|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Stefan | [Middle name] | Borsos |
| [Enter your biography] | | | |
| University of Cologne, Cologne | | | |

|  |
| --- |
| **Your article** |
| Nihalani, Govind (December 19, 1940 —) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Govind Nihalani is an Indian film director and cinematographer, regarded as one of the key figures of the so-called ‘Indian Parallel Cinema’ and ‘New Cinema Movement’ of the 1970s and 1980s. He is well known as the cinematographer for his famous colleague Shyam Benegal — in *Ankur* (1974) and *Bhumika* (1977), in particular — and through his own directional ventures, including his debut *Aakrosh* (1980), and *Ardh Satya* (1983). Nihalani’s early works as director are marked by social criticism and psychological introspection within genre formulas, and by his collaboration with playwright and scriptwriter Vijay Tendulkar. *Ardh Satya*, a cop-drama often compared to *Dirty Harry* (1971), illustrates the major departures from Popular Indian Cinema within Nihalani’s work. While operating with a largely linear narrative, Nihalani is not interested in attractions, and disregards (physical) action and song-and-dance sequences, instead opting for the Academy aspect ratio, and a deliberately slow but relentless narrative pace to explore forms of institutional and mental violence inflicted upon his protagonists. In the late 1980s and early 1990s, Nihalani made a string of theatrical adaptations including works from Ibsen (*Jazeere* [1989]), Strindberg (*Pita* [1991]) and Lorca (*Rukmavati Ki Haveli* [1991]). His masterpiece remains the TV mini-series *Tamas* (1986), a highly controversial television event from the 1980s. An adaptation of Bhisham Sahni’s novel of the same name, it stands as one of the major cinematic studies of Partition. |
| Govind Nihalani is an Indian film director and cinematographer, regarded as one of the key figures of the so-called ‘Indian Parallel Cinema’ and ‘New Cinema Movement’ of the 1970s and 1980s. He is well known as the cinematographer for his famous colleague Shyam Benegal — in *Ankur* (1974) and *Bhumika* (1977), in particular — and through his own directional ventures, including his debut *Aakrosh* (1980), and *Ardh Satya* (1983). Nihalani’s early works as director are marked by social criticism and psychological introspection within genre formulas, and by his collaboration with playwright and scriptwriter Vijay Tendulkar. *Ardh Satya*, a cop-drama often compared to *Dirty Harry* (1971), illustrates the major departures from Popular Indian Cinema within Nihalani’s work. While operating with a largely linear narrative, Nihalani is not interested in attractions, and disregards (physical) action and song-and-dance sequences, instead opting for the Academy aspect ratio, and a deliberately slow but relentless narrative pace to explore forms of institutional and mental violence inflicted upon his protagonists. In the late 1980s and early 1990s, Nihalani made a string of theatrical adaptations including works from Ibsen (*Jazeere* [1989]), Strindberg (*Pita* [1991]) and Lorca (*Rukmavati Ki Haveli* [1991]). His masterpiece remains the TV mini-series *Tamas* (1986), a highly controversial television event from the 1980s. An adaptation of Bhisham Sahni’s novel of the same name, it stands as one of the major cinematic studies of Partition. List of Works *Aakrosh* (1980)  *Ardh Satya* (1983)  Tamas (1987)  Jazeere (1989)  *Pita* (1991)  *Rukmavati Ki Haveli* (1991)  *Party* (1984)  *Drishti* (1990)  *Drohkaal* (1994)  *Hazaar Chaurasi Ki Maa* (1997) |
| Further reading:  (Bandyopadhyay)  (Doraiswamy)  (Hood)  (Rajadhyaksha and Willemen) |