

**Film Appreciation**  
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**Lecture - 10**  
**Traditions in World Cinema British Newwave**

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Good morning. We continue with our discussion of traditions in world cinema, and the topic is British new wave cinema. How many of us are aware of the, so called British new wave cinema, or even the British cinema. Surprisingly we get very little response, whenever try to discuss British cinema. And particularly British new wave cinema, which had made an important contribution to the tradition, towards the tradition of world cinema.

So, the beginning is the end of the 1950's, which witness the advents in Europe of a succession of new waves. We have been talking about, the French new waves we also know German expressionism, Italian new realism. So, British new wave, and this is a part of euro succession of new waves in cinema, all across Europe. It was marked by the growth of innovative productions, and characterized by emergence of young film directors, and writers. Generally it all lasted till the seventies.

The British new wave movement refers to a trend, which took place in the British film industry in the late 1950's, and early 1960's. It do inspiration from the works of French directors such as Francois Truffaut, Jean Luc Godard, Amah Sodas who are the pioneers as you know of the novel work of the French new wave cinema. A British in a new wave is concerned with deconstruction realism, and the aesthetics associated with it. The films between 1959 and 1963 are collectively known as the British new wave.

And sometimes, also the kitchen sink drama is a new term you should know the kitchen sink drama, and the British realism, social realism. Developers in the British film industry had from beginning very strong, literary routes. British new cinema was an extension of the changes in subject matter, style and themes, that had first taken place during the fifties, and poetry novel sense stage drama.

So, at the major, all the major productions of the major new wave literary adaptations, according to the critic, film critic, and scholar, Peters Wallet contrary to the French practice. The British series of films is not marked, by the leadership of a group of prominent authors. Well in cause, the young English cinema more literary, than its French counterpart, and that British cinema is not author based. Still if a new wave cinema is defined as youth oriented nationals, a movement of the period then 50s and 60s can be qualified as, British new wave cinemas.

Since, the late 30's, the British film industry had an experienced, 3 decades of continuous crises. The crises was averted occasionally by the fixing of quotas, and in position of high duties, and competing films, imported from Hollywood. The situation was that, people did not want to watch films, made in Britten as compared to the high production values, and glossy films of Hollywood. The studio films, it is also the time you know, when even the greatest of all film actors such as Laurence, Olivier, and Vivian lee, they were seeking you know carriers in Hollywood cinema. Of course, there were great British start also, and continued making films in Britten, but they did make wonderful films in Hollywood.

Before we all forget, we have to remember how Vivian lee was particularly discovered by the makers of the classic gone, with the win and although she was an established actor in British cinema, and also a very unrenowned actress on the British stage, and theater that she had to go and prove herself, and there were lot of you know. There are lots of

legendary stories related to, how Vivian Lee was cast as the great characters is Colette O'Hara in *Gone with the Wind*.

So, the ideas are that. So, the idea is that British film industry always had to compete with Hollywood with very little success, or rather no success. They are just people, just could not compete with Hollywood cinema, and the greatest of all stars were also seeking fortunes, and careers in the Hollywood.

So, the idea was what to do, how to compete with all this. Now, some of the directors whose body of works can be associated with the, so called British new wave, Tony Richardson, Jack Clayton, and John Schlesinger, Lindsay Anderson, Karel Reisz and Damian Lewis. As if, the French new wave movement, many of the film makers, began as movie criticism, and film journalist.

We have been talking about the lasting impression, of the French new wave cinema, and this was one of the influences, this was one of the consequences. So, these British makers are affiliated with prominent left wing political journals magazines, such as *Sequence*, *The New Statesman*, and the British film institute site, and so on. They were influenced by a normative idea of cinema, a vision of what cinema should be, and this was that British cinema needed to, break away from its class bound attitudes.

You see the British society has always been marked, by definite class system, and the idea was that, there should be culturally, there should be a kind of a revolution, where class system should break down, barriers should break down, the cinema and theater, made their own contribution towards breaking these, crossing these barriers. I will be talking repeatedly about some of these films, of this period, *Look Back in Anger*, *Taste of Honey*, *Billy Liar*, and *The L Shaped Room*.

The movie *Hard Day's Night*, starting with *The Beatles*, the rock band, pop band *The Beatles*, it marked the end of the movement although this is very fitting tribute, to the British new wave where we need to watch *Hard Day's Night*, just in order to understand the things, that we have been talking about with more, the key features of the French new wave cinema. You know shooting on location camera, fluidity of camera movement, and shooting in natural light with mostly employing natural sounds, *The Beatles* playing themselves.

You know very personal kind of film making. So, we will come back to the common themes in the works of these directors, and examine some of those films. A little later, in this topic, in this lecture, the changes in literary environment of the period are very significant when we considered the British new wave. In the beginning of the 1950, the anti modernist writer such as C P snow, and J B priestly, they expressed a preference for social relevance, and provincialism.

This style of literary tradition was supported by poets, such as Philip Larkin and Tom Gunn, novels such as John Wings, Hermione, down along kings knee and this is lucky gym the dealt with dissatisfy the young men, from the provinces, from working class areas. The literary event of this era is of course, was John Osborne, classic play look back in anger, which was a staged in 1956 featuring the disgruntle protagonist, Jimmy Porter who was described as the first of the, so called angry young man.

So, you have to use this, you have to remember this term, the expression, angry, young man first used by in British cinema, to describe disgruntle young man, who is extremely anti establishment. We have an own version of angry young man, as we have seen in the films of Amitabh Bachchan in the early 70s. Then again it is a throwback, on these kinds of films where young person was anti establishment, anti authoritarian, and he had a next to grind with the social injustices of the period.

So, British new wave cinema, we have also talk used in expression, kitchen sink realism. It refers to as kitchen sink realism, for its attention to class is one of its central themes. Class and class conflict came to be one of the central defining themes, of the new wave movement. For the first time, class came to be a subject in itself, and not a source of comic relief, as most seen in the works of earlier play rights and film makers.

Important literary works and most of the literary works are later adapted in to films Alan Sillitoe, Saturday night, and Saturday, Sunday morning. the loneliness of the long distance, learn runner, then David story, disporting life John Brains room at the top Lynne Reid banks, the L shape room and La Gorge, the leather boys and of course, Billy Lair which was keen water houses.

In particular the films, a paid close attention to the integrities of ever day life of in the working off, the working classes and there the highs, their lows, their lies, their loves of great important is the frank, that working classes were poor trade, neither as victims nor

as heroes. But as people with everyday life, through the use of domestic, and ledger time settings in the films, this represented a break from earliest cinema, that shied away from representation of the industrial, north, and middle ends, and the use of local accents on screen.

Until the new wave most of the characters in British cinema, was from London, and spoke in the accents of the educated upper class. You have to think of the way, how accent marks class, and most of the films deform the British new waves, have staring upper class characters, and using upper class accents, the standard R P.

That is Received Pronunciation of the English language, but this was the first time, the characters, the protagonist started speaking, the working class accents, and also the regional dialogues, and also a particularly you know cockney language. So, this was this head to be accepted, and defiantly this was a period, when things were changing in Britain. So, in addition to class the frustration and rebelling of the youth, and sex, and general relation were also prominent themes of these films.

What was unique about the British new wave was the great emphasis, it laid on the social environment, its treatment of sex, and sexuality. The focus on the youth culture, their frustrations, and the dominant political attitude, especially after the Second World War, there is a remarkable amount of overlap, between the British new wave movement, and the angry young man movement. In British literature, this movement refers to play rights, and novelist you shot to prominent in the 1950's.

We are again talking about people like Osborne, and Tony Richardson, again the key concerns about their works was also, were also a disillusionment with traditional society. Their work sort to draw attention, to the working classes in the north of England, earning the description its grim up north, a land number a land number of those canonical films, which was made in this period, were adaptations of earlier plays or, that had captured the heart condition of the working classes, especially after the wars.

In the time there, which the people were, assume to never head better, these films came to be seen as almost in a kick there of boat, those things were not all that good in Britain, but there was a section of society, that was living, and it extremely trying conditions. The marker that sets apart the British new wave films, are the stylistic convention it followed, a few of them a words mentioning are like most of the films are shot in black, and white.

This is important that these even a hard day night, which was made in 1963, it starring the beetles is it is a black and white film, and it followed a few documentary style of shooting, showing clear references to the cinema, where it a mode of film making in addition these films are often shorten location. Just like the French new wave films, with real people or non professional actors, and focused on the process of capturing real life.

For example, rooms at the top were shortening Bradford, and a test a taste of honey in Manchester, and black poorly among real locations. And of course, Billy Lair in the street in the streets of Bradford, and leads again sound was daubed, and the musical score was locally influenced as well, and like the major movies of the time, these movies were often short in 16 mm. As a result, these films often head a very spontaneous quality, and came to a body what is today known is audio realism.

The idea of subjective reality, found a lot of favor research cinema audience is where a loud in to the minds of characters, through the use of interior monologs point of new shots, and subjective camera work allowed the audience to see, what the characters, well. The purpose was to laid there his or her character detail, it is work know making the distinction here between socialist realism, and the kind of concerns, that British new wave cinema addressed often term social realism.

Unlike the former, the British new way was not produced under supervision by the government, and did not aspire to the status of official art in addition. The protagonist of social realism was often the anti hero, and was not poet rate as an ideal type worthy of ambulation, he or she was dissatisfied with life involve, and often frustrated in their quest for better provincial life of spot traders, classed to phobic ant alienating.

So, some of the important movies I mean, again I will talk about look back in anger, taste of honey, Billy Lair, and particularly made in 1959 by Tony Richardson, look back in anger. It is starred Richard Burton, Mary Ure, and clear bloom based. It is based on, as we have in talking about John Osborne's play, and the film is a love triangle between an intelligent young man Jimmy Porter, his upper middle class wife Allison, and her snobbish best friend Helen, set in Darby the plot explode.

Many questions about love, sex, and morality against the background of class, that underpins the surface of working class life, the main character that is jimmy porter he

came to similes the so called angry young man, and offered insight to the hang a board on in frustration felled by the British working class.

The second movie a taste of honey, which is also in adaptation of a played by Shelagh Delaney, was directed by again by Tony Richardson, the movie starts Rita Tushingham as Joe, and a pregnant 17 year old school girl, and Murray Melvin as Jeffry her homo sexual, flat metal friend relationship between the 2 is a cent of piece of the movie. The last part of the films commentary, involves question of motherhood, sexuality, and raise explode through the character of Joe.

The movie was critically a claim for the manner in which drew an attention, to such issues and then there was Billy Lair, which is made in 1963 starring Tom Courtenay, and Mona Washbourne. The film was directed by John Schlesinger and he is an adaptation of a novel by the same name. The story was around funeral furnishing seller Billy Fisher, who dreams of escaping to London to become a comedy writer, Billy chooses to escape his reality through his Walter ((Refer Time: 18:48)) imagination, using it as a crutch to help him scope with the feeling of claustrophobia and alienation,

The real world in Billy life lives much to be desired, and his quest to do better gives us insight to his life. So, these film films are basically canonical work for the way in, which they dealt with the themes, which came to be associated with British new wave. In addition, they certainly bring up issues, that worth taboo at the time such as unwed mother pregnancies, homosexuality race relations etc.

You know working class conditions, and told in gritty terms, and in doing all this they gave as a critical insight into the British new wave, and its importance another film, that I wanted to talk about this sporting life, which was released in 1963, directed by Lindsey Anderson. It was adopted from a novel by David his story, and it has strong northern working class credential story himself of the Minor son, who like his novels here had played rugby in a northern town.

The write has the typical, which is specially demonstrated in the films presentation, of its 2 principle characters, the rugby player, frank machine, and his land lady and occasional lover misses Haman. The frank is full of muscular ingressions, and Misses Haman represents famine, restoring the film is unique in the wave, put distance between itself, and the earlier new wave films.

The quality of the film duels in the awkwardness, we seems to parallel friends, own awkwardness, and lack of articulation, which is again a hallmark of the, so called angry young man, lack of articulation frustrations, aggression, suppressed aggression over it and covert aggression. By 1963, has we have been talking about the British new wave of was on its last legs, and its major players such as Jack Clayton, and Tony Richardson, Turn to other kinds of production.

But they had a lasting impression, they had left, a legacy on the directors, which followed them. So, we had people like John Schlesinger, Sunday bloody Sunday, Karel Reisz, the French lieutenant women, and Lindsey Anderson. If a new generation came into prominence with people, such as cane lower Danny Boyle, and Mike Lay, these directors have kept the tradition of social realism alive, and communicate directly to the contemporary world think, and films like you know a trainspotting. So, the British cinema continues to talk to speak, with a contemporary work.

Thank you very much, and we will meet again in our next class.