

A descriptive study of the Content Orientation of Selected Contemporary Indian Short Films

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Abstract

The digital revolution is coming up almost every day with some new surprises in the lives of ordinary people. That wonder is imprinted in daily life, mind, culture, professional field and the trade as well. Every day millions of Indian internet users find their entertainment or necessities on YouTube. One such entertainment content or text on YouTube is short Films. There are still a total of 13 production companies in India. Two notable producers are 'Barrel Select Large Short Films' and 'Pocket Films'. Ideological Approach is being to analyse the content and genre of a total of 10 short films of the two production companies mentioned in the present discussion. This descriptive study will explore the culture, social message, alternative thinking displayed in short films.

Keywords: Short films, YouTube, Social message, Social conflicts, Barrel Select Large Short Films, Pocket Films

Introduction

The digital revolution is coming up almost every day with some new surprises in the lives of ordinary people. That wonder is making an impression in daily life, mind, culture, trade and the professional field as well. According to Omnicore, there were 265 million active YouTube users who found their entertainment or necessities on YouTube in India until February 2020 (<https://www.omnicoreagency.com/youtube-statistics>, 2020). One of such entertainment contents on YouTube is short films. Very much like short stories in literature, short films have a touching appeal on the YouTube platform. As the minuscule storey ends, that is not only the

end, it leaves an impression in the depths of the mind and sometimes digs us to think deeper. In the words of Kuntal Chattopadhyay, Professor of English Literature, “Short stories, in a short space of time, touch any truth within the fragment of life”. In literature, novels usually reveal a more complex and complete form of life in a wide range. The subtext of some calming and wonderful short stories caught on the brink of life's multiple experiences. On the other hand, the broad background of any novel, timeline and conflicts of many characters with interrelationships of the individual and the group, carry the identity of the totality of life, (Chattapadhyya, 1995). The full-length film is exactly like the novel; there are background and character to the story where both vast in scope and number and varied in confusion and conflict. However, the short film reveals the profound truth of life and society.

From music videos to politics, short films are a great way to communicate with the public in terms of their philosophy, ideals, vision, formatting style and many more. There is an infinite possibility of narrating a subject through a scene-story, so what is the better way to communicate than this!

Ideas related to short films

The Academy of Motion Picture Arts and Sciences has described it as an original motion picture or film that is visible or moving for forty minutes or less. Recently raised short film festivals of publicity towards exciting trend shows, the so-called 'Short Shorts'¹. In 1999 begins the first “International Festival of Very Shorts”, where all the short films were less than three minutes screened. Here the world’s smallest and the best scenes from the magic of the audio-visual medium were presented to the audience. But later in 2005, “Filminute”² Film Festival launched where films of less than 1 minute were screened (Kamardin, 2013).

Of course, this definition is not very clear and does not touch on the social and commercial significance of this genre of film. Not only that, but there are plenty of films that categorised as short films. However, the definition given above does not describe the overall type of short film.

Short films should not be compared with documentaries. There is no abundance of information in short films. Instead, like the full-length film, there are stories, there are mysteries, thrills, pains, problems, humour and questions. The films of society are the logistics of these films.

¹ See - <https://www.britannica.com/topic/Academy-of-Motion-Picture-Arts-and-Sciences>

² See - <https://filminute.com/2019/about-us/>

Traditionally, until a decade ago, short films were only screened at various film festivals. However, in the last few years YouTube, IGTV and Over the Top Platform (OTT) is having several viewers of short films. Different Indian producing and distributing organisations have already spent millions of rupees on promoting these films. The number of short film lovers is increasing day by day. The main reason for this can be said to be the content of short films and the shortness of length or duration where movies usually end within 30 minutes. However, most films end within 15 to 20 minutes. Not only are the films entertaining, but they also reflect the conflicts and problems of individuals, families and societies (Alexander, 2012). There is a strong message at the end of the film, like a bullet that pierces the mind. Short filmmaker Satyarth Singh founded his production company "Lights of Films" in 2012. He started with a documentary in the next year and made six to seven short films by 2014 that were not documentaries at all. Satyarth Singh said, "Short films are a quick way to connect with the audience, where a five-minute film with a strong story can easily connect with the audience"(Sarda, 2019).

Various film festivals around the world are nothing more than a reflection of this creativity and the proliferation of the internet in various aspects of philosophy. Short film and documentary festivals have become well-established short films, and the number of short film festivals has grown exponentially, and Film festivals today showcase new space promises for such films.

The International Festival of International Culture and Tourism Film (IFFC), Pune International Film Festival (PIFF), Goa Short Film Festival (GSFF), Geo Filmfare Short Film Awards and many other international festivals are trying to bring together the best films and represent those films to the international viewers. Such effort or event helps the professionals and viewers as well, to get the best content and ideas and the message as well.

Thirteen platforms in India generally produce different types of Short Films and help to promote and does marketing through YouTube. They are "ShortsTV", "HamaraMovie", "Terribly Tiny Tells", "The Shortcuts by KARA Studio", Aabobo, Shorted, CineShorts India, White Wall Screenings, Pocket Films, Wishberry, Filamnt, Shamiyana – The Shorts Company, Royal Stag Barrel Select Large Short Films (Mehrotra, 2019).

The objectives of the study

The study wants to

1. observe the success of YouTube as a platform of short films
2. explore the content the contemporary Indian short films that available on YouTube

3. read the social messages of short films that available on YouTube

Literature Review

"If any short films get viral and get good hits, then those films get good returns"
- Drinivas Nydu, a short film festival Director, Rajasthan. (Kapoor, 2017).

The rise of the internet and YouTube helps the short films to reach out the viewers. But when it comes to the study of India short films, no such research work has been found from different sources. There are few works on National Films Division India and documentaries.

Anuja Jain (2013) in one of her studies, describes the workings of Films Division of India in the first two decades since its establishment in 1948. The study brings together a variety of writings – various Film Enquiry Committee reports and writings by Indian and international documentary filmmakers, technicians, scripts. Film critics, directors and officers in the Films Division of India along with filmmakers from the Bombay and other film industries. It uses these materials to consider the role that postcolonial exigencies, colonial lineage and international aspirations played in the genesis and practices of the Films Division of India between the 1940s and the 1960s in documentaries. (Jain, 2013)

Watkins addresses various ways teachers can use the video website YouTube.com (or other online streaming video websites) to teach English and stimulate learner autonomy. If students and teachers have access to the Internet, YouTube can be a valuable tool through which many foreign language skills taught. Using YouTube both inside and outside the classroom can enhance conversation, lightning, and pronunciation skills. YouTube videos can also be utilised as regalia to stimulate cultural lessons, enhance exposure to world Englishness, and promote authentic vocabulary development (Watkins, 2011).

Collectively, the steady growth in the number of feature films produced and distributed in India in a single year is particularly noticeable. In 2018 alone, more than 1,800 digital films released across the country. By comparison, the United States produced just over 500 films that year. One of the main reasons why so many films are produced in India every year is because of the easy availability of large markets of viewers.

As of May 2018, a survey of digital lifestyles among Indians found that more than 59 per cent of respondents watched movies or television through online streaming, indicating that digital content streaming is becoming more accessible across the country every year, improving internet access and speed may be the reason for this change. About two per cent of respondents said they had never used or watched a digital movie or TV show (Diwanji, 2019).

Theoretical Framework: YouTube as a "Magic Multiplier"

Before moving on to the main topic, some information about YouTube needed. YouTube is an American owned company, headquartered in San Bruno, California. The company established in February 2005.

Users of this social media can upload, download or share content with any other platform. YouTube earns money mainly through advertisements. YouTube, in 2006 made a partnership with the National Broadcasting Company (NBC) for marketing and advertising (Exford, 2016). Premium users can watch ad-free videos on YouTube by paying a monthly/quarterly/yearly subscription. As of 2019, YouTube has revenue of USD 15 billion. Interestingly T-series, the Indian Company, is the most subscribed and most viewed channel in the globe till 2019.³

YouTube the world largest multimedia platform powered by videos from YouTube users itself. It is the best platform to escalate the multimedia information. The reason for its success is because of its extensive spread network that is when a user uploads a video can be spread into multiple users from one end to another. As a result, it creates a social understanding and experience. For this reason, YouTube user makes its own identity from other traditional broadcasting media. That is why YouTube may be called a perfect example of "Magic Multiplier" (Schramm, 1964).

The eminent American scholar, Wilbur Schramm, described the mass media as a "magic multiplier". He said that in the interest of the development of this society, every human being needs information. That information can be of different types. According to him, the modern communication system can turn a message multiple times and can spread it to the mass. In this case, the role of YouTube supports the theory of Wilbur Schramm. YouTube is not just a medium of entertainment; instead, as the days go by, many users rely on YouTube to learn and gather information about contrasting content. As a result, YouTube is essential at this moment as a social medium. As of September 2019, the number of active YouTube users were 30 million, and its users watch an average of 5 million videos. Till 2018, there are more than 5 million videos on YouTube with 80 languages from about 100 countries around the globe (Iqbal, 2020).

³ See - <https://www.businessofapps.com/data/youtube-statistics/>

Methodology

Two notable producers are Royal Stag Barrel Select Large Short Films and Pocket Films. In this discussion, total ten short films (5 from each producing platforms) have been chosen as a sample to analyse their content, genre and social message by applying the Ideological Approach (Dijk, 2006). This analysis will explore the culture, social message, and bipartisan thinking displayed in short films. Secondary data used to collect various quantitative study.

Ideological Approach: Ideologies defined in a multi-sectoral framework that combines a social, cognitive, and diverse element, as opposed to the traditional Approach in most ideological approaches. As an 'ideological way', ideologies are defined as the representation of the participation of social groups and more specifically as the 'axiomatic' principle of such representations. Practically every movie in human society express of behaviour, principle methodically, negativity or some positivity. From that presentation, a viewer gets the underlying message, clear morality or ideology. This message instructed through his directed films. Such ideological attitude/message explain something character, social institution and culture (<https://public.wsu.edu/>).

Sample: The task of selecting short films as the sample was difficult. The Royal Stag Barrel Select large short film production did not have much of a problem, as they have a list of their kind or popular films in IMDb (Internet Movie Data Base) from their website. However, no listings of such Pocket Films found in IMDb (Internet Movie Data Base). As a result, the author has to rely on the number or visibility of videos.

The main reason for choosing Pocket Films and Royal Stag Barrel Select Large Short Films is that these two companies found to be the producers of most Indian short films available on YouTube. They wrote on the Pocket Films website that they have more than six thousand videos in their library of the channel's network and there are about three thousands of directors as well. The gross earnings from the videos shared between the directors according to their distribution in short films and documentaries. It mentioned that in the fields of short films and documentaries, the most shared partner is pocket films on YouTube. (<http://www.pocketfilms.in/>, nd).

On 18th May 2017, an article published in the Hindustan Times which specifically said, "Royal Stag Large Short Films" dedicated for "Online Platform". This "Online Platform" creates a collaboration with Bollywood Director such as Vikram Bhatt, Anurag Kashyap, Sujoy Ghosh, who have taken their entries with their products in the market of Online Platform (www.hindustantimes.com, 2017).

So it can be said that the importance of these two "online platforms" is felt by the people associated with the film and the pictures promoted under their banner will have a specific message.

Five selected movies from 'Pocket Films' for their content analysis.

1) Kamera (2011)

Director: Nijo Jonson

Central characters: Karun Anand, Tanu Banerjee, Aman Kanojia.

Duration: 16 minutes 50 seconds

Genre: Family

Language: Hindi

Camera, a 2011 short film in Hindi directed by Nijo Johnson, is a moving narrative from the perspective of a young boy Arjun. The film was selected as the winner of the National Short Film Festival in Nagpur in 2011 and was also officially selected for several international film festivals. The film has been viewed more than four lakh thirteen thousand times on YouTube since then.

The first appearance of the film's protagonist presents a familiar scene, as it reminds young and talented street performers that when we stop for a few minutes at a traffic light or sometimes in a running train, to get our attention amid economic trouble. Perhaps, we have all come across these young, talented artists at some point in our busy daily routines. Occasionally we see them smiling and looking at them, even dropping a couple of coins in a rare, generous mood.

This film brings us face to face with a form of life of the people with whom we are confronted for a short time and to whom they are considered negligible. The dreams, aspirations, frustrations and endless struggles of this marginalised section of the society are often hidden from the public view. The protagonist of the film, Arjun of 10 years, becomes the lens through which the action of the film is presented to us. Arjun is a lively, cheerful boy who dreams of being a clown in a circus so that people can laugh, so he is constantly trying to make people laugh with their unparalleled acrobatic skills. However, Arjun's mother is upset with Arjun's role and wants his son to work in the municipal garbage



Image 1. Poster of the short film 'Kamera'. Source: YouTube

dump to earn money. Two paise comes home after selling the iron or other things brought from there. That amount of money is not available when people laugh. Arjun's mother is portrayed as a bitter, frustrated woman whose husband has left her and who challenges her son to laugh when he tells her about his dreams. Here Arjun's mother is a Bengali speaking women, where they live is a Hindi speaking state. So poverty, the frustration of personal relationships, and the pain of being torn apart are woven into the same fabric.

During the filming, Arjun finds a camera in a pile of rubbish, which makes him instantly excited. The camera, or "camera" as he calls it, is not just a toy for him. It gives him new hope and confidence, even convinces her that he can make his mother laugh through it. However, his happiness is short-lived, as his mother sells it along with other items collected from his garbage dump. Arjun's frustration, misery and helplessness stir the minds of the viewers, he desperately tries to find the camera but does not get it and helplessly falls asleep at one point crying and crying for his irreparable loss.

Soon after waking up and being inspired by his very favourite white rat 'Sheru' (who met with Arjun in the opening shot of the film), Arjun turns himself into a camera as he uses two fingers of both hands as a camera shutter. He decides to take pictures with this self-made camera until he makes enough money. With great difficulty, he took his first step towards fulfilling his wish. Finally, he managed to make his mother smile, which he considered to be the most beautiful smile in the world. Though the mother and the son conceive the different ideology towards life, the dreams are same, both want to spread happiness. At last, they can achieve their goal. In our lives, frustrations come in various form, life can be knocked down, but the real key of happiness is in your hand and you can win the race of life.

Arjun's first appearance in the film presents a familiar scene, as it reminds any cunning 'street performer' between the ages of 10 and 12 that when we stop for a few minutes at a traffic signal or amid economic trouble or threw two pennies.

2) Dooriyaan (2015)

Director: Pranav Gandhi

Central character: Unknown

Duration: 14 minutes

Genre: Romantic

Language: Hindi

The film is the story of a couple who once lived in love with each other. Moreover,



Image 2. Thumbnail of the short film 'Doriyaan'. Source: YouTube

when a young lady became pregnant at that time, she was forced to have an abortion. The reason is that the young man was not in the mood to take on family responsibilities at that time, not only that but gradually the young man became preoccupied with himself. So now she decides to break up the relationship at some point and leaves the young boy.

The film then shows that the couple met at a cafe a long time later. Now, the young lady is a married woman. The young man then admits his mistake and speaks of love, but young women refuse him.

The performance of the central characters in this film is not a great thing, but if we look at the direction, it also looks like an exquisite handiwork. However, it says that the film has received many awards.

The central premise of this film is - 'Whatever the relationship, you have to take responsibility for it'. Now there are many couples in the society who are not bound by marriage, but there is also responsibility. A girl deprived of her first motherhood for her boyfriend, but she is still asking for some time from her boyfriend while holding that pain. She is not getting it. What could be more unfortunate than this? The film is about modern society.

On the other hand, the film is about the dignity of women by maintaining the institution of traditional marriage in our society. The picture could have shown the opposite. However, the director has walked the traditional path without showing it.

3) Holding back (2015)

Director: Wilson Lewis

Central characters: Seema Biswas, Anantha Narayan Mahadevan, Kunal Kumar, Raj Arjun

Duration: 19 minutes 46 seconds

Genre: Family

Language: Hindi

In the beginning, the director said that the film based on a true story that happened in 1999. A long shot of the first scene of the film shows Senji Pannambakkam, an empty railway



Image 3. Thumbnail of the short film 'Holding Back'. Source: YouTube

station at night in the Chennai region of India. A middle-aged woman is sitting on a platform bench at that station, and a boy is sleeping with his head on his shoulder. It understands that the boy is ill. Someone in a wheelchair is coming forward. As the scene progresses, an

autobiography of a male voice heard in the background. Throughout that autobiography, there is a mother's protective attitude towards her child.

Then the picture starts with the breakfast of father, mother and young son (Shiv Kumar, the name of the character). The autobiography shows that the boy had cancer and has just diagnosed. Shiva's mother broke down in words after learning about her son's illness. Shiva repeatedly tries to find the answer to why the mother is crying so much! On the other hand, it seems that the father is busy removing the shell of a boiled egg for Shiva and using it usually. The son's mother is supposed to go to a relative's wedding soon. The distance to the invitation house is too much, the mother has to get on the night train, and she is worried about how she will handle the boy alone! Although the boy will go with a friend. It is known that when Shiva left breakfast while talking on a phone, Shiva's father (Anantha Mahadevan) was a vegetarian and never touched an egg.

Nevertheless, he too has moved away from his position for the sake of his son's recovery. A close-up shot in five minutes of the photo shows the helpless face of a helpless father, who is understood to be just pretending to be tough. How can he handle the boy alone! Then the scene of the train. Shiva, his mother and a friend, are boarding the night train to defend the invitation. The fluent friend does not understand that Shiva's body is feeling bad. Then



Image 4. Father and son during their breakfast. Source: www.filmfare.com

Shiva lay down on the upper seat. When the train enters the station prematurely, the mother wakes up and calls Shiva's friend. Shiva's friend went to fetch the porter. This is the turning point. The porter came and realised that Shiva was no longer alive, his body had become cold. Shiva's mother broke down in tears.

Shiva's friend came and understood what had happened. Coolie tries to convince Shiva's mother to stay calm because if the railway police find out, the body will be a post-mortem, the 'case' will go on for a long time. The mother was furious when she heard the word 'body' of her son, saying that Shiva was her son, not 'body'. Already Shiva's mother understands that he has to be tough. The first scene floated in the picture, Shiva's mother is sitting on a platform bench with her son's body as if the sick boy is sleeping with his head on his shoulder. It was then seen that

the mother came out of the station premises in a wheelchair with her son in front of the railway police and the ticket examiner and broke down in tears.

Here the strength and sense of responsibility of a mother are shown. Just as you take care of a child before you give birth to it, you take care of it when you grow up, so you can take care of a child even after a miscarriage with all your strength. A mother did not allow the death of her child to become a problem. He wanted to honour the child's departure with all his might. Seema Biswas has played the role of mother impeccably. Mothers can cry. Nevertheless, they are not weak. The film viewed more than 23,600 times.

4) Yaadein (2016)

Director: Siddhant Sawant (Sawant, 2016)

Central character: Mahesh Bung, Saurabh Goyal, Rashme Phanse, Adil, Ashutosh

Duration: 14 minutes 51 seconds

Genre: Family

Language: Hindi

The story begins with Manas Kulkarni, a 26-year-old man who is struggling for a successful career in photography and finally arranged a job in Dubai. For the sake of the job, Manas has to leave India, the soil of his country forever. As the story goes, it is clear that his hobby of

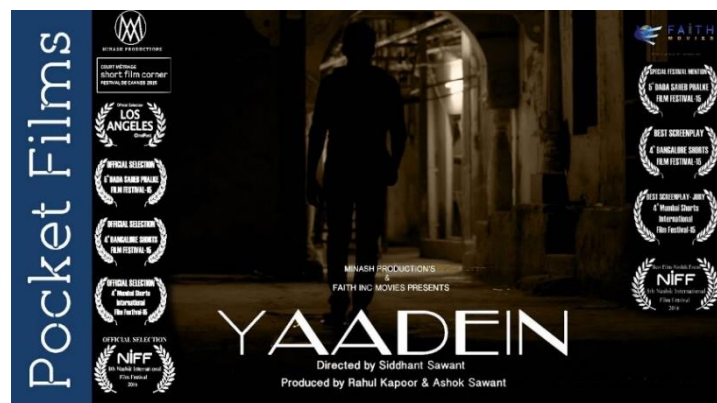


Image 5. Thumbnail of the short film 'Yaadein'. Source: YouTube.

photography did not come suddenly. At the time of packing, he suddenly found the old camera of his father. Viewers know that his father was also a photographer, and this camera was his source of income. However, his father died due to a mistake of mind. He later stole his father's camera from his elder brother and fled.

However, following his father's example, he also became a photographer. He was going abroad with a job. Manas is seen breaking down before leaving the country and decides to leave his father's camera with his elder brother. So before leaving, he had to complete his ultimate responsibility to return the camera to his elder brother. His elder brother has not had any contact with Manas for the last ten years, as can be seen from the flow of events. As a result, the matter became complicated for him. However, he left the camera in the hands of his elder brother's

son and later the elder brother saw the camera and realised that his younger brother had come. However, then it was too late. However, in this way, Manas apologises to his elder brother.

The cinematography tells the story between the relationships of two brothers. As a great elder brother, he took extra care of his brother from an early age, on the other hand, a poor, loving father who gives Oscars to his children. The mother does not exist in the family. Nevertheless, when this father left, the two brothers struggled to establish themselves. Childhood animosity ends.

Although the film has no special touch in terms of making, the weaving of the story has touched people's hearts, as it says that sibling conflict is usual in many families. Nevertheless, they can also come back to each other because of the preservation of a memento. About 3.4 million viewers have viewed the film.

5) Kajal (2017)

Director: Pakhi A. Tyrewala

Central characters: Salni Luthra, Sunil Palawan, Aniket Mor

Duration: 20 minutes 47 seconds

Genre: Thriller

Language: Hindi

Pakhi A. Tyrewala showcased the short film "Kajal" as a phrase of woman's fight in a world dominated by men. Ideally, the content or message of a short film gives the audience to discover their pleasure or gratitude in their way. While presenting the film with a clear tagline, the producer wants to reach the audience by keeping a fixed theme or message. In 2018 'Kajal' was nominated for the 'Filmfare Awards'.



Image 6. Thumbnail of the short film 'Kajal'. Source: YouTube.

Most films (especially shorts, with their limited resources) try to establish the message through the dialogue of their characters. Nevertheless, 'Kajal' is a film where events or feelings go on silently.

The first scene shows a girl in an empty office waiting for her boss to sign up for a document with duties even hours after an office closes. The man or the boss is always talking

over phone, talking to the boss through the glass wall and watching the girl move her hands. However, she is waiting. Then in the empty office, the documents are signed by the boss, and while leaving the office, the gatekeeper disturbs her by singing songs and disrespectful gesture. It understands as this is a daily occurrence. The girl does not dare to protest. At late night she had to wait at the bus stop, resisting the male gaze. Seeing the young man sitting next to him, she was scared but did not express it.

After a while, a policeman came and got on the bus and left. On his way, the policeman cleverly picked up the young man who was also waiting at the bus stop and told the girl that there was a police station in front of her, where she could go if needed. The human nature of the police experienced here. The young man got on the bus with the policeman, but he left a packet behind at the bus stop. This is the turning point of the 20-minute film. From here, the heroine stops waiting, and the audience starts waiting. The girl picked up the packet even though she was in a dilemma, and even though she was scared to see what was in the packet, it became her strength. A few minutes later, when she arrives home with her drunken gambler husband, she found the contents of a mysterious package. Slowly, the viewers can see a subtle change in the body language of actress Salni Luthra.

In one of the film's most provocative scenes, at night, while her husband is asleep, she begins to treat the contents of the packet that is the gun, in a way that enables us to understand the history of his daily life - his surprisingly silent mentality - much better than a conflicting flashback. The girl with the gun, his deep shiver, face the desires, tears in her eyes. It is through reading this Kajal that the struggle between the evolution and the explosion of her inner world becomes systematic. The eyes are the expression of the mind, the expression of the entity. Her next day is a little more rebellious, but her kajal-lined eyes are like a statement - a warrior pulling a gun and taking the battle away. In the characters of his testosterone-driven environment, the innocent heroine's "Kajal" works beyond its normal limits. A silent rage runs through the images. The girl's husband never liked her Kajal reading eyes. Reading Kajal to the husband is an expression of a wife's arrogance, contempt of husband hood. However, Kajal got the courage to stand up and protest. The boss signs the document without waiting for the telephone conversation to end (it assumes that he needs to talk to his girlfriend, no critical need.), Protesting the doorman's catchy song.

Yes, "Kajal" has found a way of empowerment in a literal sense enough for a young woman. However, more importantly, it also serves as part of a distinct character, a psychological portrait - where empowerment and confidence are only a by-product of a person's advent. We cannot hear her voice, and we cannot see any more women. It adds to its dystopian

tone, making it seem as if he is probably the last survivor of his kind on the planet - an emotion not unfamiliar to his urban-isolated contemporaries. Simply, the job of covering his eyes with Kajal is to make her look in the mirror, where she finds new existence, where it reflects that she is not alone.

Five selected movies from 'Barrel Select Large Short Film' for their content analysis.

1) Interior Cafe Night (2014)

Director: Adhiraj Bose

Central character: Shernaz Patel, Nasiruddin Shah, Shweta Basu Prasad, Naveen Kasturia

Duration: 13 minutes

Genre: Romantic

Language: Hindi

In the first scene, the atmosphere of an old cafe floated with Bengali song that has been sung by Manna Dey came to the fore in the background. From that, it infers that the cafe located in some part of Kolkata. The cafe owner is also seen, with white hair and beard giving an idea of his age, but possessing a fresh mind, it reveals in body posture. The context may come to mind; Kolkata is the city of love.



Image 7. Thumbnail of the short film 'Interior Cafe Night'. Source: YouTube.

Here, the cafe owner is trying to lean towards the table and a woman in her fifties at the table (Shernaz Patel) sitting doing something. He lost his love 30 years ago at this separate table, before that he loved his beloved, spent time at this table.

Then he finds his beloved, who was lost 30 years ago. At the same time, next on the table, we can see their young versions (Naveen Kasturia and Shweta Basu Prasad) and the happening of that unfortunate night, when the young couple was saying goodbye with indomitable pain. At that moment only they decided to stay separate forever as the young lady was going abroad with her family.

The story comes back to the present. It observes that the owner of the cafe sees his beloved. Moreover, he comes to know that a few days after going abroad, his beloved got

married and had children. After many years, she decided to return following her husband's death and decides to start her career as an author. However, she will return abroad, as she had already spent almost three months on Indian soil. Now it is time to return.

The director did not make the scene too long. The old lover is no longer late. He realises that if he cannot do it this time, he will not be able to do it again. So at this point, he told his beloved to stay back in India. It understands that a healthy mindset was necessary at a young age. None of them had it. They no more want the pain of not getting each other. This time they want to spend together. The central theme is "kick start" of life at any age, any time. Everyone has a right to be happy, and of course, life gives you the chance to be happy in your way. An aged person is an experienced one, but his or her soul remains young, so life starts where a person stands.

2) Ahalya (2015)

Director: Sujoy Ghosh

Central character: Soumitra Chattapadhyia, Radhika Apte and Tota Roy Chowdhury

Duration: 14 minutes 10 seconds

Genre: Mystery

Language: Bengali, English

With Sujoy Ghosh's direction 'Ahalya' was released under the banner of Royal Stag Barrel Select Large Short Film. In this picture legend Soumitra Chattapadhyia, Radhika Apte and Tota Roy Chowdhury have done the acting.



Image 8. Thumbnail of the short film 'Ahalya'. Source: YouTube

The story of 'Ahalya' illustrates with a turning point at the end. It reaches a point where many unspoken issues become banter. The movie starts with the ringing calling bell. The police officer comes for an investigation, for a missing person, to the doors of famous artist Gautam Sadhu (Soumitra Chattapadhyia). At first, the door opened by an attractive lady Ahalya (Radhika Apte). The police, at first sight, is mistaken Ahalya as the artist's daughter. And then he came to know with a surprise that Ahalya is Gautam Sadhu's wife.

The movie inspired by mythological stories. In the famous Ramayana epic poetry, God Bramha created the most beautiful women that are the Ahalya, and she used to be Rishi (saint)

Gautam's wife. God Indra, who was attracted by the beauty of Ahalya and went camouflaged to become Rishi Gautam for his evil deeds, and mate with her. Rishi Gautam cursed Indra for these evil deeds. Moreover, Rishi Gautam also cursed Ahalya, and she turned in a stone. Later on, after God Ram stepped on that stone with his holy foot, then only Ahalya got her life back. In this picture, Sujoy has taken the story from mythological age, but he has given a feminism touch into it.

All the roles in this picture had done admirable work. It observes that there is much close-up shot. Radhika Apte is presented beautifully as Ahalya. Not only the policeman Indra Sen, but even the audience too was also fascinated by the beauty. Till the end, Soumitra Chattapadhyaya has full of mystery within him, and a naughty older husband is an introduction. Here, Gautam deliberately leaves Ahalya and Indra alone in the house so that they can spend time and then it seems that police officer Indra has turned into a tiny lifeless doll in a similar shape and kept with many more dolls.

Suspense has been the spine of the movie. All the characters from the beginning are in white clothes and even the lamp, and nearby light is in the stay sheds, which creates suspense and thriller. The film emphasises the desires or needs of women by giving them a chance to rethink mythology. Old Gautam knows that he is incapable of meeting the biological needs of a beautiful wife, and he considers these needs to be reasonable. So he gave the men who were attracted to her, a chance to come to Ahalya. Nevertheless, this time Ahalya is no longer a stone under the curse. Instead, the stones are men.

3) Chutney (2016)

Director: Jyoti Kapur Das

Central character: Adil Hussein, Tisca Chopra and Rasika Dugal, Aakash Bharadwaj, Abhishek Chudhary

Duration: 14 minutes 10 seconds

Genre: Thriller

Language: Hindi

The movie begins in the outskirts of Uttar Pradesh near Delhi somewhere in a model town of the elite club. At the party, housewife Anita (Tisca Chopra), is involved with some folks



Image 9. Thumbnail of the short film 'Chutney'. Source: YouTube.

and there she admits that another kitty party followed her before this. In the corner of the garden

with the expression as if he is not a companion of any women and a real man with meat and whiskey. At the other corner, women were busy with their gossip. Anita, with her questioning eyes and cruel gesture, tries to establish many things.

'Chutney' is all about the most exciting and bizarre relation between sauce and death. Especially when death happens due to revengeful murder. The gossip among those women was 'American High school' movie where a person wanted to get a divorce to marry his girlfriend. In the meantime, one lady (Rasika Dugal) wants to be close to Anita and shows her interest in Anita's cooking. This is the reason why she wants to visit Anita's place. Moreover, at the same time, she wants to show her appreciation to the couple.

The movie from here gets its motion of action and chutney – The Sauce becomes the most desperate revenge weapon. Now, Anita serves fries with chutney and starts casual domestic chit-chats. Anita now starts defining the complex character of her husband and in-laws. Moreover, she also tells how her brother-in-law killed their servant Bhola, just because he was having an affair with Bhola's wife. Anita also told how she buried the body of their servant Bhola and started plantation above it.

In this movie, the director wants to create a mystery with few elements like an unfaithful husband, an ordinary wife, and women attracted to other men and chutney. Wife seems to be innocent, but in reality, she buried a whole body, and by serving the fries and chutney to the women she tries to dedicate a message that tries not to show any interest towards her husband.

4) Juice (2016)

Director: Neeraj Ghaywan

Central character: Shefali Shah, Manish Choudhary, Kiran Khoje

Duration: 18 minutes 43 seconds

Genre: Family

Language: Hindi

National Award-winning director Neeraj Ghaywan is already a known face for the movie 'Masan' and the ad-film using transgender community. The next work was the short film "Juice". He gained 2.8 Million for this short film, within three days of publishing. Through the film "Juice", Neeraj has exposed the misogyny hidden in the bone marrow of our male-dominated society.

At the beginning of the film, four male characters seen sitting and gossiping with alcohol and other food and various laughter and jokes are going on with their female boss.

Looking at the environment of the house, it seems that it is a scorching day of summer. Mr Singh (Manish Chowdhury) is the landlord. He is the one who has invited all his friends. His wife Manju is clearing the table in the middle of their gossiping. A typical picture of an ordinary Indian middle-class family, where men sit and warm-up their sit, the women of the house do provide the service for them. In other words, wives do not have much time to hang out.



Image 10. Thumbnail of the short film 'Juice'. Source: YouTube.

On the other hand, all the women are gathered in the kitchen, making dinner in the scorching heat. A female guest is pregnant. She has to quit her job after delivery - these women are the subject of discussion. Hillary Clinton in the discussion of men, as if the responsibility of the world is on their heads. When the kids go and make noise, they get distraught and ask the kids to get away from their essential discussions.

Another aspect of this film also ruthlessly portrays the image of society. Where all the children are playing, one of the girls sacked, saying that video games are not for girls. In other words, the difference between a boy and a girl is taught from childhood, whether it is playing the game or doing housework.

Once Manju left her job to retain the responsibilities of the family. As Manju and other women were in the kitchen in the scorching heat, Manju tries to turn on a table fan but could not. Then she asked her husband to help her. Her husband replied accidentally and started gossiping again. In the whole film, annoyed Manju did not have any dialogue.

Nevertheless, this time Manju lost her temper and expressed the rebel within her. Manju started pouring cold orange juice in a glass and went in the living room and pulled the chair in front of air cooler and sat there. Other men, including her husband, were stunned by her expression, and they were stunned.

If you think that, Manju became rebellious because of not being able to serve the guest properly, that is wrong. She was confused about various issues she witnessed at that time - the pregnant woman had left her job after becoming a mother, who was present in the kitchen. One middle-aged woman is asked how she kept her marriage alive as she entered in her menopausal

phase, society advised a girl to keep her away from the video game and to look after her brother, from every aspect of life society force female to sacrifice a lot.

5) Rogan Josh (2018)

Director: Sanjeev Vig

Central character: Avantika Akherkar, Bhuvan Aurora, Khusboo, Nikhil Pandey Naseeruddin Shah

Duration: 18 minutes

Genre: Thrilling

Language: Hindi

At the beginning of the film, it has been seen that Vijay (Naseeruddin Shah) is cooking 'rogan josh', a Kashmiri dish, and chatting with his elegant wife (Avantika Akherkar). Viewers become to know from their



Image 11. Thumbnail of the short film 'Rogan Josh'. Source: YouTube.

conversation that today is Vijay's 65th birthday. The couple is going to celebrate their birthday with their family and friends. On the table, Vijay keeps 'rogan josh' and starts to enjoy food with his wife, best friend (Shishir Sharma), Friend's girlfriend (Shriswara) and his son (Bhuvan Aurora). This On occasion, something is forcing to feel repentance that is real discomfort in nature, although the reason revealed in a few minutes.

As the picture moves on, and during the cooking Vijay discovery that the food is overcooked. Vijay tries to emphasise this fact, but his wife tries to avoid this fact and tells him that if a couple of minutes, the food is overcooked, then nothing is going to happen. Nevertheless, Vijay tells that people's lives lost in two minutes. Nevertheless, her wife argues that in a couple of minutes, a life saved. Vijay understood the situation, and he came out of the conversation and told that both mother and son know the values of the time. This type of reference in the life and death creates anxiety in the viewer's mind.

In various Indian films, it has been that the conversation which occurs during a meal in the dining table creates a direction to the stories. In this film, it also happens the conversation at the dining table, exposes the different layers of the situation and equations.

Now, during the meal they were having in the dining table, it can be understood that Vijay is quite disturbed with his son. Moreover, he tells "*Aur disdain Deri hona the, aur usidin janab ko samay pe tapkana tha*" (The day when he had to be late, but the lad arrived on time). The

conversation between Vijay and his wife reveals that they were talking about some memories of a particular day.

After this scene, it seems that Vijay's son Varun convey that his wife Rithika has been engaged with her colleague and eventually he also added that Kabir (Varun's son) needs a father as well. This situation does not create any changes. Perhaps, Varun's mother was happy.



Image 12. The expression of Vijay and others when Rithika enters with her son and colleague. Source: www.filfare.com.

After this, Rithika, Kabir and another man seen entering the scene. It assumed that the newcomer is Rithika's colleague. This is where the audience was confused and shocked because it may seem that the father-in-law, mother-in-law, and her husband is entering the house with another man while having a husband and why the people of the house or why the husband is happy!

Only then is it understood that decades before, on 26th November, Mumbai residents started their lives as a usual Wednesday. Chhatrapati Shivaji Terminus railway station was full of commuters, and the tourists were enjoying their time at Leopold cafe, and on the other hand, few were in The Taj Mahal Palace and The Trident Nariman Point. Mumbai was behaving like a general Wednesday. Nevertheless, the terrorist attack made a deep scratch within the heart of Mumbai. They all died while celebrating the birthday of the famous chef Vijay at the hotel. Only Rithika and Kabir survived the delay.

The sequence of events in this film is quite admirable, and the final conflict is very striking to the viewer and also painful. The fragrance of the film spreads towards the end of the film, where the daughter-in-law saw cooking delicious "Rogan Josh" on the same day, maintaining the tradition of the heavenly father-in-law. The family is as happy as a widowed single mother to rethink her life, to find a new mate.

The aspect of the lonely life of the older adults of the society highlighted, the unrequited love of the lover has been mentioned, the hopeful hint has also given, it has shown that life gives back a lot. Nevertheless, success lies in being able to accept it.

YouTube, short films and Social conflicts

The thing which noticed while analysing the films, is that the actors or actresses of the films of "Royal Stag Barrel Select Large Short Films" are much more popular faces rather than "Pocket Films". Especially they have been working on the big screen for a long time. In comparison, the actors and actresses of "Pocket Films" are not newcomers or familiar faces. Both sides have matched themselves in terms of acting skills. However, it acknowledges that those who experienced are very fluent. Well-known directors are also working with new directors in such films. Sujoy Bose and Neeraj Ghewan, are among those directors who are familiar to the mass and the director like Siddhant Sawant are also working but no so popular. Even on IMDb's website, there is not much information about Siddhant Sawant. Nevertheless, his film "Dorian" has taken a lot of place in the minds of the audience and has also received awards for the screenplay and direction.

YouTube as a platform for short films

People who can attract a large and loyal following can make a substantial income on YouTube. According to Forbs, the highest-paid YouTube video creators are pulling in close to USD 20 million a year, so it is easy to see why many chases this seemingly bottomless well of income. As a result, new directors and actors or actresses are getting a chance to express themselves. Nevertheless, if you think that only newcomers are getting a chance in these films, you will be wrong because existing and experienced popular Indian actors, actresses and directors with enough qualities and abilities are also strengthening their skills through this new medium (Mehrotra, 2019). Another notable thing on YouTube with the help of technology Web 2.0, viewers can comment on the effect of the film, the content, acting or construction style after viewing the film. From those comments, it is easy to get a glimpse of the essence of the film. A comment noticed in the short film "Juice", where a YouTube user named Roshni Rauf writes, *"Did anyone notice one of the ladies calling her daughter to serve food for her brothers? That exactly what is wrong with our culture—teaching us since childhood that girls need to serve and boys need to be served. I could see my childhood there. And I'm sure many of you too. Please, let us promise ourselves that we will not pass on this discriminating attitude to our next generations."*

On the other hand, after watching the short film "holding Back", one viewer commented. *"Mother's love has no boundaries, whether in life or afterlife. Appreciate them, love them and take care of them. Please do share this film with family and friends so everyone can learn to appreciate mothers more."* According to another YouTube user Priyanka Karbar,

“I feel short films are much better than Bollywood movies, nowadays.” Priyanka may want to say that the universal appeal and message in respect of society of these short films are much higher from mainstream films. After watching "Rogan Josh", Pallavi Maitra commented, *“for a moment I thought that daughters-in-law became so arrogant that they are coming home with her boyfriend..... However, I became weak and emotional at the end of the movie. Short films have the potential to attract audiences just like literary short stories. People from different walks of life are the subject of these pictures.”*

So it can be said that the content of short-length films on YouTube is enough to attract the viewers, where the role of the famous director or the heroine is not particularly significant.

Short films and their genre

Film genres usually divided into two categories - comedy and melodrama. However, this melodrama again divided into many segments about the way stories have been told. IMDB, Wikipedia and Movie Insider, including different source from according to the information obtained showed various genres of film. It has divided into 20 parts in total - Action, Adventure, Animation, Biography, Comedy, Crime, Drama, Family, Fantasy, History, Horror, Music, Musical, Mystery, Romance, Sci-Fi, Sport, Thriller, War and Western, (Stephen Follows, 2018).

In the all the ten short films that is Kamera, Dorian, Holding Back, Yaadein, Kajal, Interior Cafe Night, Ahalya, Chutney, Juice and Rogan Josh, which have discussed in a broad spectrum can be categorised as melodrama, (Melodramas: The self-sacrificial maternal figure) (Driks, nd). If we want to subcategorise the movies, then we can see that it is an attempt to combine multiple genres (cluster or hybrid). Can be seen as in most of the pictures have the impression of family centrality. However, if you look at the presentation of 'Kamera', 'Kajal' and 'Juice', can be described as social drama. Short films like 'Dorian', 'Holding Back', 'Yaadein', 'Interior Cafe Night' and 'Rogan Josh' called as family pictures. A touch of romance seen in "Interior Cafe Night" and "Dorian".

Social message in short films

On the other hand, the six short films "Dorian", "Holding Back", "Kajal", "Juice", "Chutney" and "Rogan Josh" have sometimes become strongly female voices. In these pictures, not dialogue, but facial expressions, or body postures, or anyone of the female characters' actions, protests, breaking stories, and sharp messages emerge. Time and again it has become clear that no woman is weak - she can be a lover to a man, a mother, a wife, an ordinary housewife, or a daughter-in-law, but their identity or existence cannot deny, nor should it be. One woman

possesses incredible powers. However, their demand is minimal, that respected in the eyes of men. In the scenario of "Dorian", "Kajal" and "Juice" deserves special praise. The pictures show the viewers by pointing out the fingers that a woman's role not taken for granted because she also deserves equal importance in society and the family or the life of a man.

In the movie "Juice" it is seen that the housewife had to quit her job just to take care of her family. Here the social message of the film is to point out at the understanding of the one-sided feminist behaviour imposed in the society. In the sense of a woman, she will do all the housework, no matter how much she earns or a homemaker, or to sacrifice herself in the family as if the birth of girls and the survival of this half-truth from a young age are explained to the girls by her family, community and society. On the other hand, the gambler seen in the movie "Kajal" stays at home and depends on his wife's income, but also beats her to keep her down. That is, the wife has to go according to the needs of the family and the husband and according to the husband's opinion. So today, when we talk about women becoming financially self-sufficient, these pictures make it clear that there is a need to change the mental infrastructure in the society as well as the economic infrastructure. Because depriving women of the respect they deserve, is an ancient practice. At the same time, it carries the message that women must save their "rights", "honour" or "time" and be confident to protest. The "Chutney" shows that an ordinary woman can go a long way in saving her family.

In the film "Holding Back" based on actual events, another form of motherhood seen, the mother's birth is another form of strength. "Rogan Josh" also features another mother who is a mother-in-law, and he wants his widowed daughter-in-law to start a new family. Although his father-in-law's momentary objections expressed, he also accepted the matter. This same picture shows the daughter-in-law maintaining her ex-husband's family tradition despite having a new relationship. Here is a beautiful combination of respect with modernity. The picture shows that mother-in-law-daughter-in-law does not mean a complicated or bitter relationship, but mutual respect, sympathy is much more desirable.

"Dorian" and "Interior Cafe Night" both start with the love story and pain of separation. However, the stories ended in two ways and indeed tried to give the audience a strong message which is respect. In the movie "Dorian", the protagonist could not respect the sacrifice of his lover, and he left him thinking of his interests, and when he wanted to return to his own needs, his lover refused.

In "Interior Cafe Night", the protagonist pays homage to the departure of his helpless lover and waits with a strange confidence. He knew his girlfriend would come back. Incomplete circles stitched with a new beginning. It seems here that if there is selfless love wrapped in

respect, it becomes unique at any end of life. At the same time, it said that there is an attempt to push some traditional social ideas in this film. Old age does not mean the end of his life but the beginning of it.

The two short films, "Yaadein" and "Kamera", are in tune with each other which is family. Family is the lifeblood of both these films. "Yaadein" is the story of the childhood mischief and mutual dislike of the two brothers. It does not take time or age to admit mistakes and done at any time in life, and it is essential. "Kamera" is an impeccable picture, a picture of the backward, miserable life of the society. However, what is something called poverty! The childhood of a child trapped in a pile of dirt here, the pain of a helpless mother and the mother-son relationship puts the rich people of the society in a profound question. A smile on a mother's face is the most precious thing in the world to a child that many children may not realise. There is a world of all that is lost, and all that gained. He has found, and the journey of finding him gives another dimension to this film.

The topic of women has been the subject of pictures over and over again. In the case of Sujoy Ghosh's "Ahalya", a completely different scenario is presented. Although the issues of women's dignity, rights and protests are shown in various films, the short film "Ahalya" speaks of women's need. In today's society, at the time of marriage, the husband tries to believe that his future wife must be "sati"(Virgin), and he will be the first sexual partner of that woman. In most cases, the wife is responsible for the husband's sexual disability after marriage. However, here Ahalya's old husband does not disregard his wife's physical needs. Instead, he helps the wife get close to other men. The way the story builds has mystery and unreality, but the main message is visible. The physical needs of women like males are very regular biological issues. So the issue of chastity is not in the body but the mind.

Conclusion

Short films encourage their film directors to be brave, and directors can tell stories in such a way that they cannot even describe those stories on the big screen because commercial filmmaking has some financial limitations and a certain kind of story-telling structure. The short film offers an opportunity to wander in that unfinished region. It shows the fearlessness of the filmmakers without worrying about commercial success and speaks to what they want. The short film enables filmmakers to deal with burning issues such as sexual consent, sexuality, and gender, thus helping to normalise issues in society.

The film, as an art and the medium of communications, tries to find out the infinity of truth about humanity and reflects it. The causes and effects of different social happenings at

different strata of society discussed through a film (Berger, 1980). Short films have infinite power in a limited time. Due to the digital revolution, the affluent generation is using modern technology to watch movies has relied mainly on digital devices such as computers, mobiles, tablets etc. As a result, a platform like YouTube is trendy within them. These devices are very close to them, they do not have the luxury of going to the theatre to watch movies, even they do not cost dependent, but there are thousands of options to watch of your choice. This is why current viewers are getting attracted to those films which are having many similarities with practical life. The characters in short films are like neighbours, colleagues or family members, not distant ones. That is why short film directors are making realistic films. Each short length picture sends a strong message to society. Full length featured movie, generally fails to give such a strong message to the country because there are commercial pressure and sense of entertainment should be maintained. The short films presented through YouTube's platform creates a more exceptional thinking ability and activate the grey cells of the brain. Apart from that, it questions the rationality of the traditional mindset and the typical practices of society.

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