FILM NOIR IN BOLLYWOOD CINEMA- SPECIAL REFERENCE TO VISHAL BHARDWAJ FILMS
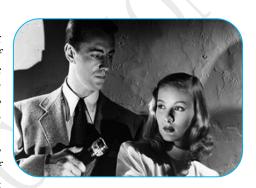
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ABSTRACT:
        The term "film noir" (film noir), which means "black film" in French, appeared years after the very direction of cinema (strictly speaking, subgenre) emerged, with which this phrase will be inextricably linked. It was first used in 1946 by French film critic Nino Frank (in some American media, the term generally began to appear only in the 1970s), telling about the wave of American films significant for world cinema. At that time, in Hollywood, paintings that had a unique style that fell in love and still continue to fall in love with millions of movie lovers, have already gained special strength(Silver & Ursini, 2003).

KEYWORDS*: film noir , be inextricably linked. , special strength.*

INTRODUCTION :
Fatalism, boundless pessimism and lack of hope are at the heart of the noir. All this is overwhelmed by the cynical mood of the characters. It is not surprising that the main color in works in the noir style is black. In the forties and fifties, noir was notable for the fact that there was too much black even for a black and white movie.
The features of noir can be summarized as follows:

- The gloom of the atmosphere. Night, plenty of shadows, contrasts, smoke, fog, rain or all together.
- The story takes place in places where dark or illegal business can theoretically be happening (hotels, offices, casinos, brothels, bars, prisons, etc.)
- The hero is mostly a cynic (Humphrey Bogart from the Maltese Falcon set a real trend) and not to mess his hands for the sake of his, as a rule, selfish goals.
- Positive characters are missing, as such. Everyone has their own rottenness.
- Vigorous dialogue resembling a shootout.
- The recurrence of the plot, as well as its confusion, which often reflects the psychological state of the hero (Gorrara, 2011).

Like German expressionism and the French "new wave", the film noir represents a whole period in the history of cinema. In general, the concept of "film noir" refers to those Hollywood paintings of the forties and early fifties, which depict the world of dark, rain-brilliant streets, the world of crimes and vices.
The noir period in the history of cinema begins with The Maltese Falcon (1941) and ends with The Touch of Evil (1958). But at the same time in most Hollywood movie theaters, filmed for ten years - from 1941 to 1953, there are elements of noir. Foreign branches of the noir are

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represented by such films as the British "Third Man" (The Third Man) and the French ones "On the last breath" (A bout de souffle, in the American box office Breathless) and "Snitch" (Le Doulos)(Beugnet, 2008).

Film noir in Hindi films

Although there are discrepancies in the definition of film noir, the following will be used in the sense that it has already been defined. In India, film noir developed through three phases:

1) 1950-1970
Hindi films in the B & W period - classical noir
2) 1971-1989
Hindi films in the transitional period - transnoir
3) 1990-2015 –
Hindi movies with neo-noir ("Creative Aspects of Hindi Films with Noir Elements", 2019)

In the first phase, Indian noir retains all the key features of the orthodox noir. It is black and white that reflects the hard elements of the nightmare. This is a key feature of noir film in Hindu culture. Films taken during the transition period are called transnoir, and they were created in the 1970s and late 1980s. It coincided with several factors: the war with Pakistan, the hunger in Bangladesh and the friction between political parties. The third stage comes with globalization in India, so some of the factors of globalization have also affected the film. The films from the last two phases are called neo-noir, due to the way in which they reflect and reflect the noir elements in the changed socio-cultural and economic-political atmosphere of the changed times (Ibid).

In the 1930s, in the works of writers such as Ernest Hemingway, Deshil Hammett, Raymond Chandler, James M. Kane, Horas McCoy and John O'Hara, a certain type of "hard" hero appeared, which is characterized by a cynical way of acting and thinking that allows him To isolate yourself from the world of common sense and romanticism is some kind of protective shell. The heroes of this prose have created the unique narcissistic code of the "defeatist". The "Cold" hero, in essence, was rather cowardly compared to the protagonists of the existentialist

Noir film style has not yet been studied, and this task is too extensive to try to solve it only in this article. Like all artistic movements in cinema, film noir is based on numerous techniques and, with regard to time, it is possible to connect these techniques, themes and elements of plotting, building a certain stylistic model. Most scenes are filmed in the twilight. Gangsters are sitting in rooms with lowered blinds and lights off.
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VISHAL BHARDWAJ

Director, screenwriter, composer, ghazal accompanist, playback singer, Vishal Bhardwaj is Hindi cinema's Renaissance man. Best known in the Anglophone world as one of Shakespeare's most provocative interpreters, he has no background or stated interest in Western theater, no early predilection for visual art. Having moved to Mumbai to compose film scores, Bhardwaj's interest in filmmaking was piqued after seeing Krzstof Kieślowski's The Decalogue (1989) at a film festival.

Vishal Bhardwaj mostly deals with Shakespeare's adaptations, which is beneficial to the content of the film itself. Shakespeare's heroes are people in impossible situations, morally weak; the action takes place in a closed, claustrophobic space, has allowed and unauthorized connections, fatal and romantic love. All this is an ideal template for a good noir movie. The director, on the other hand, brilliantly addressed these issues with the film language of film noir from the use of light and color to a well-chosen location (Rodgers, 2016).

The director made the trilogy of Shakespeare's tragedy: Maqbool, based on Macbeth, Omkara, based on Othelle and Heider based Hamlet.Bhardwaj's Hammet, originally conceived as a spy thriller, turned into a story about Haider, an unhappy Kashmiri young man growing up in a tough militant Kashmir from the 1990s, when conflicts between India and the Kashmir rebels escalated.

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The film is loaded with stories, almost too many of them. This is a typical procedure for the Western noir. Often, in order to enhance the sense of the lost past, a complex chronology of events is used. In films, events take place non-linear. This leads to events, plunging viewers into a confused chronology of an extremely stylized world. Manipulations with time, superficial or complex, are often necessary to reiterate the basic principle of the noir: "how" is always more important than "what".This film is like other Shakespeare pieces suitable for screening in the noir style. Here we have several characteristic noir moments: hatred, vengeance and a fatal woman. The author, which is a characteristic of the Indian noir, transformed Shakespeare's screening into almost noir of the Western type - a crime story with a dark and claustrophobic atmosphere.

In the case of Maqbool, it is quite clear that he stands in a dialogue with the history of performance that includes nearly 400 years of scenic and film adaptations. The most ailing irony is the fact that Shakespeare's Macbeth seems to be the original reference point, while it's true that even Shakespeare's Macbeth was the adaptation of the Holinshed Chronicles.

As creating the atmosphere was very important for Shakespeare in Macbeth, it also seems to be Bhardwaj. The film begins with a scene of heavy rainfall, typical of the city of Mumbai. The title of the film is in blood written in an invisible hand on a glass fog with rain. The images look appropriate for a horror movie, but Bhardwaj does not stretch too far. Sophisticated and sophisticated, the movie captures the genre of horror and gangster movies, making it more perceived as a film noir. The urban environment, the protagonist's neurosis, the mood of darkness and pessimism, and the cinematic style that favors contrasting lighting are some of the features of the movie genre of the night, which can be found in Maqbool.

Actors and environments here receive equivalent brightness and color. The actor enters the real urban environment, and - what is even worse - his face often hides in the shadow when he speaks. These light effects are very different from the characteristic illumination used in Hollywood films in the 1930s, when the central figure is especially decorated with a light spot on the background of a deep shadow. In this noir film, the main character is usually in the shadow.

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