



MAN, MACHINE AND CAMERA: A STUDY OF RITWIK GHATAK'S FILM AJANTARIK

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ABSTRACT

A person is called machine when he turn his obsession in profession as bimal proved and a machine can seize emotions like human what jagaddal manifest. Except that,how camera angles thrill a movie, the director executed. Basically, the article is as linked as a pretty kid's lashes and how society see a legacy and burn him with cruelty , words and action , you can find all the aspects of the people ,a true man's love for his machine and odds with ends.

KEYWORDS: Pollution, Water Pollution, Preventive measures.

INTRODUCTION:

Ritwik Ghatak (4 November 1925- 6 February 1976) was born in Decca now (Bangladesh) under the Presidency of British India **then**. He was counted in one of the most precise depicted director that India has ever seen.

Aside of being known as a film director he had wrote many stories and plays. RitwikGhatak had written more than fifty articles and essays during his career. The most interesting thing is even though he was not known as much Internationally then, his art and his collections are now reside in the different regions of the globe. If one has to look forward towards his work you can certainly look into (TBFi) The British Film Institute library master collection.

The most convenient medium to get hand on those collections is through new media.

In all his films he had tried to show his anger and sadness that he felt when the partition took place in the country. He couldn't accept the thought of being separated from his home and land and people behind.

His main motive in all his films was to serve people through cinema and share their sorrow and anger that they feel.

He also shared his beliefs that no matter if they lived in different land their sentiments are reciprocated.

In His first commercial film AJANTRIK (THE PATHETIC FALLECY) he has shown a beautiful sentiment between a man and a machine.

Bimal the main lead has a very important spot in his heart for his vehicle that he had named Jagaddal.

In the film he has told why Jagaddal held a special spot for him. Sultan when the kid asks him when did Jagaddalcame, Bimal told him that after the death of his mother Jagaddal came in his life.

Here in the upper paragraph it is now easy to connect the dots. As Bimal is an isolated man and had lost the last connection with the important person that is his mother. He uses his vehicle Jagaddal as a source to communicate and thus calls it Human after spending fifteen years right after his mother's death. He believes that with Jagaddal life can be more enjoyable and easy to pass. He believes that he and Jagaddal

fought against the world as it bullies them.

He never want to be apart from Jagaddal and has spent fifteen years of his life being bullied by his peers who bully him for running an old model vehicle. When they upgrade their vehicle accordingly.

Here they fail to understand that when you have a last hope which has supported you in the time of grief, it is not easy to let go. Even if it's a machine, because a drop of water can quench thirst, a grain of rice can fill stomach and any source in isolation can become dependence. You cannot bear the thought of being separated from it.

The most interesting part in the Film was the Idea of the director which he may or may not have realized that the both beginning and the ending of the film has the happiness and the laughter. The reason was not same but still it gives the welcoming approach in the beginning and an overwhelming approach in the end.

The other idea that was most enjoyable was nowhere in that time it is that you have to pay half the amount to the driver before you have arrived your destination. It simply signifies the intelligence of the driver (Bimal), or he knew how to work out his daily wages regardless the condition that his vehicle (Jagaddal) that he never believed was in. The presumption is that people come for his help when there is no other option is left for them and they simply can't help but comment on how pathetic his vehicle is which makes Bimal angry. It is in the earlier told in the film that Bimal is short tempered and over protective of his vehicle and thus he simply takes half the amount before carrying any passenger towards their destination. So that he would not bear any loss.

The other highlight that RitwikGhatak gave in the film was that in that time people did not have much but they certainly never complained about it. They keep on working and despite being less educated, the mechanics in those times were highly respected and knowledgeable.

There is an old saying that "those who thunder do not pour" well this phrase certainly fit when the Turban Taxi driver mocks Bamil of how he coerce his vehicle and how old modeled and down to fashion his vehicle has become and should probably change it to get more customers. While he was saying all this he gets a passenger who sat in his vehicle. Not even after reaching three meters the turban man's vehicle shut down which makes amuses Bimal.

In the film the director has also showed an other side of the Protagonist which is when helped the woman who was robbed and ditched by the liar of her husband and has been left behind with nothing but the bangles that she had worn till last scene. Bimal helps her by sending her off to the train and buying her the ticket so that she can start fresh. I still remember when they crossed HazaribaghBridge on the way to the railway station.

In the film there is also a Bengali Club that comprises a group of people. They usually had one thing to discuss that is Bimal and his vehicle jagaddal. They had called Bimal a machine because he smelled of everything that a machine stands for that is fuel, grease, and black smoke. Bimal gladly accepts the comment later as he comes to the conclusion that may be being a machine is not so bad which means it makes Jagaddal more human than any of those people.

There was a review on the film AJANTRIK by Ritwik Ghatak that published in the CIEFL Film Club Newsletter, on January 2004. Ghatak says, "**Ajantrik is an interesting move into a possible integration whereby the tribal attitude to new events allows for a non-apatetic and therefore different understanding of the "machine". Beyond this point, I find his position ambiguous: whether he believes in that kind of engagement is not clear – he calls Bimal's attitude "silly" and compares him to a lunatic or a child, at the same time affirming that he speaks in a context where such attitudes wouldbe considered silly**".

In the movie there was one point where Bimalhad 10 passengers in his vehicle it was a bit confusing as to how could 10 people can fit in. when in the beginning of the plot when he carries 2 people to the railway station and they could hardly fit in the vehicle. After that in the next shot in the morning when he wakes up wrapped in the clothes and he looks around like it was his first visit in the temple. The total shot of that moment was a big question mark.....but after when the kids start making fun of him and his vehicle the

story continue its plot.

In the last plot the director tried to give an emotional end by leaving a souvenir of the Jagaddal by leaving its horn to the toddler. It gives an essence to the human sentiment and beliefs. Which gave the conclusion (Vive la Jagaddal) live long Jagaddal.

In this black and white antique piece of Ritwik Ghatak presentation there are over 60 cut to cut scenes, 20 pan scenes, 30 sink to next sequel scenes, 6 tilt up scenes and 5 times dip to black/white scenes approximately.

The most eye catchy thing that was caught was whenever there were sink to shot on next scenes. The director made sure to do that whenever there was the time lapse or if they want to viewer to know that the time is passing in the neighborhood where Bimal use to live.

Whenever there is a time lapse between the Protagonists the director chose cut to cut shot in them which was most interesting. In today's scenario whenever there is a time lapse in the main character the director and many students prefer sink to next shot transitions, which is quite surprising. It shows the huge difference between the importance and non-significant usage of those transitions today.

There were about 40 wide-angle shots mostly when Bimal is driving Jagaddal. In those shots one can see the whole condition that his vehicle was in and how Bimal use to drive it beyond its limits. One can easily point that now it is about to either burst or it is surely going to break down in any moment. The condition of roads in that time can be figured out easily and was also shown in the film that was all lumps, gaps and digs in every turn and most importantly no mapped route to the destination. The only thing that caught the viewers eyes was that old ragged huy who use to sleep with his big bowl in the middle of the road and always shouts at any vehicle that use to pass from there.

This conclude that Ghatak chose to come straight to point without creating any insignificant transitions which are quite famous in today's generation.

Let it be any black and white Bengali film in that time. Directors like Satyajit Ray always praised Ghatak's presentation.

In the beginning of the film there were times when the director transited a few background things like sound of the rain and the audio of the first passenger that is Uncle and his nephew. And the most funny part was when the Protagonist make sound while filling his vehicle with water and make the sound of gulping as if the vehicle is gulping all that water.

The back ground music of the whole presentation was same with different tones and sound, which made the film more enjoyable the sound of rat in the home of Bimal was quite amusing. In today's time it not quite of a big deal but in that time it would have made a huge round of applause. The director made quite a focus on the angry Bimal face by giving extreme close-up shot to give an emphasis to the new parameter which was his clenched jaws and extreme angry wide eyes and red face which one can figure out easily even in black and white films.

In his Film he also shows the mindset of society as how they expect Bimal to throw the Junk of vehicle and to get a new one so that it would make things easier for him, some says that to him just to make joke of him. Here it highlights the Imperialism of the society.

Hence though, the conclusion that comes from the film is it matters not to whom you choose to get attach to, if you are not making any progress after giving your one hundred percent better let it go for good.

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