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Dir: Govind Nihalani

Half Truth

# Ardh Satya

अर्ध  
सत्य

Anant Welankar is a newly-appointed police officer, a sub-inspector, who lives in Bombay. He is an intense person driven by a strong sense of fulfilling what he sees as his social role. Welankar is very quick to come up against the corrupt Rama Shetty, who has mysterious connections and despite proof of his crimes, is not arrested.

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*Still. Om Puri and Sadashiv Amrapurkar*

Welankar is not discriminate in his own use of violence. He lashes out at all offenders and becomes especially enraged and violent towards those who agress women. We discover this is related to his father's maltreatment and brutal beating of his mother. We also learn that Welankar has joined the police force against his own will but on his father's (who is a retired policeman) insistance.

*Still: Amrish Puri in a flashback scene*



Col/130 mins/Hindi  
DIRECTOR/PHOTOGRAPHY  
Govind Nihalani

PRODUCERS  
Manmohan Shetty  
Pradeep Upoor  
Vasanji Mamani  
Shivanand Shetty

SRIFT  
Vijay Tendulkar  
BASED ON  
S. D. Panwalkar's  
short story

ART DIRECTION  
C. S. Bhali

MUSIC  
Ajit Verman  
EDITING  
Renu Saluja

PLAYERS  
Om Puri  
(Anant Welankar)  
Smita Patil  
(Jyotsna)  
Amrish Puri  
(Anant's father)  
Naseeruddin Shah  
(Inspector Lobo)  
Sadashiv Amrapurkar  
(Rama Shetty)

Achyut Potdar  
(Inspector Patil)  
Shafi Inamdar  
(Mr. Haider)

ENQUIRIES  
Neo Films, 9/2 Everest,  
J. Dadajee Road, Tardeo,  
Bombay 400 034.  
Phone  
396248/899634

When Welankar's girlfriend, Jyotsna, is 'inst on a bus, the sub-inspector's fury is unlea on the terrified aggressor. Welankar's unorth methods do, however, get him into trouble must rely on a 'Delhi connection' to avoid l his job.

Jyotsna soon begins to have her own ide: the role of the police and is shocked by Welar violent methods, although he justifies the claiming to use them to fight and control cri

Rama Shetty is implicated in a murder cas friends in high places save him once again. Wel discovers one of Shetty's friends is none other a senior police officer. Stunned and humili Welankar takes comfort in alcohol.

Welankar's violence increases and he be prisoner so brutally that the prisoner dies. I instantly suspended. Now his own futur dependent on the favours of Rama Shetty wh become a powerful political figure. The role: reversed. Welankar believes more in his princ than in his survival.

*Director Govind Nihalani*





GOVIND NIHALANI's punctilious technical training sets him apart from his contemporaries. His film-making is craftsmanship at work.

Graduating from the Shri Jayaramarajya Polytechnic, Bangalore, in 1962 ("We learnt everything about film-making including processing and projection"), Nihalani worked through a wide-ranging apprenticeship within the framework of Bombay's film industry. He was assistant for ten years to cinematographer V. K. Murthy, the man behind some of Guru Dutt's best work. During this time he was also a leading documentary and film cameraman. He then became assistant cameraman to director Pramod Chakravarty.

Nihalani's first role in feature film-making was in 1970, as the producer of Satyadev Dubey's Marathi film, *Shantata! Court Chalu Ahe* (*Silence! The Court is in Session*). He has since photographed all of Shyam Benegal's features except *Mandi* (he was busy directing his own film at the time). For one of them, Benegal's *Junoon*, Nihalani collected the National Award for Best Colour Cinematography in the year 1979.

Nihalani's mutually rewarding association with Benegal served as a catalyst, aiding his transition from cameraman to director. His first feature film *Aakrosh* had an instant and stunning impact. It won the Golden Peacock Award at the 8th IFFI in Delhi in 1981. And in the same year, director Richard Attenborough signed him on to lead the second unit as director-cinematographer for *Gandhi*.

The taciturn and seemingly placid Nihalani is one of the most forceful exponents of a singularly pointed cinema of social conscience. He uses his clear and organised mind to advantage. He seems to know exactly what he wants as he directs or photographs a film.

Nihalani is not given to personal comments about his early life or his interests. Indian classical music, particularly vocal, is one of his pre-occupations, which fact shows in his films. He is also a keen follower of theatre.

Nihalani lives unobtrusively and modestly in a Bombay suburb.

**Address:** 139 Aradhana, behind Bhavishya Nidhi Bhavan, Bandra (East), Bombay 400 051.  
**Phone:** 899634/396248.

“What is important is the individual's realisation of his relationship with the system. I catch the individual first as his crisis with the system is beginning, and I follow him till the point when he is forced to make a choice. The kind of choice he makes is what interests me.”

## FILMOGRAPHY

1980

*Aakrosh*  
(Cry of the Wounded)

1983

*Vijeta*  
(Victor)

1983

*Ardh Satya*  
(Half Truth)

UNDER PRODUCTION  
*Party*

A feature film in colour conceptually based on the interaction between art and commitment, creativity and cowardice. Nihalani describes the film as 'an actor's carnival'.

**Starring**  
Ranbir Singh, Deepa Sahi,  
Gulam Kripalani, Vijaya  
Mehta.