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| Indian Parallel Cinema |
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| Mostly defined through its ideological opposition to Popular Indian Cinema, Indian Parallel Cinema is generally understood as India’s art or alternative cinema. More specifically, it refers to the New Cinema Movement (roughly from 1969 to 1985), which emerged at a historical moment when the impact of art cinema was both nationally and internationally at its height. Major figures include Satyajit Ray, Ritwik Ghatak, Mrinal Sen, M. S. Sathyu, Shyam Benegal, Kumar Shahani, Mani Kaul, Adoor Gopalakrishnan, G. Aravindan, Govind Nihalani, Saeed Akhtar Mirza, Girish Kasaravalli, and Ketan Mehta.  The origins of both Parallel and New Cinema are usually traced back to three events: the emergence of film clubs in the 1940s, the activities of the Indian People’s Theatre Association (IPTA), and the arrival of Satyajit Ray with *Pather Panchali* (1955). Ray was a major Bengali filmmaker influenced by international cinema, especially Italian neo-realism as featured at the first International Film Festival of India (IFFI) in 1952. Influential critic Chidananda Das Gupta posits that ‘[i]n hardly any country in the world has the government acted as midwife to the birth of talented film makers as it has in India’ (Das Gupta 42). Indeed, there has probably been no other *nouvelle vague* for which institutions and the support they provide have played such a crucial role in its conditions and rise. |
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| Further reading:  (Barnouw and Krishnaswamy)  (Banerjee)  (Dasgupta)  (Dasgupta, The 'New' Cinema: A Wave or a Future?)  (Datta)  (Hood)  (Needham)  (Prasad)  (Vasudev) |