

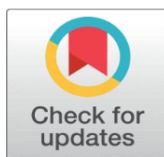
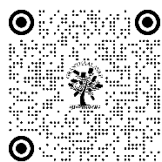
UNDERSTANDING THE PERSPECTIVES OF CINEMA NOVO: A CRITICAL DISCOURSE STUDY IN AGE OF RENAISSANCE IN LATIN AMERICAN CINEMA

Ruma Saha ¹  , Dr. Sharmila Kayal ²  , Dr. Lakhan Raghuvanshi ³  

¹ Doctoral Research Scholar, Department of Journalism and Mass Communication, Manipal University Jaipur, Rajasthan, India

² Associate Professor, Department of Media Studies, School of Media & Communication, Adamas University, Kolkata, India

³ Assistant Professor, Department of Journalism and Mass Communication, Manipal University Jaipur, Rajasthan, India



Received 01 April 2023

Accepted 21 July 2023

Published 26 July 2023

Corresponding Author

Ruma Saha,
ruma.saha.kolkata@gmail.com

DOI

[10.29121/shodhkosh.v4.i1SE.2023.410](https://doi.org/10.29121/shodhkosh.v4.i1SE.2023.410)

Funding: This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

Copyright: © 2023 The Author(s). This work is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).

With the license CC-BY, authors retain the copyright, allowing anyone to download, reuse, re-print, modify, distribute, and/or copy their contribution. The work must be properly attributed to its author.

ABSTRACT

Cinema is the intrinsic creative expression which has often been reflected with many diversified perspectives. The auteur's perspective to the 'masala movie, which always fascinates with its inclusive subject matter. It's been always interesting to ponder on how the narratives of cinema are swayed parallel with the conventional one. The filmmakers with their independent perspectives often been seen to focus or take the most untouched grey areas which generally deal with human's life and endeavors (caste, class, creed, color, ethnicity, engendered social milieu, taboos, socio economic inequalities, grassroots problem, basic amenities, or simply different from the existence of human values with hegemonical counter-narratives been taken into account and reflected in cinema. The very idea of this present study is to understand the cinema culture of Latin American cinema (how it is different from New Wave Movement and Italian Neo Realism). The study focuses on the movement of cinema novo and selects a few notable movies to understand the ideation of narratives. The discourse analysis entails the reasons for the fall down of the movement and problem in order to decipher the meaning. The sole purpose of the study is to know treatment and approach of genre of cinema novo; to understand the metaphors and discourses; and to know the downfall of this movement in spite of always trying to mirror the unseen world to the rest of the world. This study suggests that this cinematic movement is a thorough reflection of the voiceless, poverty stricken and working-class condition of the people which should be taken up with a newer perspective and dimension.

Keywords: Cinema Novo, Renaissance, Latin American Cinema, Conventional, Narratives, Discourse



1. INTRODUCTION

Latin America comprises a group of countries in the southern part of America. Out of this group few countries are well known for their remarkable contribution to the field of art and culture especially film production. Countries like Mexico, Brazil, Cuba, Venezuela, Argentina, Peru, and Bolivia have a remarkable size in the film industry. Cinema production in Latin America can be traced back to 1896 when

Lumiere Brothers projected their cinema in France [Lenti \(2007\)](#). Unlike Latin American literature, which is internationally applauded and has a global market, Latin American cinema is hardly seen outside the respective country of production. In recent times film critics and scholars are of opinion that Latin American cinema and the film industry are undergoing a renaissance [Lenti \(2007\)](#). Alejandro Gonzalez Inarritu is a Mexican filmmaker who earned Oscar and BAFTA awards and his movies like “Birdman” and “Revenant” created much interest in Hollywood for Latin American movies [Matt. \(2022\)](#).

2. LITERATURE REVIEW

The recent research essay was published by George Yudice on “Innovation and Development in Latin America” in 2018. The researcher studied trends in the cultural policy of Latin America; firstly, economic contribution of creative and cultural industries, and secondly cultural rights with importance given to access, inclusion, empowerment, and well-being of the citizen. These two tendencies are not integrated properly into cultural policies due to their logical, strategic, and management-wise differentiation. Researchers in his study found the emergence of both tendencies from the neo-liberation concept practiced during the 1990s which had justified much cultural funding previously. The researcher tried to find an innovative approach to compensate for limited funding. Different cases were examined on cultural policies in Latin American forums over the past 20 years [Yúdice \(2018\)](#).

The recent research on “The Empty Boat: Meteorango Kid and Brazilian Cinema Marginal” by Dunn, published in 2020. Researchers examined and considered “Meteorango Kid” (1969) as an important contribution to Brazilian cinema in the context of the period of 1960s and 1970s. These films are called Brazilian cinema marginal which is characterized by the low budget and finding aesthetics in the garbage, conveying the message of the position of scarcity and marginality and misfit in society. The researcher analyzed “Meteorango Kids” with respect to cinema novo, cinema marginal, and Tropicalia in Bahian society amid emerging youth counterculture [Dunn \(2020\)](#).

The recent research essay published by Maite Conde in 2019 talks about the new ideas of the film started flourishing in Europe in the 1920s where the film is considered a piece of art. It has influenced Brazilian literature which gave rise to the avant-garde literary movement called “modernismo”. This further gave rise to new theories of film in Latin America. The researcher tried to examine how this idea is appropriated and re-elaborated in Brazilian literature. The case study was done on the works of Oswald de Andrade. Andrade was a modernist who wrote about films during the early 20th century in Brazil. Influenced by European technique Oswald de Andrade wrote about new film theories, cinematic techniques, and re-conceptualizing realism in the modern era. The researcher examines different works of Oswald and tried to find how his own cinematic experience has enabled him to challenge traditional Brazilian writers while creating a new era of subjectivity in the literature that is inherently cinematic [Conde \(2019\)](#).

A research paper is published by Luis Trindade states about the comparative analysis of documented motion picture of 1960s: La Hora de los Hornos by Ferdinando Solanas and Octavio Getino (1968, Argentina) and second one is Le Fond L’Air est Rouge by Chris Marker (1977, France). The researcher analyzed the two films in the light of neo-colonialism and anti-imperialism which helps in revisiting the period. The analysis helps us understand the film’s status in the historical mediation of political struggle during the 1960s. These films have challenged

fundamental and traditional way of representing the struggles of 1960s in film. The researcher in his essay concludes with overview of historicity in film narratives [Trindade \(2022\)](#).

2.1. BRIEF ANTIQUITY

Early History of first motion picture in Mexico and Argentina was screened in 1896. With the advent of Talkies both Argentina and Mexican movies used commercial motion picture for regional area and gradually, these films had a sizable market in the entire of Latin America. Films were made in different genres like romance, crime, historical romance, melodrama, political, historical romance, etc. Other Latin American countries like Chile, Cuba, Venezuela, Columbia, Peru, etc also contributed to film production [Lenti \(2007\)](#).

During the time of II war of Worlds, few Latin American film industry suffered severely due to the U.S. policy of supporting its allies and punishing its enemies. During this period Hollywood was closed to Europe and so most Hollywood production targeted Latin American audiences. Argentina's film industry had to lose the market to the U.S. for being neutral throughout the war period. Due to this reason, the industry was almost dismantled. It took years for Argentina to get back to the pre-war production figure and market value. Still, they could not regain her old position with respect to the foreign market for their films. Mexico was highly rewarded by the USA after the war for being an ally to the U.S. during the period of war by supporting their propaganda through their films. The U.S. rewarded Mexico after the war by constructing "Churubosco Film Studios" [Lenti \(2007\)](#).

Era of New Latin America Cinema- In the 1950s era of Television in Latin America begins. People were addicted to this new medium of entertainment which gives them a different variety of programs to enjoy throughout the day. They didn't feel the urge to go out to see movies in the theatre. As a result, it impacted the box office heavily. The film industry in Mexico tried to re-run their old, themed genre-based production to revive the market. This did not create much impact in the market and the plan failed. During the 1960s a new wave of film production started which is based on real stories of political events of the Cuban revolution and subsequent social unrest during that period. These films were used mainly for communicating different concepts along with societal changes related to them [Lenti \(2007\)](#).

From 1940 to 1965 in order to boost cinema production many Latin American Administrations built collaboration with prominent filmmakers for a developed comprehensible and proper legislature. In Puerto Rico films were produced to solve community-level problems and educate citizens. In Nicaragua and Cuba, films were used as educational tools and mobile cinema units were sent to the countryside to show movies and encourage community discussion on it [Lenti \(2007\)](#). Apart from this, there was the growth of cine club/ film clubs at Latin American Universities where movies were produced as well as screened regularly. These clubs had remarkable contributions to the Latin American history of film.

In the 1980s Government of Peru passed laws to encourage the promotion of Peruvian films through the mandatory screening of all films, including short films in the domestic market. Laws were enacted and Film Council was established to govern the promotion and distribution of cinema. It boosted the Peruvian film industry and reconstructed it. In Peru, a new milli filmmaker emerged who completed film production within 18 months, and this created a new wave of the journey in the Peruvian market [Lenti \(2007\)](#).

Restructuring- In 1978, the Ministry of Communication in Columbia established *Compaiiii de Fomento Cinematografico*, a film institute for propagation of national cinema. FOCINE contributed to production of 200 features in the format of shorts and documentaries and it had generated considerable revenue in the domestic and international markets over the years [Lenti \(2007\)](#).

In the 1990s, with the emergence of the video cassette, the cable television Latin American film market had been affected which resulted in shut down of many film theatres. Apart from this, the Latin American film industry lose heavily to competitive Hollywood production which offered an attractive distribution package. As a result, the entire Latin American film industry was heavily affected [Lenti \(2007\)](#).

'NLACF' got established by all representatives of Latin American Countries to develop celluloid cultural identity and solve the distribution and exhibition problem faced by the indigenous film industry of Latin America. The foundation worked for imparting education in filmmaking was to break the U.S. monopoly. Through various conferences and meeting all Latin American filmmakers came to the unanimous decision to work with unity in production and distribution in Latin America. As a measure of the objective, an integrated forum got established (Caracas,1989) and recognised as *Conferencia de Autoridades Cinematograficas de Iberoamdrica*, or CACI [Lenti \(2007\)](#).

Foundation wanted to bring legislation throughout Latin America and unify the film market. CACI participants had signed a Co-production Agreement, which helped in sharing of economic and technical resources in film production that had doubled the market size. Coproduction allows five countries to participate in the same project simultaneously. Thereby strengthening the project's market success rate for countries with nascent film industries. Countries with established film industries support nascent film industries of other countries and enhance unity in upholding their integrity in capturing the Latin American market. During the 1990s almost all Latin American countries agreed to sign Coproduction Agreement as it would give them a sizable market for the free flow of their films in signatory countries [Lenti \(2007\)](#).

2.2. WHAT IS IT?

Unlike European cinema of the 1960s and 1970s did not have a specific foundation year of work. The name "New Latin American Cinema" was given during the 1960s to a group of filmmakers belonging to different countries in Latin America who shared a common interest since the 1950s focusing on societal problems in cinema [Podalsky \(2012\)](#).

Scholars have defined "*New Latin American Cinema*" as political cinema meant to propagate revolutionary ideas to transform society at large. During 1959 Cuban revolution deeply inspired the political genre to become a popular medium to propagate ideology for transforming society and social conditions. Films like "Memories of underdevelopment" by Tomas Gutierrez Alea, "Entranced Earth" by Glauber Rocha, and "Lucia" by Humberto Solas dominated the decade of 1960s and the notion of revolution was at the core of this new movement which created a renaissance in the Latin American Cinema [Steele \(n.d.\)](#). A group of filmmakers during this time of unrest proposed and tried aesthetic transformation of their "colonized culture". Scholars have called this transformation a cinematic "revolution" [Podalsky \(2012\)](#).

During the 1960s and 1970s entire Latin America was torn by revolution and cinema was used to project it. Films produced during this period emphasized the concept of revolution in the cinema and created stereotypes of “political drama” [Podalsky \(2012\)](#). Scholars have divided these filmmakers of the period into two groups. One group of filmmakers wanted to use filmmaking as a medium to propagate revolutionary political ideas for enhancing societal change. Another group of filmmakers concentrated on the aesthetic revolution which is neutral of any political allegiance [Podalsky \(2012\)](#). Scholars have argued that it is logical to draw a line of argument focusing on the relationship between politics and art beyond modern terms of “polarization” (which is used to define a relationship between neutral art and militant). Most scholars have found the two notions as separate fields; only a few specific filmmakers could find specific matching moments of both notions (art and politics). Thus, the category of the genre “political cinema” is created in Latin American films, to describe a cinema with the dominant content or topic of “politics” [Podalsky \(2012\)](#).

According to scholars, New Latin American Cinema has included politics as an external element in the composition of film content. Studies have revealed that Latin American filmmakers of that period able to curate the uprising via film content as well as through formal composition and logic of production [Podalsky \(2012\)](#).

Characteristics of New Latin American Cinema: Studies showed that text written by film makers of that time revealed an explicit position of cinematographic production and it’s the connection to political attitude prevalent in that period [Podalsky \(2012\)](#). Moreover, filmmakers of that period revealed positive nexus with revolutionary ideas. Cinema was not only made for the cinematographic cause but it was a medium of addressing a social problem. Whereas, the French New Wave which also developed in the same period around the late 1950s pointed to film as a individual means of articulation/expression/point of view. But Latin American filmmakers of the period stated that cinema was an instrument of social change and therefore never isolated from political trends of the times [Podalsky \(2012\)](#). Therefore, New Latin American Cinema would reproduce “revolutionary ideas of the time” which were working as an instrument to spread revolution [Podalsky \(2012\)](#).

European avant-garde cinema created the idea of “autonomous cinema” which rejected external ideology and promoted the independence of the author to uphold individual expression as according to “Oberhausen Manifesto” a “new freedom”; Whereas, in Latin America, the adjective “new” is related to creating resonance between cinema and other political and cultural expressions. Scholars opined that the “novelty” of the film lay in its political commitment instead of “its self-reflective character” [Podalsky \(2012\)](#).

The cause of the beginning of “new cinema” is different in Latin America when compared with Europe. Both Latin American and European movements shared a common “enemy” of the period which was Hollywood and its influence on the cinema production model of the nations. As a result of the expansion of the market share of the commercial cinema of Hollywood, it created a trend of reproduction of a “particular model of narration” to revive the national film industry in many countries. Some scholars have also opined that this model’s result was different according to each movement. For Latin American filmmakers the problem was Hollywood film production which had popularized instruments of colonization in Latin America [Podalsky \(2012\)](#). Therefore, it was justified that to revolt against Hollywood is equal to revolt against colonization in a broad political way. Scholars opined that problem was that the cinema represent a “symptom” of particular

cultural and political conditions. This new and changing cinema was part of societal transformation [Podalsky \(2012\)](#).

Scholars have opined because of colonization of representation is that it creates an “alienated” view or consciousness of reality. Karl Marx defined “alienation” as the distance created between workers and their products by capitalism. Latin American people could not get a true picture of their own social problems because they used external concepts, categories, and information. Latin American filmmakers of “new cinema” denounce the distance between people and reality. They rebelled against this “colonialism” culture of alienation created by Hollywood. Hollywood created a “colonized logic of representation” that distanced people from understanding their own reality [Podalsky \(2012\)](#).

‘Revolution in content where cinema is a means of knowledge’. Scholars have noted that New Latin American Filmmakers had defined “reality” with respect to the cinema, where cinema is not simply reproduction but a progression presentation which was only possible to be visible through the “mediation of images”. This revolutionary characteristic of the film is based on the deep trust in “naked reality.” Thus, the film story revolves around real incidents and events of the time. [Podalsky \(2012\)](#)

Scholars argued about the contribution of “Cinema Nova” to revolutionize the film content with the depiction of “reality” in New Cinema in Brazil. Therefore, camera or cinematography not see with daily experience due to their “alienation” [Podalsky \(2012\)](#). Films like “Vedas Secas” (1963) are the best example of it.

2.3. CHARACTERISTICS OF CINEMA NOVO

The following characteristics of cinema novo includes;

- Profoundly predisposed by Italian Neo Realism
- Usage of unpopular actor
- Low lensed/captive Cameras
- Influence of other cinematic movement (French/Auteur)
- low budget and independent production methods

2.4. THEORETICAL FRAMEWORK

Auteur Theory - The term auteur theory is coined by Francois Truffaut based on the work of French critic Andre Brazin. According to this theory, the director of a film is to be considered the author. The critics have argued that the theory gives credit to the idea of the director’s personal voice that comes through his work in any film. That means even if the director is doing an adaptation film, he is using his artistic skill to convey a certain message through his work [Matt. \(2023\)](#). Critics have also said that auteur theory is a way of film analysis where importance is given to the role of the filmmaker or director in shaping every aspect of films from storyline to cinematographic techniques. The theory influences the “French New Wave” during the 1950s [Matt. \(2023\)](#). It has created an impact on Hollywood movies in later periods and has also impacted Latin American movies.

Italian Neorealism – During World War II the Italian directors were forced to search for an alternative way of filmmaking when allied forces damaged the Cinecitta film studio which was controlled by Mussolini (who used it to run his propaganda). A group of Italian film critics highlighted on escapist nature of Italian commercial films which evade real events of the period. All these factors played a

major role in bringing a sudden shift in Italian filmmaking from cinematic style to a topic of discussion. This led to the rise of neo-realism where due to lack of abundance; Italian filmmakers moved to streets with minimal equipment and lots of real-world issues to focus. They used non-popular stars to cast in their films which were produced at a minimal cost. Stories of the working-class, real-world crisis were shown through movies after Mussolini's downfall [What is Italian Neorealism? A Beginner's Guide. Movements In Film. \(n.d.\)](#). Both auteur theory and Italian Neorealism have influenced the development of the cinema novo movement in Brazil, which has revolutionized filmmaking in Latin America and started a new style with more focus on real issues.

3. OBJECTIVES

The objective of the study includes:

- to know the treatment of the genre of cinema novo with its metaphors and discourses; and
- to know the downfall of the movement of cinema novo in spite of always trying to mirror the unseen world to the rest of the world.

4. METHODOLOGY

The present study adopts critical discourse analysis method to study the reasons for the fall down of the movement and problem in order to decipher the meaning.

Critical Converse Analysis (CDA) is a tool to dissect the verbal and social aspects. This composition aims at probing the applicability of ideas amongst CDA pioneers— Van Dijk, Fairclough, Kristeva, and Wodak - to both social and linguistic studies. This paper includes some significant points similar to narratives, representation, social practices, power as well as intertextuality portrayed in selected films of cinema novo.

5. FINDINGS AND DISCUSSION

Cinema Novo: Scholars argued about the contribution of “Cinema Novo” (genre of cinema) to revolutionize the film content with depiction of “reality” in New Cinema in Brazil. Therefore, camera or cinematography could depict that “reality” which people could not see with daily experience due to their “alienation” from mainstream society. Films like “Vedas Secas” (1963) are the best example of it. Following ([Table 1](#)) are the cinemas which profoundly contributed and best regard as the part of cinema novo.

Table 1

Table 1 First Phase of Cinema Novo		
Phase	Name of the Film	Year
One (1960-64)	Favela	1962
One (1960-64)	Porto das Caixas	1962
One (1960-64)	Barravento	1962
One (1960-64)	Os Cafajestes	1962
One (1960-64)	Ganga Zumba	1963
<i>One (1960-64)</i>	<i>Vidas Secas</i>	<i>1963</i>

One (1960-64)	Deus e o Diabo na Terra do Sol	64
One (1960-64)	Os Fuzis	64

The above-mentioned table depicts about the films that were made during the first phase of cinema novo. There is total eight pioneered and one of its kind novo cinemas were made during 1962 to 1964, among which the most notable and exemplary work which gave cinema novo a universal acceptance and world-wide acclamation. The critical discourses by portraying the atrocities of a society well narrated and the plight of the authority very well-articulated with counter narrative.

Table 2

Table 2 Stills from 'Vedas Secas' 1963





Source YouTube, 1963 film 'Vidas Secas' <https://www.youtube.com/watch?v=CKsqPMikHV0>

The first breakthrough cinema novo movie was *Vidas Secas* which was directed by Nelson Pereira dos Santos in 1963. The movie breaks through the linear mainstream approach and treatment which was adopted by the filmmakers earlier to it. This movie is one of a kind and possesses a serious note to the backdrop of economic crisis, unemployment, poverty, and atrocities of the authorities (law and order).

This is an eye opener which gives clues to the rest of the world and is able to create a separate language and mode of narrative apart from new wave and neo realism cinemas. For example, still 1 and Still 2 analyzes the first glimpse of the establishment shot of *vedas secas*, the scene 3 and 4 emphasizes the scenario of dry land (no food, famine which made the people nomad and migrate to earn their daily bread) which has tried to depict the picture of various causes poverty and unemployment. Still 4 and 5 profoundly narrates how the beloved pet also turning to meal. Still 6 and 7 are like mirage of having a leather bed which was seem to be impossible and there is a tax system of selling goods which have shown beautifully with lawlessness, police atrocities and corruption of the authorities.

Table 3

Table 3 Second Phase of Cinema Novo		
Phase	Name of the Film	Year 1965-68
Two (1964-68)	Paulo SA	65
Two (1964-68)	A Falecida	65
Two (1964-68)	A Grande Cidade	66
<i>Two (1964-68)</i>	<i>O Desafio</i>	<i>66</i>
Two (1964-68)	O Padre e a Moça	66
Two (1964-68)	Menino de Engenho	66
Two (1964-68)	A Hora e Vez de Augusto Matraga	66

Two (1964-68)	Ipanema	67
	Terra em Transe	67
Two (1964-68)	Guerreiro	68
Two (1964-68)	Fome de Amor	68

Paulo César Saraceni's *Challenge* is a film made in the heat of time. As it can be said "Better than an ultramodern film, a contemporary film". Mugged in fourteen days, the film traces a reflection about Brazil after the 1964 military achievement, putting in the mouths of characters the veritably debate of the recently defeated progressive camp.

Table 4

Table 4 Stills from the Film





Source YouTube <https://www.youtube.com/watch?v=hcggtO2bmvo>

O Desafio film is a corner within Cinema Novo and is the first to address directly related to contemporary political events in the country. A couple have their relationship shaken, similar is the frustration of Marcelo (played by Oduvaldo Vianna Filho), a youthful intellectual left wing who believed in the menace of a process revolutionary in Brazil in the early 1960s. He's paralyzed, feeling helpless, with no prospects. Everything seems inoffensive conservative response love, art, its product. The extremity sets in within the relationship, and Ada (Isabella Cerqueira Campos) seeks to encourage him to move on with her, to fall in love again, to move on with the effects he does, but Marcelo is withdrawn and disabused. Ada is aged and married to a plant proprietor. She's dressed and lives in underprivileged conditions with a large house, employed, overlooking the ocean, etc. witness the discrepancy between her hubby's archconservative speech and the speech nut's revolutionary, between his class condition and his bourns intellectual and loving. Ada envisions Marcelo and his musketeers a vitality in the face of the tedium of bourgeois life. In a discussion with the hubby, says she needs "intelligent people, who live, people who have an idea, who do commodity. One cannot stand so imperative futility at the moment, these exchanges that lead nowhere, these empty people".

Interestingly, unlike Glauber's film, O Desafio got its new identity of being a connoisseur to scholars and dilettantes of the history of cinema, maybe because of a lower gradational latterly line for the director, maybe because his significance is generally linked to the moment in which it was produced.

Table 5

Table 5 Third Phase of Cinema Novo		
Phase	Name of the Film	Year (1968-72)
Three (1968-72)	Antônio das Mortes	68
<i>Three (1968-72)</i>	<i>Macunaíma</i>	<i>69</i>
Three (1968-72)	Os Herdeiros	69
Three (1968-72)	Azyllo Muito Louco	69
Three (1968-72)	Os Deus e os Mortos	70
Three (1968-72)	Como Era Gostoso o Meu Frances	71
Three (1968-72)	Pindorama	71
Three (1968-72)	Os Inconfidentes	72

These includes most prominent movies been made in third phase.

Table 6

Table 6 Stills from the Film	
	
	
	





Source YouTube, 1969 film 'Macunaíma'
<https://www.youtube.com/watch?v=x7W4KSrWxaA>

Third phase of novo saw a popular mass appeal. These movies were metaphorically deep and known best for their symbolic representation. Macunaíma is a depiction of comedy which based on mythical character named 'Macunaíma'. This mythical character represents from racial deprived tribal community. Along with 'Macunaíma' who belongs to black community, an interesting white character also are the main protagonists of this movie. The antagonist tried to feast ('Feijoada'- a Brazilian cuisine) 'Macunaíma' for their local festival. The characters lucidly depict the positioning, expressions in a very illustrative way. The movie also narrates the then political scenario (republic of Brazil on a toss) and set a tone for community distinctiveness which is quintessential for revolutionized concept of the racism practice in Brazil.

6. OBSERVATIONS

The movement of cinema novo is a journey of entailing freedom of expressions and thoughts. It was the time when Brazil was under military rule (1964-85). Filmmakers used cinematic medium to raise their voice, thoughts, expressions to the rest of the world in a poetic manner with deep metaphor and symbolism. Dictatorship of military personnels were in rise in the year 1965 and had curtails all

civil liberties of living or maintain the social order in hegemonical society. Dictatorship badly targeted and harmed intellectuals, artists, academicians and turned badly ruining the economic prosperity of the country and turmoil the political stand in world. It's been always interesting to ponder on how the narratives of cinema novo were swayed parallel with the conventional one. The filmmakers with their independent perspectives often been seen to focus or take the most untouched grey areas which generally deal with human's life and endeavors (caste, class, creed, color, ethnicity, engendered social milieu, taboos, socio economic inequalities, grassroots problem, basic amenities, or simply different from the existence of human values with hegemonical counter-narratives been taken into account and reflected in cinema novo. This cinematic movement able to receive appreciation and critical recognition (positive) from rest of the world which made Brazilian film movement (one of its kind movements) with innovative, illustrative way of depiction many expressions. Basically, Novo cinema not only portrayed the social but also the then scenario of political and tried to focus the economic turmoil in order to bring reform. On the other hand, it is proved that dominant/mainstream narration is not only the ideal way of entertainment and hence it proved the alternative paradigm of artistic expression can bring audiences positive reaction and recognition in worldwide. It defeats the idea of conventional style ideation of cinema. Cinema novo largely affected by the poetries and music of Italian neo realism. Urban setting was most priority with a dominant perspective influenced by socialists/communists. Basically, these cinemas created to protest the military regimes atrocities, inequalities, urban slums, racism, caste, and class struggle.

7. CONTRIBUTION OF ALEJANDRO INNARITU AND HUMBERTO SOLAS

Alejandro González Iñárritu's films are a kind of cinematic poetry. They are not just good, they are great. They are arguably the stylish American filmmakers working moment. His films are so important because they're so particular and so specific to their time and place. *Amores perros* (2000) Alfonso Cuarón's *Amores perros* (2000) is a masterwork that's as emotionally important as it's technically stunning. Cuarón's first point film is an intimate, three-part masterpiece about two couples on the run from the Mexican police a brace of lovers, and their canine. The film follows the relationship between man and beast over the course of several times, as both are hunted by loose police officers while they struggle to survive on the thoroughfares of Mexico City. *Amores perros* was shot in black and white with hand-held cameras, performing in a unique style that recalls classic European cinema. It won several awards including Stylish Foreign Language Film at the Academy Awards and earned further than \$ 60 million at U.S. theaters alone (it entered a fresh \$ 10 million when it was released overseas). In the opening scene, Riggan Thomson, played by Michael Keaton, tries to get his hair cut in front of a followership. He's more concerned with how he looks than with the performance he's giving, which makes it hard for him to connect with his character. Alejandro González Iñárritu's films are frequently described as "cinema of the senses." The director's hand style is one that focuses on the most primitive rudiments of moviemaking sound, image, and movement. His films are frequently characterized by their raw emotionality, but they also tend to feature a sense of humor in their characters' dealings with each other. Alejandro González Iñárritu's point films are known for their dark, complex characters and themes, but they also have a tendency to be incredibly funny. The Mexican director has an inconceivable sense of humor and this is reflected in his work in all stripes.

The foremost prolific forerunner of the Cuban cinema which has achieved transnational acclaim, because of Humberto Solas who one of the directors who nurtured the Cuban cinema and brought changes through revolution. The golden period in 20th century after the revolution. Cuba was under military regime and freedom of artistic expressions were compromised. Solas, the pioneered in Cuban cinema and motivated others to made eighty cinemas and hence considered the golden era of Cuban cinema. The diaspora of Cuban cinema also made possible because of Humberto Solas.

8. CONTRIBUTION OF OTHER PROMINENT DIRECTORS OF CINEMA NOVO

In early phase of Brazilian Cinema was not successful among the audience because of its lack of understanding/mass appeal. The movement of Brazilian legacy or struggle was not properly disseminated then. In this regard the rise of film makers and started this movement with an artistic rigor. Afterwards, the novo presentation became popular and put on the practice and part of academic study from 50's to first phase of 70's. After initiation of its experimental and thorough portrayal of class struggle with human interest perspective, it was successful in grabbing the universal attention through accolades as well as in the form of constructive criticism from intellectuals.

9. WHAT AN ITALIAN NEO REALISM INFLUENCE CINEMA NOVO FORMATION

The liberation concepts been impoverished on various topics like migration, to balance the new world order and to be at par with American lifestyle through the Italian neo realism film makers. This led to think and motivate them to portray these issues in Brazilian context and hence novo formation is possible with the association of Christian theological ideology and with pragmatistic notion. The cinema with only romantic genre which were not a prominent factor but considered as only as ecstasy. "*Como period gostoso meu frans*" is a classic example of cinema novo and considered widely with its irresistible appeal through its narration and able to get peoples acceptance. This movie later became an integral part of text books.

10. CONCLUSION

A vast amount of literature has been repositied on this movement of new wave (cinema novo) since the 1970s. 1980s financial catastrophe had a downbeat impact on the production of cinema. There is steady progress in making alternate filmmaking which had marked the beginning of outstanding filmmakers like New Argentine Cinema which had the directors like Lucrecia and Caetano, along with other prominent film makers. Filmmakers of Mexico like Iñárritu, Alfonso also invigorated phenomenon of the country's cinematic identity and able to get recognition and acceptance in an international arena. Subsequently mid 90's movie making in LA also invigorated drastically by transnational co-creation in producing cinema possibilities which has aspired for propagating in endorsing filmmaking in each country. Many contemporary studies highlighted the new-fangled trend in Latin American cinema which showed a global perspective and proved its enlightening culture worthwhile.

CONFLICT OF INTERESTS

None.

ACKNOWLEDGMENTS

None.

REFERENCES

- Brazylyan Cinema. (2021, December 2). Barren Lives (Vidas Secas, Nelson Pereira Dos Santos, 1963) [English subtitles]. YouTube. Retrieved From 2022.
- Conde, M. (2019). Brazilian Modernism and the Movies : Oswald De Andrade'S Cinematic Consumption. *Romance Quarterly*, 67(1), 8–21. <https://doi.org/10.1080/08831157.2020.1698887>.
- Dina Sfat - Memorial. (2021, May 20). Macunaíma (1969). YouTube. Retrieved From 2023.
- Dunn, C. (2020). The Empty Boat : Meteorango Kid and Brazilian Cinema Marginal. *The Sixties*, 13(2), 98–120. <https://doi.org/10.1080/17541328.2020.1830478>.
- Hericodata. (2017, April 4). Paulo Cesar Saraceni O Desafio 1965. YouTube. Retrieved From 2023, January 1.
- Lenti, P. (2007, September 25). The Latin American Film Industry Takes on Hollywood. *NACLA*. Retrieved From 2023, February 2.
- Matt. (2022, September 30). 6 best Alejandro González Iñárritu Movies : Top Inarritu Films Filmmaking Lifestyle. *Filmmaking Lifestyle*. Retrieved From 2023, February 11.
- Matt. (2023, January 24). Auteur Theory : The Definitive Guide Filmmaking Lifestyle. *Filmmaking Lifestyle*. Retrieved From 2023, February 12.
- Podalsky, L. (2012). *The Politics of Affect and Emotion in Contemporary Latin American Cinema : Argentina, Brazil, Cuba, and Mexico*. Palgrave Macmillan US.
- Steele, C. (n.d.). *New Latin American Cinema Movement of 60s & 70s on DVD – Lista De Filmes*. MUBI. Retrieved from 2023, February 11.
- Trindade, L. (2022). A Ciné-Geography of Militant Cinema in the Age of Three Worlds. *Making Global History Appear in the Long 1960s. Interventions*, 1–19. <https://doi.org/10.1080/1369801x.2022.2099943>.
- What is Italian Neorealism ? A Beginner's Guide. *Movements In Film*. (n.d.). Retrieved From 2023, February 13.
- Yúdice, G. (2018). Innovations in Cultural Policy and Development in Latin America. *International Journal of Cultural Policy*, 24(5), 647–663. <https://doi.org/10.1080/10286632.2018.1514034>.