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## **GRT** **JATISHWAR: AN APPRECIATION, BUT CRITICAL VIEWS ON THE NATIONAL AWARD WINNER**

**Aneek Chaudhuri**

**Abstract:**-In today's era, criticism has turned into appreciation; this is nothing but a polite way of saying 'bad'. Similarly, the medium of films has already got draped in the newer form of scrutiny. With the coming in of new technologies and innovations, directors have forgotten the minute components of a film; same occurred with Jatishwar. In this article, I have discussed the flaws present in the film (Jatishwar) and how the director missed them out while touching such a sensitive concept.

**Keywords:** Jatishwar , Critical Views , National Award Winner , aesthetic values .

### **INTRODUCTION :-**

#### **1. Jatishwar: Storyline of the Film**

Jatishwar opened with anticipation from a mass of cinephiles, although its aesthetic values could not impress the film buffs much. But, what is the story of Jatishwar all about? Let's know it in detail.

Jatishwar, directed by Srijit Mukhopadhyay, is a film cornering about the connection of today's generation with the one that has passed almost two centuries ago. The film begins in a unique but overtly manner; it often seems at places that the director has put extra efforts to display his intellect, which otherwise could not have been come into light with his genuineness in filmmaking.

In the film, Rohit Mehta (Jisshu Sengupta), a Gujarati, falls in love with a Bengali girl, Mahamaya (Swastika Chatterjee); although, Rohit cultivates deep feelings for the lady, Mahamaya discards it to be a mere infatuation. If we go by some other evidences, we may also find that the love for Bengali roots ease Mahamaya to deny Rohit's offers.

With the passage of few years, Rohit appears matured, although, his love for Mahamaya doesn't get altered much; moreover, he is still trying hard to learn Bengali and win over Mahamaya's heart. This actually spells the beginning of the point-of-no-return in Jatishwar. Rohit takes up a dissertation in Bengali music from a foreign university and travels down to Bengal for further research. The subject was to discover the music form of Kobigaaan through the compositions of Antony Firingee. There he meets Kushwal Hazra (Prosenjit Chatterjee), as a librarian, who claims to be the reincarnation of Antony Firingee, better known as Hensman Antony. Hence, the movie is named Jatishwar i.e. the reincarnated being.

Note: Actually, Kushwal Hazra is a patient of Schizophrenia and lives in a illusionary world, considering himself as Antony Firingee.

#### **1.1 The Loosely Knit Characters!**

There are a number of characters that appeared to be under-utilized, unutilized or over-utilized. Each of them can hamper the harmony of a film. If we take the example of the characters played by Rahul and Riya, it seems that they are being employed to fill in the voids with unnecessary punch lines and often, irritating sense of humor. It sidelines the original purpose of the film.

Similarly, the employment of cameos by different musicians is nothing but done to highlight the linkage of today's music with the Kobigaaan era. They have failed miserably in doing so, as in some parts it appears like a documentary held in the honor of Bengali Band music. But, let's now discuss the most disappointing usage in

Jatishwar.

Kabir Suman, the music director of Jatishwar, was 'used' (although diminishingly) in the climax section of the film where he is seen playing a guitar to Rohit's song. Now, two questions come to one's mind:

Was it necessary to display him in such a diminishing manner?

Even if used, shouldn't the director give a second thought in mixing him with any other 'cameo' musicians in the film?

Anyways, Srijit has the every chance to have his own piece of freedom by overpowering it with his 'intellect'.

### **1.2 Music Is Almost An Extension!**

If we keep aside three-four songs, the rest sound nothing but an extension to the Bengali film Antony Firingee; but here, Srijit gets all the praises. Music is used very intelligently in Jatishwar which clearly defines the soul crust of the film. Since, the film is more about Schizophrenia, a schizophrenic person often gets hallucinated by things that remain in their sub-conscious memories. Hence, when Kushwal is narrating his schizophrenic episodes as his past-birth experiences (including Kobigaan ceremonies), he remembers the same musical notes used in Antony Firingee. It has been mentioned in the film that only a mere bit of information can be found about Hensman Antony in texts. Thus, we derive that Kushwal must have seen the film Antony Firingee in past from which he memorizes certain episodes and narrates them to Rohit.

However, the music employed in Jatishwar does not really match the standards of Antony Firingee (movie). It often sounds repetitive, as one song is being heard over and over. Talking of the original songs, they are not at par; however, 'E Tumi Kemon Tumi' stands apart. Overall, it can be said that despite being a good musical film, it needed a bit more to deserve the 'National Award Recipient in Best Music Direction'.

### **1.3 Ordinary Camera Angles Could Have Done Better!**

What makes the best film is the utilization of the things as needed; here, the director has overused things, especially the camera angles. It could bring ovation to the D.O.P. although the director cannot be regarded as the proper anchor of ship.

There have been Bird's-eye-view shots, where a trolley or even mid-large shot could have done (would have been better). Over-the-shoulder shots seem unorganized with minimal usage of lights. These are not the marks of an able director like Srijit Mukherjee.

### **1.4 Dialogues Are Actually Ordinary And Pungent!**

One may confuse the film to be a sequence of ad films; it owes greatly to the overuse of taglines and punch lines. The director has tried to employ intellect in most of the dialogues, which sound unnatural in a conversation.

Jargon being used too much at points is also a matter of filmmaking blemishes. Hence, it is not much approachable to none, neither the intellectuals nor the commons. This takes away the soul from the story structure of Jatishwar. Somewhere, near the end of this movie, one might surely feel that the actual message is yet to be conversed and the film ends.

## **2.CONCLUSION**

The criticism is written with actual interpretation, keeping in mind the caliber of Srijit Mukhopadhyay who has crafted flawless pieces in the past.

Although, Jatishwar was made with an equal amount of passion, it did not go that well (irrespective of the director's health). A film is always needed to be scrutinized so that the reality gets depicted in an optimum mannerism on-screen. Same is the case with Jatishwar.

Hence, we can easily say that beside an intricate research about the context of the film, one surely needed to make efforts for a compatible content; although, credit goes to the director for conceptualizing on such a brave topic.

Hopefully, after reading the mentioned points about Jatishwar in this article, one would be able to consider them with a better approach toward filmmaking.

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