Ambedkar and most Dalits, Gandhi's ideal village was understandably," a sink of localism, a den of ignorance, narrow-mindedness and communalism" (Roy, 49). Nilufer E.Barucha in the essay "Fictional and Cinematic Representation of the journey of Bombay to Mumbai" from *Palgrave Handbook of Literature and City* writes-

The generic city emerges as the megalopolis. Then towards the end of the twentieth century it becomes Mumbai, a city which witnessed what Homi Bhabha has called the 'repression of a 'cultural' unconscious; a liminal, uncertain state of cultural belief when the archaic emerges in the midst of margins of modernity' (Bhabha 1994, p. 143). Yet as the books and films surveyed here reveal the city was and still is a hero and

like a phoenix rises from its ashes—if not still as strong, still capable of drawing ever new migrants from the Indian hinterland and attract corporate businesses from around the world—Yeh Hain Bambai Meri Jaan. (636)

Indian city experiences are incomplete without defining the caste landscapes. The segregation of the urban landscape is a culturalised phenomenon. The issues of cultural identity are addressed in this chapter. Urban morphology endorses both the physical and mental geographies within its cultural context. To deduce cultural identity, it is important to ascertain the cultural features of the social setting. Psychogeography as a methodology is highly subjective and retrospective in deciphering the cultural features of the cinematic city. The foundation of all cities involves a history of systemic encroachment, forced displacement and gentrification. Spatial allocation of the centre/margin in the city is often a result of this ontological stratification. Cinematic production of spaces is a result of the perception of the distinct and varied city imagery of one's cognitive knowledge, ideology and spatial experiences. Spatial dynamics become apparent through the balance of the momentum and inertia felt in the city. The study deduces the factors responsible for the physical and psychological behaviour associated with geography.

CONCLUSION

The dissertation employs various urban spatial theories to analyse the cultural cinemascapes of Delhi, Kolkata, Mumbai and Chennai. The study becomes paradigmatic when spatial issues of the cultural geography are deciphered by analysing the association of human mind with geography. The theoretical inspection of the chapters is based on this key aspect of analysis. Encompassing various disciplines together offered new perspectives in studying the multiple perceptions of cultural geography.

The dissertation deploys the methodology of Psychogeography and associated urban kinematics. The conception of city in this research is a reductive process, where the select cinematic cities have paved the way for the creation of several cognitive cities and vice versa. The research examines the factors responsible for the congruence in the dialectical relationship between cultural identity and landscape. Since the employed theories are Western it is important to consider the Western cities in analyzing the spatial construction and its politics. The transference of the urban theories to the Indian cities is complicated because of the demographical, cultural and the caste/class and gender dynamics operated in its spaces. The inference points to these factors which hinder the free 'derive'. These factors are directly associated with one's bodily dynamics and psychological inertia. So the thesis points to an inversely proportional equation where landscape also takes a dialogical relationship with the aforementioned features.

The identity of the geography is relational with the hegemony; which is operated by the power structure that results in the categorical representation of the landscape into 'moral' and 'immoral geographies'. The research criticizes this stereotyped classification of geography and announces their physical and psychological impact in real-life situations. This distinction of geography is culture-specific and is highly contextual. This complex nature of reading the urbanscape through one's psychological perspectives de-stabilizes the concept of 'real' in terms of the production of cinematic cities.

The division and respective shift of cityscape according to the diegesis as physical, mental and cinematic as cartographic, psychogeographic and projected space respectively speak more than the peripheral imaging of the city. The landscape becomes an inevitable mechanism in deciphering the socio-political and psychological aspect of the cityscape from the projected cinematic city. The self-exemplary landscape becomes ideological and symbolic at the same time. The landscape is decrypted through the theories of kinesthesia; which is a reaction of one's mental alignment with the geography. Thus 'Psychogeographical' becomes the phenomenon of reading the mind through the apprehensions of cinematic geography. The 'Imagined cities' in the title deduces the observation of imagined identities and geography in a cinematic and personal level of the spectators.

The research brings out the dichotomy between class and caste in analysing the various spatial issues and their cultural effects in formulating identity. This differentiation is explained through the politics of kinematics and geography in the cityscape. The kinesthesia induced by the city differs from person to person. The research speculated the role of caste in body dynamics and the multiple perceptions of the city. In the study, the analysis of kinematics is operated within the dichotomy, which is in relation to momentum and inertia. So through kinesthesia, the interrelationship of urban inner dynamics of caste and class with geography is established.

The cinematic geographies actively engage in the cognitive construction of geopolitical imagery. So cinema becomes an urban spatial art that propels spectators to imagine landscape and cinematic identities. The study has propounded the 'Theory of Decommissioning' which states the mental process in the construction and deconstruction of the city imagery in one's mind. This process points to the effective role of gender, body polity, ideology, anthropology in the construction of cognitive map and cinematic imagery.

The paradigmatic shift of cities from the physical level to psychological level is interpreted through different theories and methodologies. The subdivisions in the physical and mental cities are contested with the cinematic cities. Thus geography has

emerged as a paradigm in analyzing the intricacies of Indian cinema. The objective of exploring the reality of Indian cinematic cities is mediated through lived, cognitive and experiential cities thus the theory of decommissioning primarily introduced in this study are validated and experimented.

As the cinematic city is a mental construct it always contrasts with the cartographic imagery. The absolute city that exists everywhere is the real city that is resultant of the mapping. The cartographic map pretexts the cinematic city and it is the ideological source of spatial knowledge. 'Places' in the process are the commissioned spaces which are picked from our geographical understanding of history. It is the concept of 'real' which is also the site of one's identity, feelings and nostalgia. It is static and singular which stays as a touchstone with cartographic approximations. There are subliminal spaces created in one's cognition (about the place) before converting into space. The narration can manipulate the ideology, time and even landscape while converting it into the cinematic experience but the space facilitated is psychological, reflexive and relative where landscape can't be hidden in the process of the formulation of identity.

The three analysis chapters deal with different spatial issues of the major metropolitan cities of India. The division is based on the following factors:-

1. On the basis of operational inner dynamics- The chapter "Cinematic Techniques and Kinesthetics in Decrypting the Spatial Dynamics" offers the understanding of the inner dynamics embodied by the cities. The chapter explained city as a major mise-en-scene with induced effects of cartophony. The differences in cinematic techniques and bodily movements with different cities are discussed. The city inflicts one's desire, feeling and emotions which translate into kinesthesia. The understanding of body politics is achieved through caste and gender spaces. The chapter theoretically argues on the issues of kinesthesia with the landscape, identity and sensory perception of the cinematic subject. The bodily movements through the Deleuzian smooth and striated spaces of the city are analysed here which are controlled by one's identity, emotions and landscape hence psychogeography becomes the central focus of the study. The

chapter is analysed with the help of Indian and western cinema thus decrypting the politics of body and spatial dynamics.

2. The correlation of cultural geography and inertia- The chapter mostly deals with the cinematic cities of Kolkata and Delhi to unearth the reasons for inertia operated in the select cinemascapes. The dynamics of urbanscape is evaluated based on the effects of caste and class. Class operates in the spatial realm while caste actuates psychologically. Caste is mostly absent in the select movies. The systemic movement in the cultural (Calcutta) and religious (Delhi) cinemascapes generate inertia in the cinematic characters, city and spectators. The inner operational inertia and flux in landscape is dependent on the socio-political and cultural factors. The chapter analyses the role of class, caste, culture and religion contributing towards the inertia of a landscape which is cognitively translated into the screenscape. The reasons cited for cultural inertia in the landscape include unconditional adhering towards religion, rigid class hierarchies, territorial conflicts and uncompromising attachment with the culture. These are explained with the help of the select cinema from the cities of Calcutta, Delhi and Bombay. The Caste landscape and issues arising from the hierarchical structure is discussed more often in movies. A direct outcome of this is the particularization of Tamil identity. In Tamil movies, the exploration of caste landscape is more evident. Due to the strong identification with Tamil nationalism and Dravidian identity, the cinematic landscape reflects more with the cartographic space.

3. The affiliation of the landscape on one's identity- City is in flux, induced by the inner dynamics of the geography. The role of capitalism in converting a landfill into a functional landscape shows the role of hegemony in imparting shift in identity. City is conceived in the chapter with the aid of several films. Every film is set in different cultural landscape discoursing on the varied perspectives of spatial issues. The dynamic cinematic city of Mumbai projects caste and multicultural landscapes that make the experience urban.

All these factors are inter-connected with the element of speed thus deducing the importance of speed in the construction and deconstruction of any metropolis. The speed is assimilated physically and mentally. The body is influenced by the speed of the metropolis which is translated in the select movies. This dromological effect of landscape on human mind supports the title of the dissertation. These three analysis chapters are different from one another in their semiotics. The description of speed translated into experiences also influenced in the writing, thus making the process an ethnographic one.

No objective landscape can be presented in cinema, as landscapes are the resultant product of the ideology rendered by the diegesis. So the objective claim of every cinematic setting that simulates the real is a myth. In the cinematic process, 'landscape' becomes the most unstable, transient and subjective entity. So the identity formulated in any cinematic landscape is 'imaginary'.

The haptic qualities and the inner dromology exercised by cities are highly influential in designing human spatial experiences. That's why cities were selected for the study. Irrespective of strict classifications I would like to extend praxis to this theoretical study. My aspiration is that the study opens new avenues for further extensive research into the various aspects of psychogeography introduced. Further inclusion of coherent theories will bring a new dimension to the study on Psychogeography. This will make people be more conscious, oriented and let them decipher the inter-relationship between their mind and landscape.

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