



CHRIST
(DEEMED TO BE UNIVERSITY)
BANGALORE · INDIA

Quill's Will

Volume 7 | Issue 2

Cinematic Odyssey: Exploring the World of Movies

Department of English & Cultural Studies | Central Campus

Photos by Pinterest



ACKNOWLEDGEMENTS

It would have been beyond our capacity to fabricate an environment full of pleasant experiences without the continuous support and guidance of the constant well-wishers. Here, we would like to take the time and extend our gratitude to all those without whom we would not have been able to take this step forward.

First and foremost, we thank Dr John Joseph Kennedy, Dean, School of Arts and Humanities, whose vision and leadership have played a pivotal role in fostering an environment of creativity and innovation. Our heartfelt appreciation also goes to Dr Anil Joseph Pinto, Registrar, whose expertise has been invaluable in ensuring the smooth coordination of various aspects related to this magazine's publication. We are grateful to Dr Shobana P Mathews, Head, Department of English and Cultural Studies, for academic insight and encouragement that has inspired countless students to explore their talents and contribute meaningfully to this magazine.

Furthermore, we extend our thanks to the dedicated coordinators, Dr Joseph Edward Felix and Dr Sreejith D, who have worked tirelessly behind the scenes to bring this magazine to fruition.

We also extend our deepest appreciation to all the talented contributors whose commitment to sharing their voices and vision made this magazine a treasure trove of insights, emotions, and inspiration. A special word of gratitude goes to the entire Quill's Will family, whose tireless efforts have meticulously curated this magazine. Your dedication and discernment have brought coherence and meaning to the multitude of creative expressions, turning them into a harmonious symphony of ideas. Last but not least, we express our heartfelt appreciation to our readers whose engagement and curiosity fuel our desire to continue delivering fresh and thought-provoking editions each month.

Thank You
Team Quill's Will



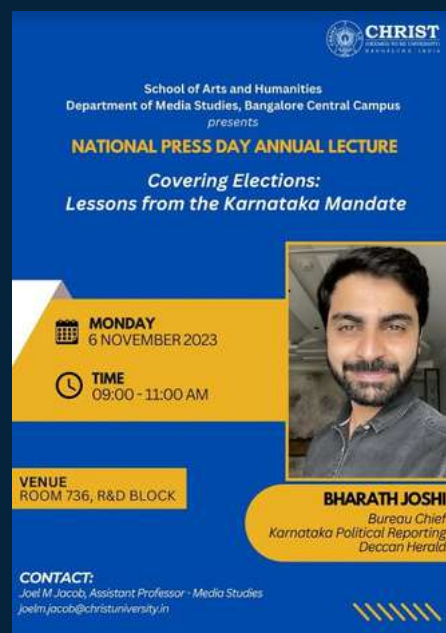
NEWSLETTER

OCT - NOV
EDITION



The Department of English and Cultural Studies, Central Campus, in collaboration with the Inclusivity Cell and SDG Cell, organized a guest lecture on “Navigating PCOD: Understanding, Treating, Thriving”. Dr. Gayathri BN, Consultant - Obstetrics & Gynecology, Rainbow Children’s Hospital, was invited to deliver the talk. It was held on 26 October 2023 in the Council Room, Central Block from 2:00 PM - 3:00 PM.

The Department of Media Studies, Bangalore Central Campus, organized a talk for the event of the National Press Day Annual Lecture. Bharath Joshi, Bureau Chief, Karnataka Political Reporting, Deccan Herald, was invited to deliver a talk on “Covering Elections: Lessons from the Karnataka Mandate”. It was held on 6 November 2023 at the R&D Block, Central Campus from 9:00 AM - 11:00 AM.



The Department of English and Cultural Studies, Central Campus, in collaboration with the Inclusivity Cell and SDG Cell, organized a webinar on 3 November 2023 from 11:00 AM - 12:30 PM. Dr Saumya Sharma, Associate Professor, EFLU Lucknow, was invited to deliver a talk on “Body Image and Psychology in Gender Studies”.



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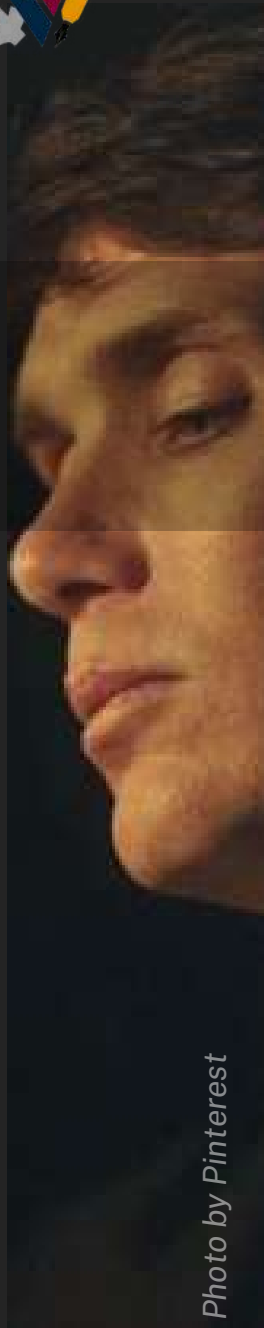


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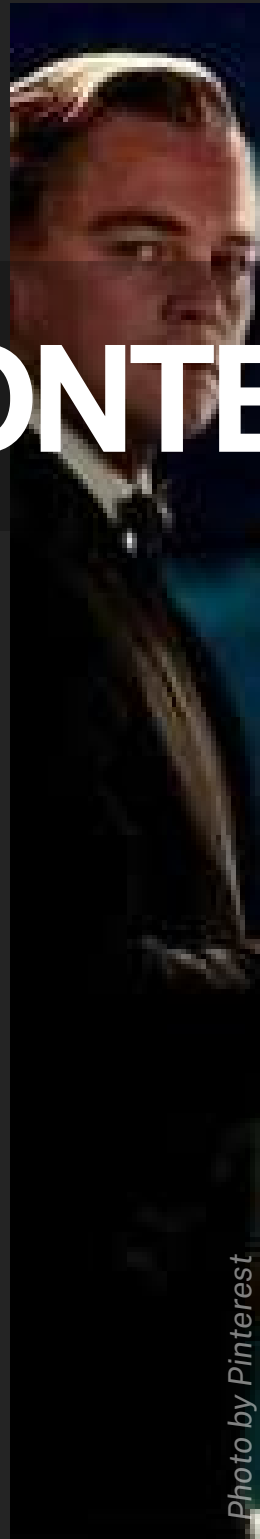


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Band Baaja Baaraat

and why it's special?

by Rudhir Tuteja | 1 BACE



"Band Baaja Baaraat," starring Ranveer Singh and Anushka Sharma, is a 2010 Hindi Romantic Comedy film that revolves around two wedding planners in the heart of Delhi. In this article, I will share my views on why "Band Baaja Baaraat" is special.

The film marks the debut of Ranveer Singh, who plays Bittoo - a typical Delhi boy and loafer. He approaches Shruti, played by Anushka Sharma, an ambitious and focused Delhi girl who aspires to be a wedding planner. She agrees to make Bittoo her business partner after his continuous convincing. The movie progresses with Bittoo and Shruti's relationship. Ranveer Singh, in his debut role, is unbelievable, proving that a star is born.

Anushka Sharma delivers one of her best performances. Being from Bangalore, she accurately portrays how a Delhi girl would speak.

The film marks the directorial debut of Maneesh Sharma. What makes his direction perfect is his clear vision and the conviction of his craft.

Maneesh Sharma also provides a simple yet unique story, making this the ideal comfort film. The screenplay and dialogues by Habib Faisal deserve praise for perfectly capturing the essence and magic of Delhi. This is also supported by the excellent cinematography of Aseem Mishra, ensuring minute details in the frame that give the shots a more authentic Delhi feel.

The way Delhi University is portrayed makes you feel nostalgic, even if you are not in college or didn't attend DU. The dialogues exchanged between Bittoo and Shruti make you chuckle and feel the emotion, regardless of how many times you've seen the film. The film's pacing is commendable, as it doesn't make you feel bored at any second.

This is one of the major reasons why I love this film. It was the first film of my life that I watched in a cinema without falling asleep.



I still remember how my five-year-old self was engrossed in the film's engaging story and screenplay. The film features an exceptional album by Salim Sulaiman, with hits like "Ainvayi Ainvayi," "Dum Dum," the film's theme song, "Mitra," and my personal favourite, "Tarkeebein." "Ainvayi Ainvayi" makes me break into a dance every time, and no wedding is complete without it.

"Dum Dum," with its Sufi characteristics, evokes a sense of calmness and excitement at the same time. The theme song makes me feel like I can set up a business and achieve anything, truly capturing the essence of the movie. "Mitra" features Amitabh Bhattacharya's vocals, an underrated singer.



The depth in his voice resonates with listeners - they feel as if they have gone through heartbreak themselves, a feeling present in his other songs like "Iktara" from "Wake Up Sid" and "Tera Rasta Chhodoon Na" from "Chennai Express." "Tarkeebein" transports you to an institutional campus, especially with the song's visuals, evoking a sense of inspiration and instant goosebumps as soon as the song begins. Amitabh Bhattacharya's lyrics also shine in this album.



"Band Baaja Baaraat" revolutionized Hindi romantic comedies that came after 2010. It focused on a young, carefree, lighthearted and modern storyline. Once again, Yash Raj Films proved to be the torchbearers of the Hindi Film Industry, introducing fresh concepts through a unique execution and giving a chance to new talent, bringing a positive change to the industry.



GENDER POLITICS IN BOLLYWOOD THROUGH MAN VS WOMAN SONGS

by Disha Agarwal | 1 BACP



Photo by George Eastman Museum



First of all, why is every single song in the 2000s an absolute banger? How is it possible that no matter the plot or impact of the film, composers were delivering beat-fest after beat-fest? Whether the films were remarkable is a different debate. The songs are always magnificent. There's a debate in these songs too, a friendly one. A man and woman, potential lovers, sing to each other about their differences — of belief, opinion and way of life. Sometimes, that debate borrows from tradition and mythology.

In Javed Akhtar's lines, the mortal, fictional romance in “Gopiya Aani Jaani Hai” becomes expansive. It isn't just man versus woman — it is also lover versus beloved. She is coaxed by her female friends to reply to him, and he is accompanied by his male friends. But the allegory threads through years of romantic poetry, binding two people in not just love, but the very tradition of loving.

The gender becomes a little more apparent in “Rock n Roll Soniye”, the men singing the song are somehow simultaneously hitting on the women around them, and complaining about the way they are impacted by female beauty. Following the lines carefully, you will see that the men are complaining about the seductive allure of women, and the woman is complaining about the coldness of the man.

Then, there's also the love binary in “*Pyar Mein Sau Uljhane*”. Women sing about faith in love and the positive impact of it. Men sing about the dangers of loving, and how they want to avoid the trap. They fall in love with each other by the end of the film anyway and realise that they aren't as different as they thought they were.

In a more poetic analysis, one might argue that “*Kay Sera Sera*” was an attempt to show how people fall in love despite the ways in which they differ,

and mainly because of it. In a more sociocultural analysis, you would say that these songs instantiate the strong gender binary in 2000s cinema, where men and women were not only considered to be physically different but also philosophically opposed to each other. There isn't much space to accommodate different characters or identities.

One of the easiest ways for someone to understand gender politics would be through songs like “Baat Meri Suniye To Zara.” The characterisation of man and woman is stunningly generalising in this one. It is light-hearted, but it also stands for old poetic traditions. In one of the finest compositions of this era, Javed Akhtar borrows from Elizabethan sonnets to describe the gender binary. Some of these sonnets spoke about how the male poet immortalises his female muse through his poetry. In these sonnets (mostly written by men), the muse is ungrateful

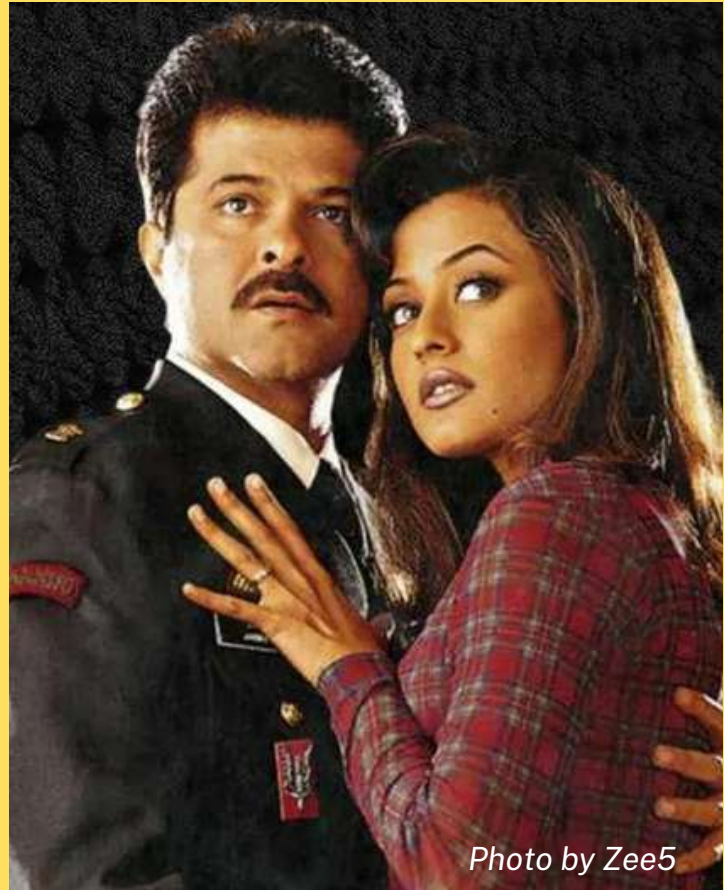




Photo by SoundCloud

and thinks that she is famous because of her own beauty. But it is him immortalising her beauty, the male poet says. This song also shares the same dynamic. This is not just about the politics of gender — it is also about the politics of the gaze. Who becomes the one being observed? What is the power dynamic between the observer and the observed?

It is best to end with a song where the difference provides a space for flirting. In “Yeh Ladka Hai Allah” the gender is marked in the very title. But there is a suggestive admiration of each other’s individuality here.

These songs have steadily disappeared, and that is significant. Characterisation is no longer limited to a hetero-normative gender binary. When we look back at these songs, we are looking back not only at an era but also at the erstwhile conventions of understanding those who were different from us.



Photo by Pinterest

3 IDIOTS RE-RELEASE REVIEW

by Rudhir Tuteja | 1 BACE

I watched the re-release of 3 Idiots in a special screening, and I loved the experience.

I felt a multitude of emotions and even discovered a few novel details while watching it on the big screen with an amazing audience.

The film, right from the CBFC certificate, received hoots and cheers from the excited audience. The entire theatre was clapping, enjoying, and feeling every emotion in the movie together. The beginning shot of every character was met with boisterous cheers from the viewers.

They responded to every song and iconic film scene with great enthusiasm and energy. Some even took to reciting most of the dialogues and singing the songs along with the actors. I totally loved watching the film back on the big screen, and it made me realise that re-releases like these truly make your day!





LEO: NOT JUST AN ACTION-DRIVEN SCREENPLAY'

by RIKYTA AT | 1 MAENG



Photo by Movie Crow



INT. RTJ's ROOM- NIGHT

RTJ grabs her laptop to pen a review on the film she watched recently.

RTJ(O.S)

(Disclaimer: No spoilers ahead)

“Leo”, starring ‘Thalapathy Vijay’ under Lokesh Kanagaraj's direction, who marked his stardom through his sequel of action thriller films and now his triumph with 'Leo'- the third film in his cinematic universe - 'LCU'(Lokesh Cinematic Universe.)

RTJ (CONT'D)

Inspired by 'A History of Violence', and yet the film hiked in its unique path through a striking flashback storyline, which liberated the dilemma experienced by the audiences to some extent.

Without any spoilers, the best way I can describe the plot would go like this: It's the tale of a common man, who turns into a local hero after his instant killing spree in his coffee shop as an act of self-defence. This later takes a dark turn due to his new profound fame, as it greets unwanted attention from his past leading to a chain of events that questions the very fabric of his existence.



RTJ (CONT'D)

Thalapathy Vijay's performance as the character 'Prathiban' showcased his versatility through a roller coaster of emotions confronted by his temperament. Director 'Lokesh Kanagaraj' through his detailed storytelling technique explored the themes of violence, identity, Bonding, superstitious beliefs, and the portrayal of the Manichean view, which left the audience on a cliffhanger wondering who's the hero and who's the villain.

An intense exploration of the consequences of man's hidden past, and exploration of the human psyche under extreme circumstances in the film directs us to the psychological and emotional side of the film.

This marks that this film isn't solely action-driven, but also throws light on the significance of the emotional and psychological consequences of violence on individuals and their families.

'Vijay' breaking away from his usual pattern of performance and delving much into the emotional aspect is what termed him to be a versatile performer.

The act of saving his kin from the clutches of the goons who mistook Parthiban to be a dead gangster (his look-alike) takes a heavy toll on his mind leading him to have a mental breakdown and ranting out with his wife 'Sathya.' (Trisha).

RTJ (PRE-LAP)

The movie advances with the protagonist trying to isolate himself and his family to protect them, showing the frightened and stressed nature of a common man who wants to avoid violence and conflicts, the element of relevancy is shown through the character's sleepless nights, easily frightened by minor sounds, where Anriudh's background score 'I'm scared' aids for a clearer depiction of the protagonist's distress.

Showcasing the deep connections and bonding shared among the characters conveys that, 'Lokesh' well-known for his action genre, pulls the other elements as well that act as the catalyst to the action sequences. The contrast parallels drawn between the family connections in Parthiban's life and Leo's show the two sides of Bond one can create with its own blood.

If you fancy an edge-of-the-seat action film with a combination of psychological and emotional components, you better add this to your watchlist.



RTJ(CONT'D)

Time to leave if you haven't watched the film, because this aspect has to be touched on, it's inevitable.

Fan hypotheses are flooding in and eagle-eyed fans are out there decrypting the Easter eggs hidden in the film. Rumours and gossips say that there might be a sequel to 'Leo' (fingers crossed Vijay stans), some say the whole flashback scene portrayed in the film is told through the lens of the superficial character 'Hridayaraj' and not by Parthiban himself, hence the whole flashback scene could be a different one than what's been picturized. So Gear up and sit back to see what unfolds in Lokesh's cinematic universe.



Photo by The Hindu





IS AN HONEST ADAPTATION POSSIBLE?

by Sumana Ghosh | 1 MAENG

It is better to fail in originality than to succeed in imitation. -Herman Melville

The transparency of 'imitation' or adaptation of an original literary piece can be analyzed by scrutinizing four significant facets: plot, characters, setting, and minute yet essential events and information. The bland answer that adaptations cannot be cent percent honest would probably not suffice. Let us consider parallelly the parameters responsible for the impossible avoidance of distortions in adaptations.

Firstly, a book, when adapted to a film or stage play, the limitation of time frame compels the direction to cut short certain events and information in between. Secondly, and undoubtedly, readers of a book are always much fewer in number than in the adopted audio-visual form. Hence, specific contemporary interests are contemplated, according to which the plotlines (and especially the endings) are distorted very often. Scanning becomes more evident when



backed by relevant examples. So, why look into some canonical books drawing equivalence to the adaptations?

Who isn't nuts about Harry Potter? J.K. Rowling, in her seven books of the Potter series, has left almost no scope for Potterheads to question the formation of Animagus. While in “The Prisoner of Azkaban,” we only get a surface knowledge of Lupin's werewolf transition, the books have an in-detail description of James Potter, Sirius Black, and Peter Pettigrew's animagi and its backdrop. In fact, the mystery of the Marauders' map is revealed in the third book rather than in the movie; Moony, Wormtail, Padfoot, and Prongs are Lupin, Peter, Sirius, and James, respectively.

Next, the house elves are absolutely underrated and have been devoid of admiration by the wizarding world in the movie. But, in the books, they are a projection of employment in the Hogwarts kitchen. In fact, the female house-elf Winky is not included at all in the “The Goblet of Fire” movie like it is projected in the book. In fact, Tom Riddle's parentage and Neville's supposed position of being 'The Chosen One' are all kept untouched. There are 99 such other in-between-lines detailing that the Warner Brothers missed out of compulsion or consciously. Even the iconic ball dance of Harry and Hermione is an exclusive addition to the “Deathly Hallows” (pt. 1) movie to keep up to a



standard film expectation stereotypically.

What about a sneak peek at the Indian cinema? Well, I can't think of a better context than adaptations of Tagore's novels. In the film adaptation of "Ghare Baire", Ray delicately focussed on a kissing scene between Bimala Chaudhury and Sandip Mukherjee. This event never takes place in the original novel. In fact, the novel treats nationalism as the central theme, supported by the three principal characters. But, the movie mirrors more like the storyline of a love triangle with a small room for nationalism to accelerate the plot.

A canon of the Regency Period, Jane Austen's *Pride and Prejudice* also made its way to a film adaptation directed by Joe Wright (2005). But Wright does not end the movie as Austen did in the novel - with the nuptial bliss of Mr. Darcy and Elizabeth Bennet. This undoubtedly created controversy among Austen readers as Wright ended the movie with the scene of confession and acceptance of love, and eventually, their supposed promise of marriage through a passionate kiss.

In "Game of Thrones," the show's heartbreaking scenes occur when Sansa is coerced into marrying Ramsay Bolton (Iwan Rheon), who has seized control of the North. Ramsay brutally abuses Sansa, assaulting her, yet none of this is



depicted in the novels by R.R. Martin. The show has since drawn criticism for having too much sexual violence in it. Then, Bran has Jojen Reed (Thomas Brodie-Sangster) as a mentor and friend who assists him in honing his prophetic skills. He is attacked by woodland wights in the Season 4 finale, along with Bran and Meera (Ellie Kendrick). He doesn't make it while the others do. His passing away makes things more challenging for Bran and reminds him that he needs to develop his own identity. Jojen, however, lives and continues to support Bran in the books.

The Pulitzer Prize-winning novel *The Colour Purple* by Alice Walker has been adapted by Steven Spielberg into a movie. The movie, unlike the epistolary novel, does not make any attempt to highlight an integral part of the original plot - the homoeroticism between Celie and Shug Avery.

Hence, the adaptations of literary works draw parallels with originality in terms of plot, major themes, minor characters, sometimes ending, setting, and other such elements. However, they end up with a story possessing an altogether different sensitivity or compromising on the minute yet intricate details or events. This, in turn, redirects the readers' perspective to a whole new or somewhat dissimilar dimension. So, 'honest adaptation' remains a myth in almost all literary adaptations.

A GLIMPSE OF SS RAJAMOULI'S 'RRR' THROUGH THE LENS OF DECOLONIZATION

by Sana Kamal | 1 MAENG





“The last shall be the first”

Foregoing the exaggerated action sequences and the protagonists’ seemingly unending immunity, SS Rajamouli’s “RRR” has emerged as an amalgamation of Indian commercial cinema and colonial literature. The plot is tinged with the crimson of freedom fighters and the freedom movement. It echoes the grit and determination of an oppressed mass. The hegemonic social structure, with the Britishers at the highest echelons, is made glaringly evident. Through the elaborate and graphic spectacle, viewers get a glimpse of the violence that marred the process of India’s decolonization.

The movie commences with a young girl being forcefully snatched away from her home, from everything and everyone that she grew up with. The colonialist’s way of describing the girl as an

addition to their mantelpiece elucidates a multitude of concepts. The girl is a subject of multiple layers of marginalization as she is a colonized, tribal girl. “The other”, i.e., the colonized, are dehumanized with their worth deemed lower than material objects. An incident which serves as the catalyst for the movie’s progression is the white man’s statement regarding the value of the English bullet. In a way, the movie brings out the objectification that reigned supreme during the era of colonialism, where Indians were



Photo by DVV Entertainment



viewed as inferior to inanimate objects such as a bullet.

In the essay “On Violence”, Frantz Fanon describes the colonized world as a compartmentalized world. This is starkly reflected in a multitude of scenes in the film. The British Governor’s house is an imposing and overwhelming structure that ignites awe and fear in the hearts of the colonized. The protagonist, Bheem, expresses similar feelings at the sight of the colossal structures that dot the courtyard of the British mansion. The dividing line

between the glorious world of the British and the shanty realm of the ‘natives’ is governed by violence. For example, the chapter of fire shows the servants of the British Empire struggling to stifle the protests of the commoners with brute strength.

As Fanon describes the colonial world as a Manichaeian world, he touches on the derogatory language that came to the forefront when the colonists addressed the colonized. The colonist’s continued allusions to bestiary are best expressed





as the British force refer to Bheem and his Gondu tribe in a demeaning manner. Basic human dignity, or the lack thereof, makes its presence known in the life of the colonized. They are a mass of people who are seen as mere slaves, portrayed as barbarians with no literacy, and the colonialists are the superior saviours that dawned on the colonized territory for a 'moral purpose'.

An elite tea party is organized by the ruthless British governess with a guest list that predominantly has British names. And yet, the audience could catch a glimpse of an Indian woman donning a glitzy saree. Though this detail is a minor fragment in the grand scheme of things, it strikes a chord with Fanon's lines, elucidating the dialogue between the colonist bourgeoisie and the colonized intellectual. Any person who has skimmed through the books of Indian history would know that a class of Indians stood by the Britishers for a plethora of

reasons ranging from climbing up the social hierarchy to other personal ambitions.

The muscles of the colonized are always tensed. It is not that he is anxious or terrorized, but he is always ready to change his role as a game for that hunter. (Fanon, 18)

An interesting yet indirect allusion to this quote is made in the movie. The protagonist, Bheem, unexpectedly finds himself being chased by a tiger, and it is evident that he is the prey and the tiger, the predator. This dialectic, however, changes with the protagonist ending up as the victor and this subversion foreshadows subsequent scenes where the hunter, i.e. the British, become the game while the hunted, i.e. the protagonists, turn out as the predators.

"The colonist is an exhibitionist" (Fanon, 17). The colonial system is shaped in a way in which it never lets its enslaved subjects lose sight of the atrocities committed in the name of colonialism. Bheem is subjected to a ghastly



ires unscathed, the movie does have the crux of colonialism embedded in its plot. With droplets of blood splattering on the words 'The sun never sets in the British empire', Fanon's words "The last shall become the first" come to life on the silver screens.

punishment of flogging, and the colonist makes it a point to have the oppressed view the debacle to enforce the Britishers' might. Thus, the master-slave dialectic is hammered into the vestiges of the colonized with nuts of violence and bolts of subjugation.

Despite its far-fetched action scenes with the protagonists leaping over buildings, gliding across rivers and jumping out of





TOM TYKWER'S RUN LOLA RUN IS AN EXPERIMENTAL HAVEN

by Sinchana Shetty | 1 MAENG

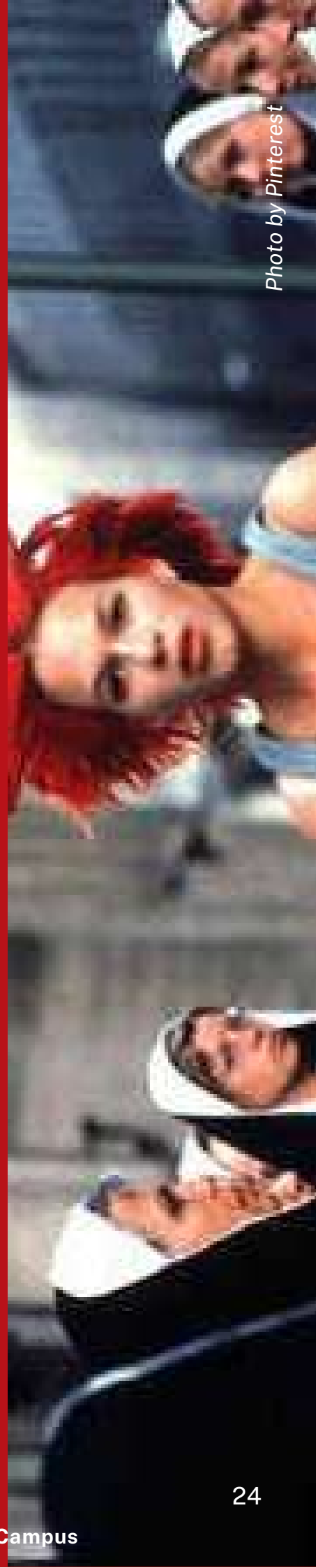
The mathematician Edward Norton Lorenz notes that in chaotic systems, sensitive dependence on initial conditions is observed. This means a minute change in one occurrence can influence later outcomes, even in deterministic systems. Tom Tykwer's *Run Lola Run*, directed in 1998, is an experimental film that explores this very phenomenon mentioned.

Starting with an animated game-like sequence of the protagonist, Lola, played by Franka Potente, running around the spiral staircase, Tykwer gives his audience an experience nothing short of exhilarating. It follows the story of Lola, who must bring her partner Manni 100,000 DM, or he robs a store. Only 20 minutes before Manni decides, Lola must run this race against time.



The cinematography is a testament to the writer-director's skills as various camera techniques are employed, from split screens to high-speed tracking shots. Rapid editing, music, and a striking colour palette are also crucial to the film, keeping you at the edge of your seat throughout.

The concept of time and its unique take in the movie, by showing the protagonist make three distinct runs, each with changes that alter the outcomes of the final moment, makes one think of the more significant concepts of free will and determinism. Seemingly small actions, often deemed inconsequential in normal circumstances, take a turn when Lola interacts with other characters in the movie, such as the cyclist or the security guard. Their repercussions were written with such a profound understanding of the butterfly effect that one simply cannot but appreciate Tykwer's writing prowess.





Run Lola Run is a frustratingly good movie. Frustrating because you are rooting for the characters against complex and unpredictable systems of time and action. A cinematic triumph of the experimental genre, its unique approach to filmmaking is intellectually stimulating. It leaves you pondering life's most trivial but impactful decisions- should you get another cup of coffee, or has your life irrevocably changed?





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