
Binod Pradhan's film technics

Binod Pradhan's eye for detail cannot be missed as he plays with the camera with imaginative technics used for angles and lighting. The good thing is that before the viewer gets too caught up in admiring Aishwarya's exotic hairclip, the shot switches to the sorrow in her eyes. Ms. Verma also spoke about a few beautiful moments from the film. Right from the beginning of the film until every moment was beautifully shown. Dialogues are written were so perfect and amazing. When it comes to films there are definitely few flaws but still carried very beautifully, some of the flaws according to Ms. Verma are how Paro's mother was portrayed about dreaming about her daughter and also hoe Devdas's mother and sister in law were portrayed, they were too loud for the screenplay.

According to her, "The entire Paro-Chandramukhi face-off comes across as a purely commercial gimmick. It does nothing to the storyline. The Dola Re Dola song though beautifully picturized in hues of red, white and gold is a futile exercise". According to the reviewer, the film is completely based on the performance of how each actor does justice to the character assigned to them. The critical analysis of the film "Devdas" by Kabir Ahamed, begins with the statement, "calling Devdas a modern masterpiece would be an understatement". Mr. Ahamed refers to Devdas as "future classic" in his analysis. This film for next few years will stay as visually ravishing film in the history of Indian film industry and he adds that this piece of art in the form of a film can be taken as a reference text for the future masterpiece. However, waxing eloquent over a film's place in the record books does not necessarily mean that the film is without its flaws. How can a film that unabashedly uses up all of the classic Hindi film clichés, makes a criminal use of color, and fronts itself with a star cast that looks as if they've walked off a modeling ramp, expect to be taken seriously.

Certainly, director Sanjay Leela Bhansali wasn't making this film for unromantic or uninteresting front-benchers. That said, it doesn't seem like the film was indicated for a serious art-film audience either. I assume that the director wanted to strike a middle ground with his audience-base. To that extent, "Devdas" effortlessly climbs into that special realm where movies don't need to have a specific target audience to succeed. There is both shamelessly commercial saccharine and high-brow avant-garde dialogue, usually one after the other; very frequently in the same frame. To call this 'genius' on part of the director is something that bears debating, but Bhansali demonstrates that he's no fool with the camera, nor with the seamless screenplay, especially during the interaction between the three principal characters.

According to the critics, Devdas is the most celebrated love story and the most painful. Most of the Bollywood films promise happy endings and few things are unrealistic but when it comes to

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Devdas it is heartbreaking how Devdas and Paro are separated and how Chandramukhi a court dancer falls in love and gets denied by Devdas.

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