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**Cinematic Commitment: A Study of Thematic and Technical Markers
of Third Cinema with Special Reference to
*Lal Salam, Fandry and Khwada***

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Abstract:

Socio-political commitment of artistic creations has always been an issue of academic deliberations. There have been different strands of thoughts that either liberate artistic creations from performing political functions as in 'art for art's sake' movement or assign them an exclusive political role. Cinema as an art is no exception to it. The films either entertain or perform a political function. The landscape of Indian cinema is often defined by the dominance of Bollywood. Its hegemony however, is challenged by the emergence of alternative cinematic forms such as Parallel and New Wave Indian cinema. These categories of Indian cinema allude to numerical categories the first, second and third cinema at international level.

*The term third cinema designates the film theory and filmmaking practice committed to social and political emancipation. It challenges mainstream narratives, ideologies and themes. Hence it is imperative to probe whether the New Wave Cinema fulfills the criteria to be called as third cinema of India or not? In this context, the present research article set out to examine the thematic and technical markers of third cinema through analysis of three Indian films: *Lal Salam (Red Salute)* (2002) directed by Gaganvihari Borate, *Fandry (Pig)* (2015) directed by Nagraj Manjule, *Khwada (Obstacle)* (2015) directed by Bhaurao Kurhade.*

Key Words: Cinematic commitment, third cinema, new wave cinema, parallel cinema
