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THE

PEACOCK



Blank Canvas?

BY DAMODAR MAUZO

Recently, a young Telugu fiction writer named Khadeer Babu posed a rather strange question to me. He had spent a few days in Goa and was impressed by the scenic beauty and the calm and tranquil character of the territory. The harmonious co-existence prevailing in Goa was incredible for a creative man hailing from a turbulent state. He asked a straightforward question: "Where do you find the genesis for your stories when you live in such a peaceful place inhabited by simple easygoing people?" His impression was that the people of Goa live stress-free and happy-go-lucky lives. I was surprised by his naïveté. He had visited Goa with his friends for merrymaking, and having fun as a tourist. "You read Goan literature and you will find the answer," was my succinct response.

Nonetheless, the query from this young fiction writer brought to my mind many historical issues that Goa has dealt with over the centuries. The 16th century colonisation of this territory, and the subsequent conversion of a substantial section of the population remained virtually unexplored in literature until my colleague, the Konkani novelist Mahabaleshwar Sail authored an epic novel that went into English translation as 'Age of Frenzy.' More recently two additional novels have been published in Konkani by the activist-writer Uday Bhembre. One deals with the imposition of religious persecution of the Inquisition, depicting this dark period in Goa's history. It is a representation of the plight of the neo-Christians who suffered at the hands of the racist European zealots. Another is a biographical novel that underscores the struggle of Abbe Faria, the Father of Hypnotism.

Faria was a brilliant son of Goa who spent his prime days in Portugal and France, where he was the first widely renowned public figure of Indian origin during the aftermath of the French revolution,

and is remembered as the pioneer of scientific understanding of hypnotism. Unfortunately, this internationally celebrated man has not been recognised in India. A short time ago another novel, written by Devidas Kadam, based on the history of the freedom movement of Goa was released, with all of its drama and heroism. Yet these themes have not attracted the attention of the filmmakers of India.

Dharmanand and his son Damodar Kosambi, were both illustrious sons of the soil who earned spectacular reputations in their transnational journeys from Goa to Harvard and Leningrad and the Indian nationalist movement in the early and middle decades of the 20th century. Yet, no proper biographies have appeared on these great men, even in their own homeland, where even our struggle for identity after Liberation in 1961 has not been adequately documented. The

struggles of
the talismanic
fishing

communities, the erosion of the Goan ethos, insider-outsider issues, devastation of the ancient Gaumkaris/ Communidades, and the devastating impacts of organised crime are all important issues that haven't yet been widely written about in our literature, although there are certainly exceptions. Are we, the Goan writers, running out of subjects to write upon? Why do filmmakers also shy away from addressing historical or social aspects of Goa?

Not that Indian movies aren't filmed here! Or is it only the locations that attract them? It is true a number of producers, both in India and abroad are attracted to the charms of Goa. The renowned filmmaker Shyam Benegal – a native Konkani – used to visit often. He was enchanted by the scenic beauty, love for music, and radically different

cultural history from much of the rest of the country. Later, he shot one segment of *Bhumika* (1977) here, and the entire feature film *Trikaal* (1985) as well, some years later. As far back as the 1980s, he had suggested that IFFI should relocate permanently to India's smallest state.

It's quite something to note that some 400 movies have used Goa as their location over the past six decades, either partly or entirely. But it may sorrowfully be said that barring very few, no filmmaker has ventured on the themes that are related to Goa. Do they feel the same as my writer friend who thought that our state is problem-free?

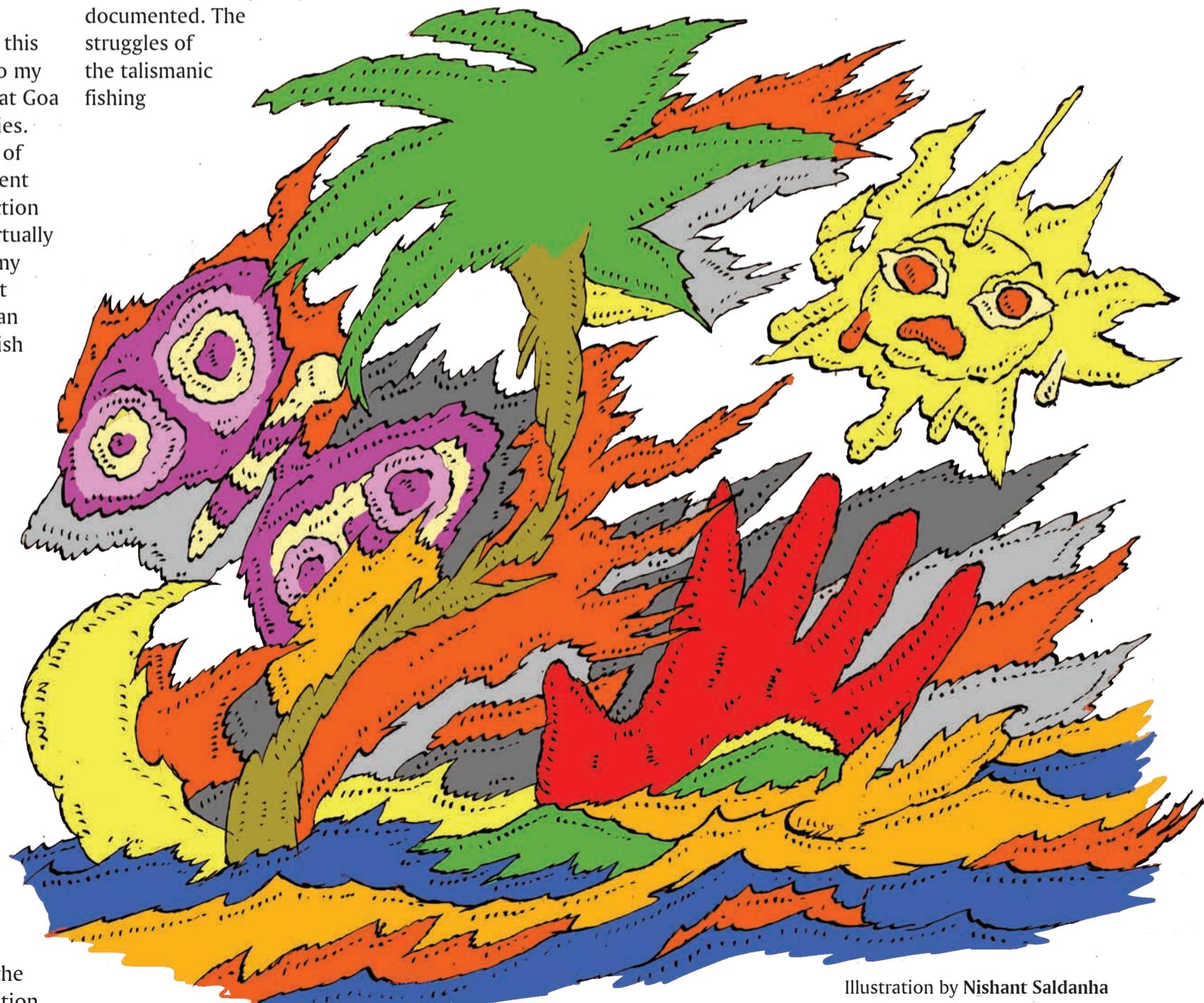


Illustration by Nishant Saldanha

"I'm asking for equality."

By JESSICA FALEIRO

Atika Chohan spoke to *The Peacock* about gaining a strong voice as a screenwriter, after years of struggle in the industry. She told us that "I've never been able to extricate my writing, or what I write about from my own life experiences. While I work on commissioned projects, I also work on myself because if I am not able to anchor my own voice or own what is brought to me, then it's not something I can work with."

Chohan got her MA in English from Hindu College-Delhi University and worked as a journalist before moving into scriptwriting. She did a screenwriting course at the Film and Television Institute of India in Pune before moving to Mumbai. From her first screenwriting gig as an unknown writer on the web series *Rishta.com* (2010), to writing dialogues for *Margarita with a Straw* (2014) where her work became more visible, quickly followed by *Waiting* (2015) to celebrating the premiere of *Agra* (2023) at the Cannes Film Festival earlier this year, it's been slow and steady progress in an industry where she's now recognisable for her particular brand of writing.

Chohan told us about turning down projects even early on in her career, and how that helped build self-esteem when she realised that those choices paid off later. "As a feminist writer the options for me were very limited. I had to make scarce possibilities work. You might lose something in terms of employment opportunities, but in the process you gain your voice and a sharper ability to make what you can out of the opportunity given. I knew early on that I wasn't the kind of writer who could deliver just anything."

When asked if people approach her for a certain kind of writing she said, "People understand my personality, my language, and what I bring to the table. If it's not the best fit I either negotiate to see if we can change that, or I walk away. That's the only way. We're not feminists for a day. I'm asking for equality and I look for that in the work."

We talked about what it's like working in an industry that's deeply entrenched in a patriarchal system. "I've seen things dramatically improve in the industry

especially after the #metoo movement. People are definitely more cautious now that they know they can be called out, after women for the first time, took a collective stand for themselves. Even though many people in the industry who were called out then now have careers back on track, the movement did throw a spanner in the works which I feel made a difference. The toxicity has become slightly more manageable." She adds that the film industry is one of the safer industries compared to others. Prevention of Sexual Harassment (POSH) policies have to be enforced and there are a lot of practices in the workplace which look out for women, while there is still room for improvement. "Also, these kinds of spaces are exactly where my stories come from. This is exactly what I observe and absorb from around me and then throw back into the world."

In terms of hitting milestones, she says, "getting an actor like Deepika Padukone involved in *Chhapaak* (2020) made the subject of acid attacks get spoken about much more widely and it made a difference for the cause. Also, because the movie *Guilty* (2020), which tackles the subject of rape, was told in a popular medium and available on a popular platform like Netflix, the number of messages I received from people who had seen the movie made me realise that my writing had created a huge ripple of resonance among the popular masses."

Her advice to upcoming screenwriters is to read and write lots of screenplays, but also, "screenwriters need to constantly revise their vision of the world, understand the pulse of the zeitgeist, and understand what they need to awaken their own sensibilities everyday because if they don't work on themselves they will never be able to serve back authentically into their work. Through films, we have the ability to influence a very large number of people at one go, so, while I'm not asking everyone to become an activist, I'm asking people to course correct their own attitudes towards things like heteronormativity, patriarchy, the existing caste system, communalism etc. and constantly revise their own worldviews within these systems. That's what they can offer back to the world, through their work. I feel that this is the duty of all screenwriters."



Photo by Michael Praveen

Storytelling Sustainability

BY ANDREW DE SOUZA

“There’s this idea that if you make films sustainably it costs more,” says Jess Hines, “but you’ll find in the long run you save money.”

The co-founder of Fingerprint Content, an organisation that is “dedicated to sparking change through compelling storytelling” was addressing an NFDC Film Bazaar audience of filmmakers that was eager to learn how to make their sets more eco-friendly. Her panel on “Green Sets” used *Chandigarh Kare Aashiqui* (2021) as a case study to normalise waste-reduction techniques.

Another panellist, Pragya Kapoor—producer and co-founder of Guy In The Sky Pictures—started to implement environmentally aware practices on set after noticing the discrepancy between the large number of films addressing important climate topics, and those which actually practice sustainability on set. “In *Kedarnath* (2018) our main characters were advocating against overdevelopment and littering. These conversations were in the film, but what happened while making the film was a different story.”

One big intervention Kapoor made on the set of *Chandigarh Kare Aashiqui* was bringing in Divya Ravichandran, the final panellist and CEO of Skrap: a sustainability agency dedicated to reducing the environmental impact of the entertainment industry. “At the time,” Ravichandran said, “a film shoot was something we hadn’t done yet, and the logistical and operational challenges were completely different.” While she describes the situation as “perfectly chaotic”, Divya found areas for improvement; “we were able to reduce our reject waste from 350 kg per day down to 4kg—a reduction of 99%” she announced to thunderous applause.

Though the production team wasn’t initially thrilled with the additional effort, Kapoor explains “the day when Divya first shared what was being upcycled, and the food that was being donated, everything changed. The

crew started enjoying the process, and even began holding each other accountable.” Teamwork and transparency are integral in gaining traction internally. Hines agrees, saying “one of the keys is getting everyone involved—cast, crew, volunteers. We make them feel like they own the process.”

Camaraderie isn’t the only added benefit. Hines notes that these practices are cost-saving in the long run, and help to attract top talent; “for the stars it’s really good for their brand to be seen doing things in a sustainable way. They’re more likely to do a role if they can talk about the environmental work they’re doing on social media.”

In her conversation with *The Peacock*, Ravichandran provided immediate action items, saying that “every production house should have an internal sustainability team, adopt a ‘Leave No Trace’ policy, and get all of their in-house team members to undergo simple training based around the environment.” When asked how these solutions promote awareness to the general public, she asserted “I strongly believe that conversations happening on set also gradually start reflecting on screen.”

These topics have already made their way to theatres. This year’s edition of the International Film Festival of India featured many climate stories, from Luc Jacquet’s *Antarctica Calling* (2023) to Angelos Rallis’ *Mighty Afrin: In The Time Of Floods* (2023). Exploring themes such as ecosystem threat and climate migration, these films relied on visual and sensory picture-painting to transport audiences to unfamiliar lands. *Mighty Afrin* tells the true story of a young girl who is displaced by flooding along the Brahmaputra River. After his movie screening, Rallis told the audience that “the point of the film was to show what these people are going through, because it’s not only her—she represents a whole generation who

are displaced due to severe weather conditions.”

In an industry centred around storytelling, creating a narrative for environmental initiatives is fundamental to exciting, engaging and inspiring others to action. Hines says it is essential to include screenwriters

as well as producers in the discussion. “As a storyteller, it’s about showing what the future can be so that we as a species can get there. If there’s one thing us humans are good at, it’s telling stories. To me the key is telling stories that can save the planet in a way that doesn’t cost the planet.”



Photo by Michael Praveen



I started my journey with IFFI when I first came here in 2011 for the screening of my short films *The Journey of a Flag* and *Accept Me*. The response was amazing.

Swati Bhat
Film-maker
Mumbai



A lot of Goan films have been screened this year. I’m thrilled to see so many emerging Goan talents.

Durga Desai
Theatre Artist
Goa



Goa has a multicultural aspect of attracting people, so I think this venue makes a lot of sense.

Shweta Pendyala
Creative Producer
Hyderabad



The colours, the overall appeal, and the accessibility of the festival are better for everyone, especially for people with special needs.

Gauri Ghadge
Media Correspondent
Goa

"Cinema is a complicated text"

AJAY KAMALAKARAN

For over four decades, the film critic, author and social activist Premendra Mazumder has been covering cinema with almost unparalleled dedication. Over this period, he has seen massive changes in a serious profession that analyses and evaluates the medium of film. "Initially, only the journals of film societies were platforms for propagation of film culture," Mazumder told *The Peacock*. "Then Jadavpur University started a film studies department and academia entered the profession. Film studies became popular and now youngsters are taking it as a serious career."

Of course, not all the changes in film criticism have been welcomed by genuine connoisseurs. "When the new media came in, that is after the advent of social media, there was a sea change, and now everybody is a film critic," Mazumder said. "Now when a person watches a film, he or she will post a comment on Facebook or Instagram. Cinema is a very popular medium, and the total structural pattern of the industry has changed."

Mazumder believes that social media critiques are not a sincere or passionate effort to understand cinema. "You are casually criticising a film without going through the depth of the film or without having any knowledge. Cinema is a very complicated text, like any other form of art like novels and poetry. It needs to be read as a text."

With the sheer volume of films being produced and both conventional and social media focussing on big names, many good films are overlooked. This is where the International Federation of Film Critics (FIPRESCI) and the Federation of Film

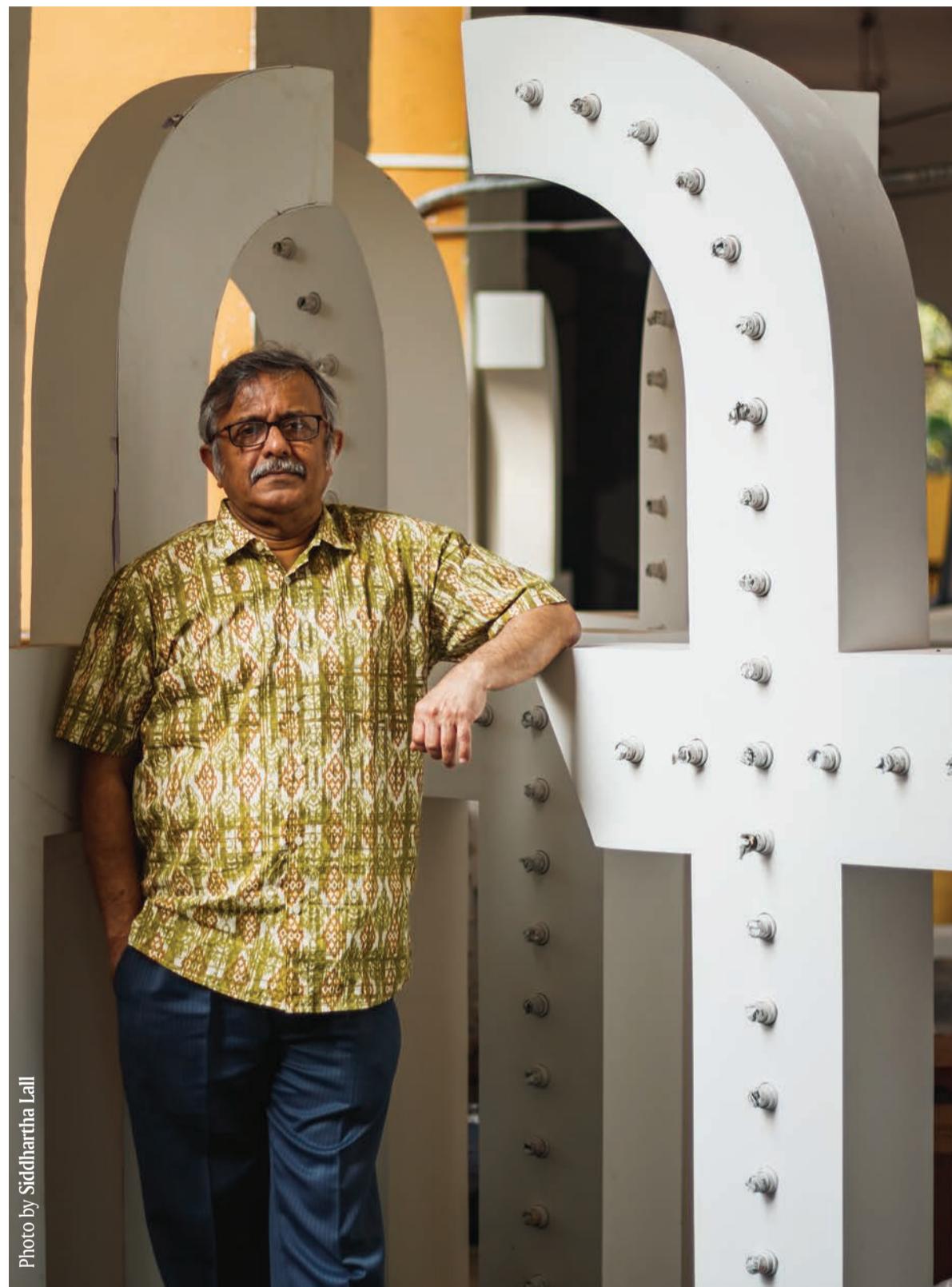


Photo by Siddhartha Lall

Societies of India (FFSI) come in.

"FIPRESCI has got 50 national chapters all over the world and is in the jury in more than 80 film festivals, including Cannes and Berlin," said Mazumder, who is the general secretary

of its India chapter. He is also the vice president of the FSSI. "It is a big organisation and 300 film societies all over India come under it. It's easy for me to keep track of both these things in parallel, and we are organising many

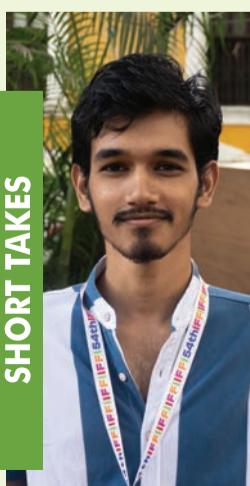
joint programs. Both bodies play a key role in the assessment, critique and popularisation of good quality cinema.

Mazumder told us that "we have gone from a problem of scarcity of films available to one of a crisis of plenty. There is so much content, so many films on OTT platforms and even pirated copies of films. So, now the society movement is giving emphasis on how to curate a film, not for any festival, but in general because curating is also a very complicated issue." To ensure that young people appreciate cinema, film society activists are reaching out to schools and colleges. "The film society aims to teach youngsters to read a film as a text. You have to read the text and try to understand the cultural context."

For a young person looking for a career as a film critic, a campus society would be a good place to begin. "You can watch films, interact with people from many age groups and that will give you a vast opening," said Mazumder, who added the main thing is to remain engaged seriously. "Whether it's a film critic or a film actor, if you don't have passion, you just take things casually and you can only a certain distance without passion."

Mazumder says market forces are playing a role even in selection for major film festivals. "International film makers, who don't have the reach to enter the market, find it difficult. There lie the responsibilities and duties of film critics and film society activists to seek out such films, take them to festivals and write about them. When a critic writes about a good film, it spreads. Like a real flower, when it blossoms, the fragrance will automatically spread. You cannot resist that."

SHORT TAKES



My favorite movie so far is *Mighty Afrin*. The cinematography, sound design, and direction were all done by Angelos Rallis; he's a genius.

Vishnu S.
Film Student
Tamil Nadu



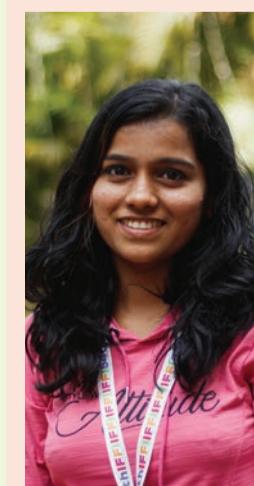
I've been fond of films since I was a child. I've been coming to IFFI for many years, and I love it because it shows alternative, political films.

Marika Von
Christian
Artist
UK



My favorite movie this year is *When The Seedlings Grow*, and I loved the cinematography and the direction as well as the sound design.

Akalabya
Changmai
Sound Engineer
Guwahati



I like old Malayalam movies like the horror-fantasy *Manasariyathe*. Malayalam movies are more grounded in reality.

Sreedevi
Sreenivasan
Student
Kerala

ASSAVRI'S IFFI STYLEBOOK



ASSAVRI'S IFFI STYLEBOOK



Self Help Success

BY NILANKUR DAS

In addition to empowered women directors, producers, agents, distributors, and film buyers at the 54th International Film Festival of India, it is noteworthy to celebrate the inclusive participation of stalls featuring grassroots Self Help Groups. This vibrant convergence underscores the commitment to dismantling discriminatory barriers and embracing diversity across boundaries. The film industry, with its kaleidoscopic narratives, echoes the essence of inclusivity, transcending gender norms and societal confines. The amalgamation of diverse perspectives reaffirms that cinema is indeed a democratic art form, accessible and enriching for all.

Several members of Self Help Groups (SHGs) have journeyed from the remote reaches of Valpoi, Bicholim, Sattari, and other areas in North Goa to be part of this event in Panjim. For many, this marks only their second or third visit to the capital city of India's smallest state in their entire lives. Participating in the IFFI Cine Mela is an empowering revelation for them, providing an opportunity to showcase their products to an appreciative audience that values artistic expression. Interacting with people from around the globe, their worlds are expanding, and this experience promises to enrich their lives significantly. As they return home, these individuals carry with them not just memories but a newfound sense of richness and empowerment.

The "Streeshakti" initiative by the Goa State Rural Livelihood Mission (GSRLM) is dedicated to empowering rural women, fostering self-sufficiency, and positioning them as crucial pillars within their families. The District Rural Development Agency (DRDA) plays a pivotal role as Self Help Groups (SHGs) diligently reach out to rural women, imparting diverse skills training. This not only readies them for the competitive national market but ensures the presentation of market-worthy and refined products.



Photo by Michael Praveen

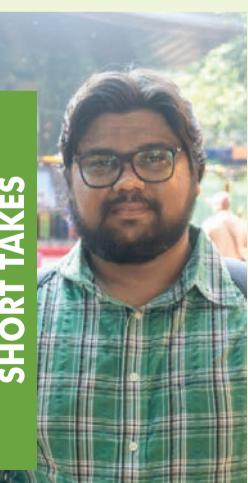
Beyond handicrafts, the program includes food preparation skills. Acknowledging excellence, awards like 'Best Stall' and 'Highest Sale' are bestowed upon deserving participants, who are further enriched through field trips to observe SHGs in different states. The overarching goal of the GSRLM is to revolutionise the lives of rural households, particularly women, promoting economic empowerment and enabling advocacy for education, health, nutrition, and finance services. The "Streeshakti" objective focuses on strengthening and empowering rural women by ensuring income security through SHG formation and facilitating the establishment of federations at the village and taluka levels. Currently,

3,009 SHGs operate under this scheme, engaging in the production of various traditional products. However, there is a pressing need for market linkages and increased consumer exposure to effectively promote these SHG products and uplift the livelihoods of the women involved.

IFFI serves as an ideal platform to provide these Self Help Groups (SHGs) with the exposure they deserve. The SHG members are brimming with excitement at the prospect of interacting with people from diverse nationalities, eagerly anticipating a return next year. Despite the absence of subsidies, the prioritisation of stalls for SHGs reflects a commitment to their inclusion. While challenges

persist, such as navigating back to far-off locations at night, the invaluable experience gained at IFFI fuels their determination. This exposure not only showcases their products but also instills a sense of resilience, motivating them to overcome obstacles and participate in such events in the future.

Each Self Help Group (SHG) is receiving a government grant of 4 lakhs at a 2% interest rate to bolster their livelihood endeavours. This financial support proves immensely beneficial for women aspiring to elevate their lives, providing a significant opportunity for empowerment and advancement. Cheers to the resilience of the women's power.



SHORT TAKES

The Peasant was my favorite film so far because each frame is hand-painted and it's a stop motion animation, which I loved.

Rahul Guarkar
Architect
Porvorim



My favorite film was *The Other Shape*. I'm a lover of animated movies, and the message the film conveyed touched me a lot.

Anu Bhaskar
Cinematographer
Cochin



I'm excited to watch movies with my friends. I work in sound design and my film, #MOG is premiering today!

Tarin D'Souza
Student
Goa



We're trying to promote language captioning, audio descriptions, and Indian Sign Language in all movies.

Brij Kothari
Professor
Pondicherry

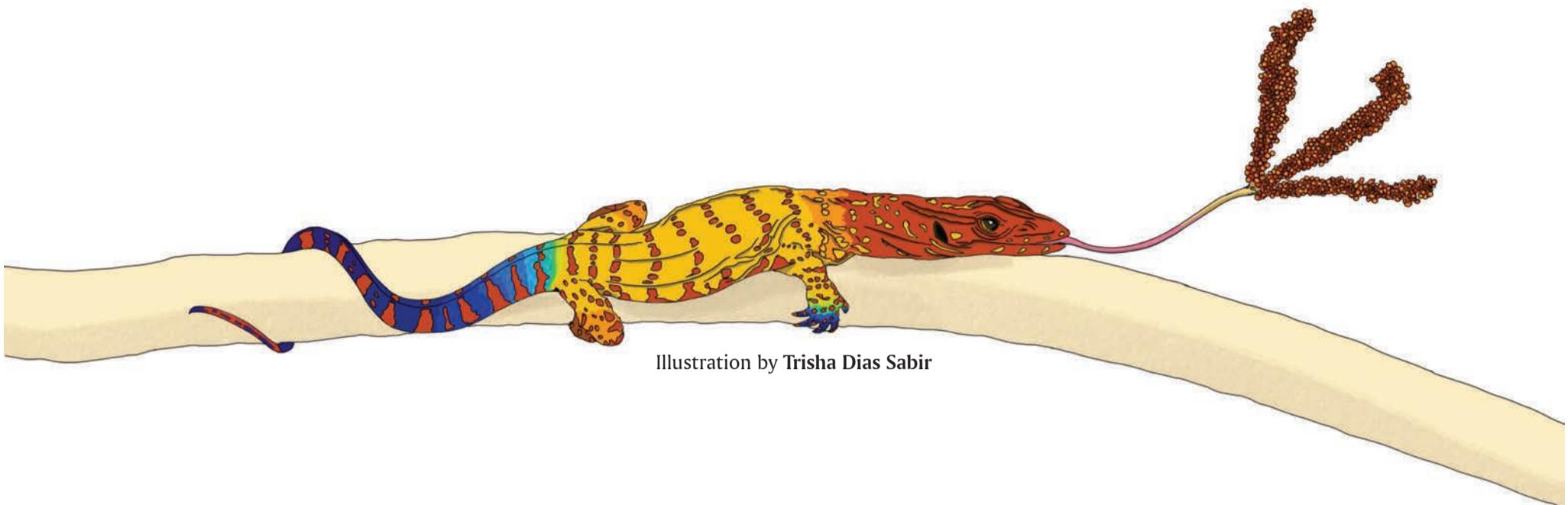


Illustration by Trisha Dias Sabir

Yes to Assimilation

BY MIGUEL BRAGANZA

The state of Goa is an idea, a perception, a subtle but pervasive ecological and cultural assimilation. The Finger Millet *Eleusine coracana* originated in Africa but Goa makes *Nachne* (or Ragi) its very own millet, just as it has done with the cashew, a native of Brazil. Those who subscribe to the Gondwanaland theory of continental drift will agree the *Gawdi-Kunbi* tribe in Goa may have come with the movement of the splintered landmass rather than having migrated on their own. Obviously, the others will not agree with this possibility. In the international year of millets or IYM-2023, let us consider the possibilities without any archaic supremacist opinions and their disastrous consequences that are highlighted in two films, the German *Measures of Men* (2023) and *A House in Jerusalem* (2023). An older film in Portuguese, English and Italian named *Quemada* (1969) or "Burn" brought home the message of how denial of food can be used to control people as surely as we are currently experiencing in the Middle East. This is

the essence of a siege since times immemorial,

Millets are small-seeded grasses belonging to the family Poaceae. They include sorghum (*jowar*), pearl millet (*bajra*), finger millet (*nachne* or *ragi*) and many less common millets. They are important crops in Asia and Africa that account for 97% of millet production. However, 17 of the 25 species of sorghum or *jowar* are native to Australia, once a part of Gondwanaland. They have a short growing season under dry, high-temperature conditions of the semi-arid tropics. They have been human food for about seven thousand years (from 5000 B.C.) and are central to permanent human settlements through agriculture.

In Goa, *nachne* continue to be grown but large quantities are imported from neighbouring states to meet consumer demand. We have not learnt the lessons of the Economic blockade (1954-61) as India learnt from the discontinuation of the PL-480 Food for Peace after the 1971 war. Tourism has generated more remunerative opportunities than agriculture, but food habits are hard to

change. The partially fermented *amil* or *ambil* is the food that keeps the tribal population and farmers going through the monsoons and winter. Rich in calcium and iron it is also slow to digest. It is a good food to have strong teeth and bones and be free from obesity.

Only when there is enough food to eat does one think of entertainment. This was reiterated by Dr. Pandurang Phaldesai during a discussion on the possible era when the *ghumott* or *ghumat*, the notified 'folk musical instrument of Goa' was first made and used. Till the Monitor Lizard, *Varanus benghalensis*, was declared as an endangered species and trade in its skin was banned, it was the membrane used on the *ghumott*. The she-goat hide has now been accepted as an alternative and thousands of these percussion instruments were made in the recent past. Despair has been turned to hope. Rare is the person who can tell the difference in the sound without being in sight of the *ghumott* being played. The shape, size, baking and design of the earthen pot that forms its base also impacts the sound. However, no

consideration is more important than the skill of the musician playing it. The *Gawdi-Kunbi* community uses the *ghumott* for its annual socio-religious festival known as the *zagor*.

Finger millets and the *ghumott* know no class or creed boundaries. Like gene-jumping in cross-pollinated crops, the use of the *ghumott* found place in the Ganapati festival for *ghumat arati* by non-tribal communities involved in agriculture. How exactly a *ghumott* came to be used in Goa for the Mando is yet to be researched. A song and dance form that uses Chinese fans, sarong-like Pano-baju, long pins in the hair and *chinellam* (Chinese shoes) has a violin, Western string instrument, and the rustic *ghumott* to accompany the singers. Salcete taluka along the river Zuari is its hub. The pano-baju may be indicative of existing trade with South-East Asia, possibly from the period of the Chola dynasty, that St. Francis Xavier used to plan his voyage to Japan. Just imagine the possibilities that arose from growing enough finger millets to feed the people!



I'm here to create socially relevant cinema. I believe in promoting entertainment with a message.

J. P Agrawal
Producer
New Delhi



It doesn't make sense when it says "tickets unavailable" online when there are empty seats in the theater. People spend money and time to be here.
Ruchi Raveendram
Choreographer
Kerala



This is a professionally managed festival that showcases a good variety of movies from all sections.
Gopala Krishna
General Secretary
Bangalore



We are covering this festival and the press conferences. It's been really enjoyable to spend time on the red carpet!
Saurav Sharma
Social Media Executive
Delhi

नाम के आगे क्या ?

by SIDDHESH GAUTAM

पूछते हो क्यों तुम मुझसे
मैं नाम के आगे क्या लिखता।
कर्मयोग की भूमि में
मेरा काम भी कहाँ टिकता।

पूछते हो क्यों तुम मुझसे
मैं नाम के आगे क्या लिखता।

चमड़े की चमक सा मैंने
बना लिया अपना मुखड़ा।
मल-मूत्र के दामन में
अब धुल सा गया मेरा दुखड़ा।

फिर भी मुझसे पूछते हो
के मैं नाम के आगे क्या लिखता।

कलम मेरी तलवार नहीं
पर स्याही इसकी घातक है।
तेरे पुश्तों सी कुख्यात नहीं
इसमें तो भीम की ताकत है।

पूछता हूँ अब मैं तुमसे
तुम्हें नाम के आगे नहीं दिखता?
पूछते हो किस हक से मुझे
के मैं नाम के आगे क्या लिखता?



The IFFI Effect

BY VIVEK MENEZES

“ We are all born with a certain package,” said Roger Ebert many years ago. “We are who we are. Where we were born, who we were born as, how we were raised. We are kind of stuck inside that person, and the purpose of civilization and growth is to be able to reach out and empathize a little bit with other people, find out what makes them tick, what they care about. For me, the movies are like a machine that generates empathy.”

Ebert explained that “if it’s a great movie, it lets you understand a little bit more about what it’s like to be a different gender, a different race, a different age, a different economic class, a different nationality, a different profession, different hopes, aspirations, dreams and fears. It helps us to identify with the people who are sharing this journey with us. And that, to me, is the most noble thing that good movies can do and it’s a reason to encourage them and to support them and to go to them.”

That perceptive analysis has been under discussion at Team Peacock for some days now, as we have been marvelling at the peaceful pluralism of expression that is all around us at IFFI. Here there are no anthems and none of the movies are abridged in any manner, and yet the sky has not fallen. On one day there may be one passionate perspective articulated at length, and the next could witness the exact



opposite, but everyone sits quietly to hear both out and peace continues to reign after all final credits are rolled. This is how it should be all the time, wherever we are in the world. Like IFFI, always.

If there is one thing the pandemic taught us it is that humans are gregarious, and nothing beats the experience of sitting peacefully amongst many other cinephiles to get caught up in the art and action together. A few

years ago, researchers from University College London found there are real benefits to regularly watching movies on big screens: “two unique elements of the cinema experience drove the findings: the focused activity and the shared social focus. These elements have proven long-term benefits on our overall brain function, memory, focus and productivity.”

Professor Joseph Devlin of UCL said that “what we see is that the heart rate and electrodermal activity - an indirect measure of emotional arousal - go up and down with the narrative arc of the movie – meaning their heart rates elevate and drop depending on their engagement with the story. Despite the fact that these people are all strangers to one another, their hearts begin to beat in synchrony while watching the film together. What we know from previous work is that when people demonstrate synchronised physiological responses like this, they also show stronger social and emotional bonds.”

There’s another positive effect, said Devlin, which is equally important: “Our modern lives are characterised by multitasking, social media distractions, and many items competing for our attention. Cinema and other cultural events provide space to concentrate and practice focusing. At the cinema specifically, there is nothing to do except immerse yourself.”

MAAZNAMA

by Maaz Bin Bilal

Diabolus ex machina—Sonnet

You watch a film at the theatre after a few feni-kokums at the bar outside, you come out and make your way to your bike, you have to go home, you begin your ride.

On the road a car brakes in front of you, you try so hard but cannot stop in time, before you know it, you’ve broken some bones, just as easily it could’ve been your life.

I finish my work, breathe a sigh of relief, and make my way home for an early night, then I get the news: the big boss wasn’t happy, it had references they did not like.

Life acts sadder than any fiction, what can you do but continue to write?



PRAGYAVERSE

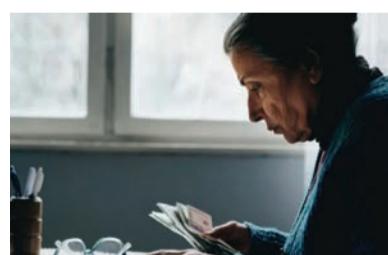
by Pragya Bhagat

ways of listening

a suite of jackhammers
carnage on a burgundy sofa
broken bangles
i’m reminded of dracula, who was most certainly queer
new year’s eve lipstick, in the shade mauve or
champagne
meatballs and croutons as the main course
apple pie. cinnamon flavoured anything
milky eye. old man in fleece. guttural gurgle
words like bric-a-brac and chockablock
lips do the lindy hop
chink and chalk become friends under my tongue
an opening, a hyacinth or a chrysalis
succinct ends too soon
the laws of this poem refuse to be draconian
come
come again

IFFI Screening Schedule - 27th November

INOX SCREEN-I PANAJI	INOX SCREEN-II PANAJI	INOX SCREEN-III PANAJI	INOX SCREEN-IV PANAJI	MAQUINEZ PALACE	INOX SCREEN-I PORVORIM	INOX SCREEN-II PORVORIM	INOX SCREEN-III PORVORIM	INOX SCREEN-IV PORVORIM	SAMRAT AUDI	ASHOKA AUDI	KALA ACADEMY
GA1 TOLL 9:00AM - 10:41AM CW	GB1 IRATTA 10:00AM - 11:52AM IP-F, A-BD	GC1 WITNESS / MAARWAT 9:15AM - 10:30AM GF	GD1 LONELY YURT 9:30AM - 11:10AM CW	GE1 CASABLANCA 9:00AM - 10:03AM D-M	GF1 THE ZONE OF INTEREST 10:00AM - 11:46AM FK	GG1 BLIND AT HEART 10:15AM - 12:15PM CW	GH1 THE PUNISHMENT 10:30AM - 11:57AM CW	GI1 THIS PLACE 10:45AM - 12:12PM CW	GK2 WOMAN POWER IN INDIAN CINEMA 11:00AM - 12:00PM IN-CV		
GA2 BLAGA'S LESSONS 11:30AM - 1:24PM IC	GB2 UTSAVMURTI / DEEP FRIDGE 12:45PM - 2:39PM	GC2 DIE BEFORE DEATH 11:45AM - 1:19PM IC	GD2 AI: AFRICAN INTELLIGENCE 11:50AM - 1:40PM D-M	GE2 GUIDE 10:45AM - 1:44PM RC	GF2 ESSENTIAL TRUTHS OF THE LAKE 1:00PM - 4:35PM FK	GG2 STEPNE 1:15PM - 3:12PM CW	GI2 UPON OPEN SKY 1:45PM - 3:42PM FK	GL1 PATALA BHAIKAVI 10:00AM - 1:11PM RC	RABINDRA KABYA RAHASYA 10:00AM - 11:55AM IP-F, ICFT	GK3 LATA MANGESHKAR MEMORIAL TALK 12:30PM - 1:30PM IN-CV	
GA3 ONCE UPON A TIME IN THE ANDES 2:30PM - 3:56PM CW	GB3 THE KERALA STORY 4:30PM - 6:49PM IP-F	GC3 WHEN FUCKING SPRING IS IN THE AIR 2:45PM - 4:37PM CW	GD3 INSULAR 2:50PM - 4:42PM CW	GE3 CRAZY MOGI 2:20PM - 5:14PM GF	GF3 LUCETTE 5:30PM - 7:00PM CW	GG3 THE BUBBLE 4:15PM - 5:45PM CW	GH2 PARTY OF FOOLS 1:30PM - 3:32PM IC	GI3 WOMAN OF 4:45PM - 6:57PM IC	GK4 THE VILLAINS - LEAVING A LASTING IMPRESSION 2:30PM - 4:00PM IN-CV		
GA4 DIL HAI GRAY 5:15PM - 7:27PM GP	GB4 THE VACCINE WAR 8:00PM - 10:41PM IP-F	GC4 GREY GAMES 6:15PM - 8:16PM GP	GD4 L'ANIMA IN PACE 5:30PM - 7:00PM CW	GE4 GOND JANJATI KI VEERANGANA RANI DURGAWATI 8:00PM - 9:35PM SP-S	GF4 COBWEB 7:00PM - 9:13PM FK	GG4 FROM THE END OF THE WORLD 7:15PM - 9:30PM CW	GH3 ALMOST ENTIRELY A SLIGHT DISASTER 4:30PM - 5:58PM A-BD	GI4 DIE BEFORE DEATH 7:45PM - 9:19PM IC	GJ2 ENDLESS BORDERS 2:00PM - 3:29PM IP-F, IC	GL2 MIRBEEN 2:00PM - 3:51PM IC	GK5 WOMAN AND THE GLASS CEILING 5:00PM - 6:30PM IN-CV
GA5 COBWEB 8:00PM - 10:13PM FK	GC5 WHISPERING MOUNTAINS 8:45PM - 10:11PM CW	GD6 SORCERY 10:30PM - 12:10AM MD	GE5 LOST IN THE NIGHT 7:30PM - 9:50PM FK	GF5 COBWEB 7:00PM - 9:13PM FK	GG5 FROM THE END OF THE WORLD 7:15PM - 9:30PM CW	GH4 THE PUNISHMENT 10:30AM - 12:12PM CW	GI5 THE PUNISHMENT 10:30AM - 12:12PM CW	GL3 ENDLESS BORDERS 2:00PM - 3:29PM IP-F, IC	GM1 WOMAN POWER IN INDIAN CINEMA 11:00AM - 12:00PM IN-CV	GM2 LATA MANGESHKAR MEMORIAL TALK 12:30PM - 1:30PM IN-CV	GM3 THE VILLAINS - LEAVING A LASTING IMPRESSION 2:30PM - 4:00PM IN-CV



Blaga's Lessons
11:30 INOX Screen-I Panaji & 19:00 INOX Screen-III Porvorim

Cobweb

20:00 INOX Screen-I Panaji & 19:00 INOX Screen-I Porvorim



The Punishment

10:30 INOX Screen-III Porvorim



Endless Borders
14:00 Samrat Audi



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The iconic Islamic-Iberian ceramic art form of Azulejo tiles has spread around the world along with the Spanish and Portuguese cultural footprint, and came to Goa in the 451-year Estado da India. Today's cover by Govit Morajkar depicts the architectural marvels and the soul of Panjim, in the style of some of the vintage examples that are part of the public art heritage of IFFI's home city.

IFFI International Festival of India, Goa
G20 MEET GOA
NFDC
SRTI
Azulejo Art
Venue: Kala Academy

27th NOV 2023

WOMAN POWER IN INDIAN CINEMA
IN-CONVERSATION WITH ASHWINI IYER TIWARI, SHWETA VENKAT MATHEW & PUJA TALWAR 11:00 AM

LATA MANGESHKAR MEMORIAL TALK
SPEAKERS: WITH SHEKHAR KAPUR & SUDHIR MISHRA 12:30 PM

THE VILLAINS – LEAVING A LASTING IMPRESSION
IN-CONVERSATION WITH RANJEET, GULSHAN GROVER, RAZA MURAD, KIRAN KUMAR & KOMAL NAHTA 2:30 PM

WOMEN AND THE GLASS CEILING
IN-CONVERSATION WITH VIDYA BALAN & VANI TRIPATHI 5:00 PM

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PICTURE TIME

