Silent Frames of Social Realism: Exploring Economic Disparities, Urban Life, and Ethical Concerns in Pushpak Vimanam

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Abstract

This paper analyses the movie in terms of Realism theory with the particular emphasis on the portrayal of economic variance that existed in India in the early 1980's. Realism in cinema is one of the attempts to show life as it is, without any exaggeration and over dramatization. In addition, Pushpak Vimanam follows this theoretical framework by using a non-verbal narrative to portray concrete societal issues such as unemployment, greed, and interpersonal relationships. The research is on how the lack of dialogue contributes to a higher level of realism through making emotions and conflicts accessible to all, thus breaking language barriers. This study also delves into the visual depth and cinematic liberty to show the contrast between the rich and poor society, culture and life. The cinematic work provides sophisticated social critique by using everyday environments, familiar characters, and silent film techniques that make the movie exciting with its storyline.
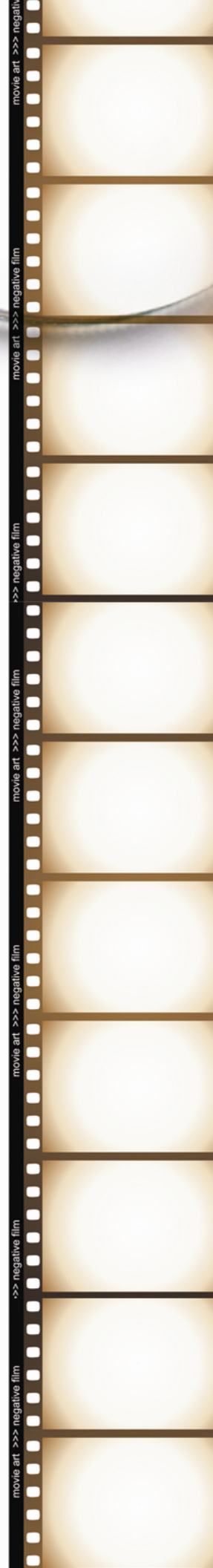
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Introduction: 1.1 Background of the Study

Pushpak Vimanam is one the finest works in Indian cinema for its innovation creation and narration in the silent film format. Kamal Hassan playing the lead role, the story is about an unemployed youth who lives in South India, try to change his identity to a rich man where his life turns upside down after understanding life.

The film is a mixture of black comedy and satire, treating topics such as unemployment, greed, and moral justice. Although the film is essentially a silent movie, Pushpak Vimanam tells its story with visually compelling means, supported by expressions and intense direction. Set during a period where films were dialogue-driven, Pushpak Vimanam struck conventions and appealed to audiences regardless of language and culture. It was hailed for its universality and earned considerable international acclaim. The National Film Award for Best Popular Film Providing Wholesome Entertainment, along with many other awards at film festivals, including the prestigious Charlie Chaplin Award, were awarded to the film. Pushpak Vimanam is an important milestone marking the power of visual storytelling as well as silent films being fit in the modern cinematic context.

1.2 Plot Summary: Pushpak Vimanam: Pushpak Vimanam is a silent film that deals with the life of an unnamed protagonist, played by Kamal Haasan, who is impoverished and unemployed in an urban setting. The drama begins when the protagonist begins a desperate pursuit of his survival. Luckily, his life takes a 180-degree turn just when he chances upon a wealthy man, who is unconscious. The protagonist takes the opportunity to pose as the rich man under the feeling that this means an escape from a crudity of life. With conviction, he takes on the rich man's identity-and lives it as per all its comforts in an expensive suite, which he leads to calling the "Pushpak Vimanam. "In his enjoyment of the riches, he now gets embroiled in nothing but complications. He also develops an interest in a lady worker at the hotel. This further complicates his life by introducing humour and excitement. But soon enough, a hireling has come to deal with the rich man-he is off to kill him-and this revelation jeopardizes the trade of the lying, illusionist protagonist. Towards the end of the production, the conflict within the protagonist becomes quite ostensible: he has in effect to navigate the dual limit set between himself as he was-a man run into a life of poverty-and as the person in his manufactured reality of wealth. The film discusses social disparity, aspirations of mankind, and moral questions when it comes to survival. Expressive performances and visual storytelling in symbolic imagery are the pillars of a silent film to communicate their themes, and Pushpak Vimanam does that perfectly. The total absence of dialogue gives the movie its universal appeal of an exposé against social values and creeping moral concessions that individuals settle for under compelling desperation.

2. Theoretical Framework: The origin of the realism theory can be traced back to World War II, as geopolitics is a classical form of realism. The concept is based on the influence that the natural environment has on society. Researchers define human societies to be autonomous and as a result, the actions and social structure of the people can be explained through the evolution of these social factors (Zhang, 10). Realism theory can therefore be considered as a perspective which aims to accurately represent the reality in which people live, the purpose of it is to highlight societal issues, imbalance in power and other social elements. Realism is also a philosophy, the theory is essentially built on observations and data, which are compared to depict the correct reality. The realism theory aims to make sense of or interpret the meanings others have associated with the world (Goharipour and Gibson, 3). Studies have shown how realists have separated reality into three different domains, the bottom is where everything exists, the middle is the actual and the top is the empirical one. Interactions between things of these different domains are known as causal mechanisms (Brönnimann, 4). In the present research, the concept of social realism has been examined, it is generally seen as a critical realist perception that paints a picture of the social world.

Cinema is an integral part of society as it helps in reflecting and bridging different cultures to improve the imagination of the audience and expand the mind. Films can also be integral form changing the views and opinions of the audience and therefore certain portrayals in the movies are made accurate to help people understand what is happening around them. Realism theory is used in cinema to present facts, through language and visuals, meanings can be conveyed (Sihombing, 5). Cinema can also be used to represent something that is not real, meanings can exist freely through the relationships between different things that can either be real or fictional. The use of the reality theory can shed light on a character's culture or even determine their social status. Studies have pointed out that movies which show the topic of race at the forefront of production, these movies are successful as they deal with multicultural spaces and often stand out among the other cinemas due to their usage of social realist frameworks. In Western movies, it can be seen that racism against the Black people is a form of oppression, representation of this kind of social issue has a direct impact on the people (Deva and Khoiri, 1). The use of social realism in Indian movies is not a new concept as there have been records from the past showing how these movies were successfully able to highlight corruption, inequality and other societal problems. The newly developing social realist narratives are both urgent and stylistic, they show the problems which contemporary society faces and the response methods that have been developed to meet these needs (Eskicioglu, 65). Some of the Bollywood movies show life too realistically, as these movies and their songs are an important part of Indian life, the lessons that are taught by the people contribute directly to educating the people.

The use of the realism theory in the present research has particularly been helpful as one of the aims of this theory is to accurately represent the world so that people can learn about the different societies and their cultures. "Pushpaka Vimanam", the movie which is being analysed in the present research is a silent movie that is set in an impoverished urban setting where the protagonist is unemployed. The movie also deals with the theme of greed and moral justice, each of the concepts that are analysed within the research has been a part of social realism. The use of social realism is known to transcend the previous early twentieth-century progressive writing and also focuses on the social inequalities which the Indians face. The chosen movie differs significantly from other Bollybood movies as they are unrealistic and extremely romanticized, the use of the realism theory will therefore help in providing insight into the urban life of India as shown in

the silent film. The use of this theory showcases how the disparity continues to exist in Indian society, analysing the movie will thus contribute to sharing a new perspective.

3. Analysis 3.1 Themes in Pushpaka Vimanam:

The movie "Pushpaka Vimanam" is an Indian cinematic marvel, despite being a silent movie it has been able to transcend language barriers and captivate the audience through the actor's performance. The movie essentially deals with the themes of ambition, identity and the constant human pursuit of happiness (Aurica). The title of the movie translates into "The Love Chariot", indicative of the flying chariots from Hindu Mythology, this can be observed as a metaphor for showing the journey of the protagonist, his self-discovery and fulfilment. The Pushpaka vimana is mentioned in the "Ramayana" and refers to the sun, and is a representation of a bright cloud in the sky (Khan, 12). Therefore, by stealing the identity of the wealthy man, the protagonist gets to experience the lavish lifestyle and radiate like the sun. Kamal Haasan is the primary protagonist of the movie and is a representation of the everyday man, facing problems with unemployment and social expectations. Similar to the millions of unemployed graduates in India, the protagonist is also out of luck and shown to be in search of a job. The theory of realism is applied in this context as the movie showcases the widespread problems India was facing at the time.

The story unfolds itself in a bustling city where he attempts to take the identity of someone far richer than him, after tying the drunk wealthy man in his room, he starts living his life at the hotel and even falls in love with a girl living at the hotel. The movie therefore shows the hopes and ambition of the people to have a better life, the lack of opportunities in the country forces him to take drastic measures as kidnapping someone to seek happiness. The divide between the rich and the poor can be observed through the space available in the protagonist's tiny room and the luxurious hotel (Anand, 19). The windows in the protagonist's apartment lack glass, or even curtains, the dirt and other cheap items in the room stand in sharp contrast against the cleaner, air-conditioned hotel room. As the movie does not have any dialogue, Rao has used these spaces as a social commentary, there is a picture of Karl Marx which further adds to the theme and provides more insight into the character and their thought process. Again realism is used by Rao in this context, the condition of the protagonist shows the level of poverty in which most Indians were living at the time.

The economic and class disparities between the rich and the poor are therefore the main themes in the movie and Rao has shown these aspects subtly in every scene. At the beginning of the movie, the protagonist is seen standing in a long queue at the employment office, this directly shows the realism of India during the 1980s. As the protagonist is of humble origin, he constantly is seen to compensate for being poor. The ambition and obsession with getting rich is what drives him towards kidnapping the rich. The director Singeetham Srinivasa Rao has aptly made use of music in the movie as a theme to showcase different events, when the protagonist first meets the female character at the hotel, a sweet melody is played (Anand, 35). This music however dramatically changes when the assassin hired by the wealthy man's wife's boyfriend arrives at the hotel to kill the protagonist, mistaking him for the wealthy man. When the assassin grabs the woman at the end of the movie, the music stops, music is also used as a form of transition in the movie. Rao has provided each of the characters with their specific themes and this helps in showing their character in detail.

3.2 Character Analysis:

 "Pushpaka Vimanam" is a dialogue-free movie and therefore Rao had to be creative in his character portrayals, visuals and music were used for setting up the background. The characters are the most interesting part of this movie, particularly because it is a silent movie and good comedy was needed to keep people invested in the plot. Rao made sure the costumes and appearances were maintained as in the end the movie is a social commentary, grounded in reality, highlighting the struggles faced by the working class during the 1980s. Certain plot details and information about a character were hidden in certain scenes, putting the mind of the audience at work to decipher this information, keeping things interesting for the audience is what ultimately drove the plot. None of the characters are named and the audience is allowed to draw their conclusions. The protagonist is an unemployed man, seen waiting in a never-ending queue in front of a board which states temporary vacancies (The Hindu). The desperation is seen in the man as he cuts the queue and takes someone else's position, this act foreshadows the later events of the movie.

Despite his attempt to move up the line, he is pushed back to the end, highlighting the grim reality faced by the poverty-stricken people of India. Rao had the responsibility of communicating with the audience about the poverty of the protagonist, this is done through the visual representation of him washing just the armpits of the shirt. He is also seen wearing a tie that does not match the shirt that he is wearing. Many other similar examples can be found as the plot progresses, the protagonist is seen reading newspapers at the stand instead of buying them. He carefully sips his tea to make it last long as he can only afford half a cup of tea (Silverscreen India). During the time he is not actively searching for a job, the protagonist is observed waiting on the streets and observing others instead of visiting any places that would require him to invest money. When the protagonist steals the identity of the drunk rich man, he is seen standing in front of a sculpture of wings, this metaphorically represents the flying chariot. He is also seen wearing black sunglasses and a white tunic, showing the change in wealth and class. In the end, however, the protagonist transforms when he learns that the hotel owner is also as poor as him and he wishes to achieve greatness through hard work and not deceit. Even with a silent movie, Rao was able to demonstrate that there is still good in society.

The wealthy man is the next important plot device in the movie, Rao's depiction of his cheating wife is immaculate. When the character is introduced in his hotel room, he is seen calling his home, the frame immediately cuts to show some photos of him and his wife. The telephone ringing, the sounds of intercourse and the disappointment in the wealthy man's face show the situation perfectly. In a normal movie, the fact that the wife is cheating could have easily been revealed through a dialogue or conversation between the wife and her lover. As the movie does not use any dialogue, Rao had to find other creative measures to present the characters and their background (Anand, 23). The portrayal of the assassin was also equally detailed, he is seen to be wearing black from head to toe, leather jacket and sunglasses. For the comedic part, the assassin is seen to be carrying a thermos to store his ice daggers and although he has a room full of cameras, they are never used. Some of the portrayals are stereotypical but help in conveying the message that the filmwright has been trying to share.

3.3 Visual and Narrative Elements:

The cinematographer and cameraman for the movie "Pushpaka Vimanam" was Gowri Shankar, one of the most popular names in the Kannada film industry (Telegu Cinema). The footage captured for the movie is as important as the editorial process. Mise en scène is one of the methods which has been used in the present research, the director is not only responsible for selecting the cast and teaching the actors how to act with emotion but also for the entire arrangement of the stage (Boltaboyeva and Yu, 1). The scene where the protagonist comes to watch the magician is one such example, in the scene he is at the hotel to attend a magic show but is unaware of the assassin who is there to kill him. A wide-angle shot reveals all of the guests and the protagonist, as he walks towards the magician's daughter, the camera slowly pans over her. As the protagonist is mystified by her presence, he gets his hand stuck in an ashtray, this can be seen as a dramatic irony but also provides comedic relief to the viewers, prolonging the moment to make the audience laugh. The entire scene is done in a single shot in a well-choreographed manner. The different sizes of the shots also define the realism theory in this movie, the vastness of space as with the hotel room is shown through wide shots, while smaller shots are used when the protagonist is in his own home. The close-up shots are used for creating dramatic moments as these involve more body language.

The use of realism is seen in every aspect of the movie, at the beginning it is revealed that the protagonist is poor and therefore only buys half a glass of tea. Tea consumption is deeply rooted in the Indian culture and therefore understanding it is integral for interpreting the scene where the protagonist looks outside the window to find a man downstairs cheering a full glass of tea. Rao has shown how something as simple as a glass of tea can be interpreted differently based on the social status of the person. The cultural context is important for understanding this kind of joke in the movie and is directly relevant to the living reality of India. The man with a full glass of tea represents wealth and thus is shown with a wider shot, whereas the protagonist is presented with a medium shot. His dream to identify as someone rich can also be seen through the act of throwing buttons, screws and pins into the tea to raise the level of the tea in the glass (The Avocado). As it is a movie without any dialogue, sounds and music take up important roles, as shown in the scene of the protagonist sleeping with kung fu movie sounds in the background. The audience is made aware of the theatre behind his room, later when he switches position with the rich man, he is unable to sleep without the background noise and records the kung fu music from his original home and plays through a boombox. The editor of the movie has aptly presented each of the scenes to provide the audience with a seamless experience. It is also reflective of reality theory, as the protagonist is not able to adjust to this new life of pretense.

3.4 Cultural and Social Context:

Comedy has been a part of the Indian culture for generations, the characters are essential ingredients for the narrative form, they bring their unique comic confusion to the plot which entertains the audience and makes them feel more connected with the plot. One of the most common and core elements of comedy is mistaking the identity of the characters (Komala, 15). This can be observed in "Pushpaka Vimanam", where the protagonist hides their identity and the assassin mistakes him for a wealthy man and tries to murder him numerous times throughout the movie. The cultural context is important for the present research as humour is derived from the economic climate of the time. As the protagonist is a struggling

graduate, many of the problems that he encounters through the plot are relatable to many people. In one of the scenes, the protagonist is seen flashing his coin to a beggar. Even though he is broke himself, he feels satisfied showing off his little wealth to someone who is less affluent than him. Rao has accurately shown the nature of people, as they try to flaunt to make themselves feel better. The beggar laughs and reveals that he has more money than the protagonist under the mat that he has been sitting on. Cutting back and forth between the beggar and the protagonist further makes this joke about the character (Anand, 26). The tea scene with the protagonist also shows the importance of tea in the cultural context but also the feeble attempts of the protagonist to make himself look rich in front of others.

3.5 Visual Impact by Cinematography: Cinematography is a beautiful way of communicating a story, which delves into the actual world, and make people to understand the minds of the directors. cinematographers try to read the scene beauty and light, create a proper atmosphere for the story. Sathya, G. (2024). Many a times long shots keep the audience wait more for the surprises with a walk through. moving alongside the character or Point of View of characters are the ways followed in simple movies portraying realism. In this movie cinematography has created a mood and atmosphere with colour tones, for instance warm tones are used in protagonist's hotel room, whereas the assassins' sequences use harsh shadows and low lighting like a classis noir film. The scene where contract killer lurks in the shadows, his face and body are highlighted his presence. natural lighting in the hotel windows and balcony add on to enhance realism. the urban setting and contrast night shots of the protagonist again lurks into the taste of luxury and low life. Unlike the traditional silent era films, with static shots and long waits, Pushpak Vimanam uses dynamic camera movements to keep the viewer engagement, tracking shots following Protagonist as he enters the luxury hotel in urban society keeps the audience to experience the post and polished environment he is walking and experiencing. handheld shots used in many places for sequences for urgency and tension. Camera slowly zooms in on Protagonists shocked expressions, intensifying the suspense without the need for dialogue exposition. The contracts life between the protagonist humble beginnings and his temporary indulgence in affluency is reinforced by visual cues next to each other. Mirrors and Glass surfaces and Windows has been frequently used to depict duality and deception. Lights and shadows, reflection by the cinematography scenes involving assumption of millionaire identity, visually reenforcing his internal conflict. Wide angle shots play a significant role in Realism based movies, not only in terms of visual aesthetics but also in enhancing story telling.

One of the most notable wide-angle shots is the introduction of the protagonist in the big city. The expansive frame captures the chaotic movement of the crowd, reinforcing his insignificance within the larger social structure. This visual wide shot portrays his struggle as an unemployed man navigating an indifferent world. Wide shots are used in contrast between wealthy and poor, the luxurious hotel with its spacious, symmetrical interiors, is often presented in grand wide shots in the movie. In contrast the protagonist living quarters shot with tighter, more confined composition, visually underlining the differences in-between two worlds. Wide-angle cinematography also plays a crucial role in suspenseful movements on the other way, High -contrast lighting, a hallmark of expressionist and noir cinematography, relies on strong differences between lights and shadows. dramatic visuals in Hotel room and the lighting techniques used for the expansion and explanation of the daily life of urban society is shown in these shots. A single course light from the lamp creates a dramatic contrast, illuminating the beggar side face which casting the deep shadow symbolizing his physical helplessness and

society ignorance. Light creates visual irony, when showing drunk beggar face in well lit, exaggerating his expressions, while the hungry is in semi darkness, highlight the economic disparity in the society.

3.6 Ethical Concerns in Protagonists Portrayal:

The Protagonist renders an unconscious man changes his identity to enjoy luxury comforts in the Hotel, even though it raises concerns about personal rights, exploitation its been presented in the humorous tone only. This film not explicitly condemns his actions but rather allows the audience to reflect on morality of opportunity. By assuming rich man's identity, the protagonist experiences a drastic change in societal treatment including from his adored women. Protagonists assume people with wealth is determined with morality, where the same individual is treated without respect and ignored when poor. Even the beggar character show in the movie is given an empathy for the behaviour and concerns for his life, the director presented even the beggar character with grim humour. Lack of legal or moral consequences is also to be concerned in the film, where the protagonist commits identity fraud but faces no punishment, instead returning to his original status, and the absence of moral resolution leaves the audience question whether the film advocates moral relativism. Ethical boundaries are fluid and depending on circumstances, one good example is return of protagonist to the old quirky building back to life after all the incidents. on a conclusion Pushpak Vimanam masterfully navigates ethical Gray areas, leaving viewers to reflect their own Inner sense of justice.

3.5 No Dialogue Framework:

Indian films during the late 80s were known for being extremely colourful and therefore not having any dialogue or lyrical music, which sets "Pushpak Vimanam" apart from the other movies of the time (Anand, 14). In the absence of dialogue, the audience is forced to experience everything visually, which makes them more engaged in the story. The lack of dialogue which is the heart of comedy, presence of humorous characters become even more detrimental to the success of the film. The appearance, costume and demeanour become increasingly important as observed in the Charlie Chaplin films. Charlie Chaplin is globally renowned for his silent movies which are entirely free from any kind of dialogue and similar to "Pushpak Vimanam" also relied on visual storytelling. In context to the Chaplin movies, Giunta (2) compares it to Nancean listening, which is a theory that suggests listening does not necessarily mean hearing. During the time of Charlie Chaplin, movies did not have sound and the actors therefore had to use other skills to make up for this drawback. Actors in the Charlie Chaplin movies, moved their lips to mimic speeches, these movies also had inter-titles which allowed the viewer to read dialogues. One of the most memorable characters of Charlie Chaplin was the "Tramp", a character that is largely known for being mute. Even though the character never talks, gestures, facial expressions, body motions and posture were used for expressing himself. Even after the end of the silent era when movies were able to incorporate a soundtrack, Chaplin resisted the transition and continued to produce movies with his speechless characters (Giunta, 3). As can be seen with "Pushpak Vimanam", being a movie with dialogues would have greatly helped the characters share their thoughts but the lack of it forced the director to be more creative. In the scene where it is revealed the wealthy man's wife is cheating on him, a normal conversation with the lover could have been revealed. The misunderstanding for the killer also could have

been avoided if he had provided full details on his target instead of the hotel key (Anand, 23). Kunhi (28) remarks that although verbal humour was absent in the early years of cinema, they had their unique ways of entertaining the audience. The introduction of sound marked a significant revolution in film comedy and gave rise to certain stereotypes. "Pushpaka Vimana" in its unique way helped establish the footing of comedy in Indian cinema.

King (4) has discussed the dilemma which Charlie Chaplin faced in featuring sound in his movie. In his autobiography, Chaplin detailed his decision to use sound in the movie "The Great Dictator", which was a political satire on Hitler. Chaplin shares that portraying the character of Hilter allowed him to indulge in talking nonsense while movies on his other character Tramp allowed him to stay silent. Hanks (13) remarks that although gestures are not always the most trustworthy form of communication, the art of Charlie Chaplin is all about the rapid use of gestures and the use of the slapstick form. The purity of the visual form allowed the movies to perform well even in the absence of any form of sound. The silence of Tramp in the movies is a comment on the futility of including written and verbal communication in movies of the modern era. The most distinctive feature of the clown persona created by Chaplin is its universality and the ability to talk without any particularities about the language (Birdwell). The language of gesture is universal and therefore people from all walks of life were able to understand the acts performed by Chaplin on the screen.

Similar to Charlie Chaplin, Buster Keaton was also a remarkable actor and comedian from the silent era, he produced nineteen two-reel short films between 1920 and 1923. Imaginary metaphors were used within the movies to transfer thought and provide them with thematic meaning. As the movies from this period did not have sound, the actors had to heavily rely on aesthetics and kinetics, the use of metaphor was an inseparable part of these films. In "The Boat", a human scream is mistaken for a whistling scream, when Buster's son screams, he is shown pulling the chord of the streamer connected. Absurdity was the key to these movies to keep the audience entertained (Coëgnarts and Kravanja, 5). Executing a successful joke in a silent movie is particularly hard as proper editing of the scenes is needed to make sure it works out perfectly. The scene with the beggar in "Pushpak Vimanam" is a great example in this context as it shows the unnamed protagonist teasing a beggar with money to feel better about his condition, but the beggar pulls a bigger note and it wipes off the smile from the face of the protagonist (Anand, 25). The concept of concrete intelligence is encountered by Keaton from two directions, one positive and one negative. The characters in the movies are constantly trying to adapt, sometimes they are able to adapt while other times the effects are disastrous. Keaton was a master of using the silent technique in both his short films and feature-length films (Coëgnarts and Kravanja, 9). Numerous incidental and isolated gags take place in the films of Keaton, in the absence of sound, the gags were extended in an attempt to keep the audience entertained (Trahair, 1). Anand (25) also establishes that in silent films such as "Pushpak Vimanam", a strong setup and visual twist are necessary to carry out the vision and share the exact thoughts and emotions the actors are going through in the absence of dialogue.

4. Discussion:

The present research is significant as it shows how accurate the movie is in representing the socioeconomic problems India continues to face. The movie was much ahead of its time; despite being made in the 1980s, the movie has critically examined the lack of employment opportunities in India. As per data, the working population of India has increased from

61% in 2011 to 64% in 2021, and the number of youth involved in economic activities has decreased to 37% by 2022, raising the unemployment rate to 7.8% in 2024 (Forbes). The long queue of people waiting in front of employment agencies for temporary jobs in "Pushpaka Vimanam" is not far from the grim reality of India, therefore the realism theory is perfectly applicable to the present research, using this theory has highlighted some of the significant social problems. In the broader concept, the movie has revealed all the things that are wrong with today's society, from young graduates not having the opportunity to earn a living to resorting to false identities to gain success.

The social evils of alcoholism and cheating are also accurately depicted by Rao in the movie, the wealthy man might be financially comfortable but does not have mental peace and therefore drowns himself in alcohol. The protagonist possesses the idea that having money will solve all of his problems, however, when he is finally able to climb the ranks and become rich temporarily, he realizes that there is more in life than money. The daughter of the magician whom he likes also leaves him behind because she is not after someone for their money. Through comedy and realism, Rao has depicted the self-discovery of the protagonist, as the end of the movie, learning about the hotel owner helps him realize that there is more joy in making a name for oneself, instead of pretending. The use of the realism theory has been insightful and has helped in understanding the different relationships between the characters, however, using this theory has presented a pessimistic view of the movie. A greater emphasis has been provided on each of the characters and their motifs, which changes the focus from the more comedic elements of the movie. The representation of human nature has also been oversimplified with the use of this theory, the protagonist is dissected based on his actions. As the movie does not have any speech, it has not been possible to understand his thoughts and motivations.

5. Conclusion:

As concluding remarks, the research carried out on "Pushpak Vimanam" has shown the creative side of Rao as a filmmaker, the detail in character portrayal, set design, and use of music are all in perfect harmony. The movie follows an unemployed young man who is frustrated with his life and visibly struggling to find a job that can improve his financial conditions. The wretched living condition, washing only the armpits of shirts to save cost on water and soap, shows how badly he has been struggling. The research has firstly presented the background of the movie, introduced to the characters and the importance of the movie in the modern cinematic context of India. The use of the realism theory has further helped in understanding the plot and the motivation of the protagonist. The research dives into some of the critical societal problems in India such as unemployment, problems with greed and ultimately moral justice. The use of different lenses, screen sizes, and music to transition into new scenes and provide additional information for the characters has been studied carefully in the research. The findings of the research have broader societal implications, on one hand, the movie has shown that verbal dialogues are not a necessity for a film. Visuals can also be used to showcase stories, effective use of the camera can highlight the thought process of the characters and their motivations. On the other hand, the movie is a social commentary and shows how common cheating and alcoholism has been in the Indian society. Greed and ambition get intertwined within the movie as the struggling protagonist has to resort to stealing identities just to experience a life of affluence. As a final thought, the fictional idea of people waiting outside employment agencies to get temporary jobs has become a reality due

to the lack of job opportunities in India. Despite being a work of fiction, it shows the present problems in India and the need to reform laws and regulations to provide more employment opportunities to the youth.

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