

59th NATIONAL FILM AWARDS FOR 2011

FEATURE FILMS

S. No.	Name of Award	Name of Film	Awardee	Medal & Cash Prize	Citation
1	BEST FEATURE FILM (shared)	a) Deool (Marathi) b) Byari (Byari)	a) Producer: Abhijeet Gholap Director : Umesh Vinayak Kulkarni b) Producer: T.H. Althaf Hussain Director : Suveeran	Swarna Kamal ₹ 2,50,000/-	a) For its witty, satirical and penetrative account of the politics involved in the commercialization of religion in India. Through a wonderfully authentic depiction of village life, mentality and gesture, Deool has a social, religious and commercial sweep, even as it individualizes each of its characters and endows them with a language and space of their own. The film ironically shows the wholehearted acceptance of commodified and clamorous religiosity in a land plagued by all the serious problems the country faces today, and it does so with laughter that is only slightly tinged with cynicism. b) A powerful engagement with religious personal law handled with sensitivity and urgency. Through its female protagonist, writer director Suveeran, poignantly and dramatically conveys the trauma of a woman who has to deal with unjust religious strictures. The film calls for a review of the practices that continue to control the lives of many women in this country.

2	INDIRA GANDHI AWARD FOR BEST DEBUT FILM OF A DIRECTOR	Aaranyakandam (Tamil)	Producer: S.P.Charan Director : Kumararaja Thiagarajan	Swarna Kamal ₹1,25,000/-	A stylized and ironic reinvention of the gangster genre that presents a dazzling map of Chennai's subterranean world of druglords and violence. Kumararaja Thyagarajan cinematically scrutinizes the landscape of decaying architecture, abandoned factories, old cars and the crisis of masculinity to present a labyrinthine urban dystopia. The city emerges as a wasteland that is simultaneously mundane, shocking and nightmarish.
3	AWARD FOR BEST POPULAR FILM PROVIDING WHOLESOME ENTERTAINMENT	Azhagarsamiyin Kuthirai (Tamil)	Producer: P. Madan Director : Suseentharan	Swarna Kamal ₹2,00,000/-	For redefining conventional notions of modern entertainment and still gaining acceptance in the mainstream. Suseentharan boldly sets out to narrate a fable revolving around temple rituals within a completely realistic framework of farmers, politicians and the poor families of rural Tamil Nadu. His engagement with filmic language is as robust as the emotional graphs charted out by a massive ensemble of characters.
4	BEST CHILDREN'S FILM	Chillar Party (Hindi)	Producer: UTV Software Communications Ltd & Salman Khan Director : Vikas Bahl & Nitesh Tiwari	Swarna Kamal ₹1,50,000/-	For its skilful mediation on complex issues related to political corruption, media, child labour, and love for animals via an adorable group of children located in an apartment block of Mumbai. The director playfully and innovatively moves towards instilling a sense of responsibility and values both amongst children and adults. The result is a rare film that addresses our contemporary times with humor, wit, innocence and intelligence.

5	BEST DIRECTION	Anhe Ghorey Da Daan (Punjabi)	Gurvinder Singh	Swarna Kamal ₹ 2,50,000/-	For its haunting portrayal of the lives of people in a village as they battle with the reality of large scale industrial development. Gurvinder Singh deploys an inventive storytelling form where sound, space and body operate distinctly to frame the experience of a fragile existence. Each face portrayed in the film carries the signs of persistent trauma. This is an aesthetic tour de force that confidently and successfully reinvents the contours of Indian experimental cinema.
6	BEST ACTOR	Deool (Marathi)	Girish Kulkarni	Rajat Kamal ₹ 50,000/-	Girish Kulkarni's role as Kesha, the good hearted village simpleton, who inadvertently sets tumultuous events in motion, is circumspect and tenderhearted. Shorn of histrionics, Kulkarni's performance depends largely on his face and eyes to convey the multitudinous emotions in his mind which he cannot utter. He is controlled yet ingenuous, moving towards the beginnings of an understanding of the world around him, a move that transforms itself unselfconsciously into a spiritual quest.
7	BEST ACTRESS	The Dirty Picture (Hindi)	Vidya Balan	Rajat Kamal ₹ 50,000/-	Vidya Balan powerfully and imaginatively uses her acting skills to lend credibility, vulnerability and dignity to the character of Silk in The Dirty Picture. This is a brave performance in which Balan moves out of the boundaries set by the star system, effortlessly moulding and abusing her body to portray the rise and fall of a B grade actress.

8	BEST SUPPORTING ACTOR	Azhagarsamiyin Kuthirai (Tamil)	Appu Kutty	Rajat Kamal ₹ 50,000/-	For the sheer vitality in performance and credible characterization that Appu Kutty brings to the screen in portraying a truly unusual role rarely occupying such a substantial part of the screen story. Kutty achieves realization of a wide spectrum of emotions - from moving affection for his beloved horse, fierce determination to get it back, tender love for his faithful bride to be, mixing comic energy with innocent sentiment.
9	BEST SUPPORTING ACTRESS	Phijgee Mani (Manipuri)	Leishangthem Tonthoingambi Devi	Rajat Kamal ₹ 50,000/-	For the dignity and power with which L.T Devi informs the character Yaiphabee in this tightly controlled Manipuri story. Her compelling presence on screen brings into focus the ubiquitous conflicts of changing India: tradition, urbanization and migration of the employable young from rural India. She gives force to the representation of Manipur and the Northeast in the realm of mainstream Indian consciousness of career, personal agency and reconciliation between the past and the present

10	BEST CHILD ARTIST (Shared)	<p>a) Stanley ka Dabba (Hindi)</p> <p>b) Chillar Party (Hindi)</p>	<p>Partho Gupte</p> <p>Irrfan Khan Sanath Menon Rohan Grover Naman Jain Aarav Khanna Vishesh Tiwari Chinmai Chandranshuh Vedant Desai Divij Handa Shreya Sharma</p>	<p>Rajat Kamal</p> <p>₹ 50,000/-</p>	<p>a) Partho Gupte in Stanley Ka Dabba demonstrates a rare maturity in his performance as he conveys his interiority. His expressive face and an obvious ability to understand the complex role of a child who invents a harrowing double life – make him an outstanding child artiste.</p> <p>b) The entire children’s cast of Chillar Party (Irrfan Khan, Sanath Menon, Rohan Grover, Naman Jain, Aarav Khanna, Vishesh Tiwari, Chinmai Chandranshuh, Vedant Desai, Divij Handa, Shreya Sharma) has performed its roles extremely well with a refreshing and credible on-screen innocence. The roles were difficult as the children not only had to rise to the challenge of interacting with one other as a gang of young kids who have to battle against a universe of adults, but also to develop their own characters, which required both humour and pathos. They played out the comic sequences with impeccable timing.</p>
11	BEST MALE PLAYBACK SINGER	Balgandharva (Marathi)	Anand Bhate	<p>Rajat Kamal</p> <p>₹ 50,000/-</p>	<p>For taking up the challenge of recreating the ethos of a doyen like Bal Gandharva who strode the musical stage like a giant. Anand Bhate recreates the magic of the sonorous voice of Bal Gandharva in a flawless and distinguished manner thus helping preserve a tradition. The original voice of the actor and Bhate’s voice blend seamlessly.</p>
12	BEST FEMALE PLAYBACK SINGER	Abosheyshey (Bengali)	Roopa Ganguly	<p>Rajat Kamal</p> <p>₹ 50,000/-</p>	<p>For her husky and haunting voice that brings a gentle, nostalgic tone and tenor to the film Abosheshey. The languid raw sensuality of her singing is heightened by the absence of musical accompaniment.</p>

13	BEST CINEMATOGRAPHY	Anhe Ghorey Da Daan (Punjabi)	Cameraman : Satya Rai Nagpaul Laboratory : Reliance Media Works	Rajat Kamal ₹ 50,000/-	For skilfully blending the narrative and the moving image to describe the desolate fields of Punjab making its painful transition towards a dehumanized urban world. Satya Rai Nagpaul provides a human feel to the textures of this once bountiful landscape with some brilliant lighting and compositional unity. The minimalism employed opens up a rich tapestry of rural faces, landscapes and its animals in a way that allows the viewer to virtually inhabit these spaces.
14	BEST SCREENPLAY Screenplay Writer (Original) : Screenplay Writer (Adapted) :	Chillar Party (Hindi) Shala (Marathi)	Vikas Bahl & Nitesh Tiwari Avinash Deshpande Nigdi	Rajat Kamal ₹ 50,000/- Rajat Kamal ₹ 50,000/-	For a charming and utterly professional construct of an engaging middle class urban narrative that neatly delivers the values of compassion, friendship, loyalty, commitment and imagination in the world of children. Bahl and Tiwari use familiar spaces, characters and situations to create an entertaining and surprising fabric of a caring society that still believes in what is good and right. The cinematic adaptation of a literary work that encompasses several issues and characters is always a challenging task. Avinash Deshpande skillfully transforms the descriptive power of the literary text into a cinematic narrative of layered and tender moments. Despite a range of characters and subplots, the screenplay engagingly links the lives of its teenage protagonists to the repressive context of the National Emergency.

	Dialogues :	Deool (Marathi)	Girish Kulkarni	Rajat Kamal ₹ 50,000/-	For its immensely varied and textured use of language that is both an authentic and an energetic reflection of the different sections of life shown in the film: the language of the village, of politicians, of the scholar and much else. Girish Kulkarni's dialogues - robustly rustic yet influenced by urban vocabulary - is characteristic of the Indian scene today.
15	BEST AUDIOGRAPHY				
	Location Sound Recordist	Zindagi Na Milegi Dobra (Hindi)	Baylon Fonseca	Rajat Kamal ₹ 50,000/-	For providing a certain kind of purity in the audio track which is rarely heard in Indian cinema. The 'live' location sound contributes to enriching the actors' performances and feelings that the film intends to convey. Baylon Fonseca makes this rather complex task so simple, helping the viewers to immerse themselves in the sounds of the long road journey through the various landscapes of Spain.
	Sound Designer :	Game (Hindi)	Baylon Fonseca	Rajat Kamal ₹ 50,000/-	For giving a new dimension to the genre of the suspenseful 'whodunnit' cinema. Baylon Fonseca's audio blueprint intermingles location sounds, dialogues, background music and songs into one united tension-packed experience. Interesting is the way he plays with sound levels in order to merge even the song sequences into the world of credible experience.
	Re-recordist of the final mixed track	Game (Hindi)	Hitendra Ghosh	Rajat Kamal ₹ 50,000/-	For creating a seamless narrative that traverses all over the globe from Greece to Thailand. Hitendra Ghosh uses his rich experience of over 40 years behind the mixing console to deliver a sound track which brings the viewer's attention to every detail while refraining from overdoing the audio levels which films of the suspense genre are usually disposed towards.

16	BEST EDITING	Aaranyakandam (Tamil)	Praveen K. L. and N. B. Srikanth	Rajat Kamal ₹ 50,000/-	For recreating a unique yet dystopic mindscape of the world of ordinary gangsters in Chennai. In the editing of 'Aranya Kandam' Praveen and Srikanth play a key role in probing their psychological motives through the skillful intercutting of the real world of the characters with the perceived realities of the dark and deprived urban spaces that they inhabit.
17	BEST PRODUCTION DESIGN	Naukadubi (Bengali)	Indraneel Ghosh	Rajat Kamal ₹ 50,000/-	For a detailed visualization of the Bengal renaissance through a very intricate weaving of sets, props and the colors that epitomize such an era. Indraneel Ghosh brings in his expertise and knowledge of that period and deftly merges it with the tragic plight of star-crossed lovers in this famous Tagorean tragedy. Recreating locations without making them too elaborate is a highlight of this film.
18	BEST COSTUME DESIGNER (Shared)	a) Balgandharva (Marathi) b)The Dirty Picture (Hindi)	a)Neeta Lulla b) Niharika Khan	Rajat Kamal ₹ 50,000/-	For creating a period with appropriate costumes embellished with the right colors and textures. Neeta Lulla of 'Bal Gandharva' and Niharika Khan in 'Dirty Picture' have both done meticulous research into those times, not merely to be authentic but also to appropriately contextualize the respective narratives and their times.
19	BEST MAKE-UP ARTIST	Balgandharva (Marathi) & The Dirty Picture (Hindi)	Vikram Gayakwad	Rajat Kamal ₹ 50,000/-	For bringing to life the primary characters who propel the two films. Vikram Gaekwad has especially worked on the transformations of the two characters as they journey towards their tragic fate. The makeup lends authenticity and highlights their emotional frailties thus raising the film to another temporal level.

20	BEST MUSIC DIRECTION				
	Songs	Ranjana Ami Ar Ashbo Na (Bengali)	Neel Dutt	Rajat Kamal ₹50,000/-	For displaying a variety of contemporary musical forms that rock the city of Kolkata today. Neel Dutta virtually drives the narrative flow composing a variety of songs to portray the world of an aging rock music performer who suffers from a deep feeling of inadequacy. The songs deal with the emotional and social challenges that beset the film's protagonists.
	Background Score	Laptop (Bengali)	Mayookh Bhaumik	Rajat Kamal ₹50,000/-	For his original style in narrating the flow of events centered around a laptop. Mayookh Bhaumik brings in a new dimension with his unconventional musical renderings, using both live and electronic instruments to counterpoint the urban tragedies that accompany this peripatetic laptop. The music brings in a narrative element that resonates with contemporary problems in Kolkata, a city weighed down by its own contradictions.
21	BEST LYRICS	I Am (Hindi) Agar Zindagi	Amitabh Bhattacharya	Rajat Kamal ₹50,000/-	Through selective use of commonly used language, Amitabh Bhattacharya evocatively conjures images that convey a young man's yearning for the bare minimum in the larger context of our social reality. At the same time the song states a belief in the individual's ability to attain a sense of completeness in life.
22	SPECIAL JURY AWARD	Ranjana Ami Ar Ashbo Na (Bengali)	Anjan Dutt	Rajat Kamal ₹2,00,000/-	The special Jury award goes to Anjan Dutt for versatility. He is an actor, singer, writer and director. As actor, he has portrayed with complete ease the alcoholic, debauched and aging pop singer whose arrogance blinds him to the fine feelings of others. The stage performance at the beginning establishes his multi dimensional abilities. Finally as a director, Dutt imbues the film with a surrealistic look of a

					world of dreams, drugs and irresponsibility. Dutt's performance is a cry from the heart for a lost age and a reconciliation with an emergent new angst.
23	BEST SPECIAL EFFECTS	Ra. One (Hindi)	Harry Hingorani and Keitan Yadav	Rajat Kamal ₹ 50,000/-	For a skilful deployment of the latest techniques in computerized special effects. The team at Red Chillies VFX department has created a variety of effects from 3D graphics to a complex layering of composite images with real action to demonstrate the magic of robotic creatures. It has paid close attention to minute details for the primary action sequences.
24	BEST CHOREOGRAPHY	Zindagi Na Milegi Dohara (Hindi) (Senorita)	Bosco Caesar	Rajat Kamal ₹ 50,000/-	For the innovative blending of a realistic dance event in Spain and the appearance of the primary characters on location. Bosco Caesar effortlessly mixes the tradition of professional Flamenco dancing with the capabilities and styles of the Indian actors.
25	BEST FEATURE FILM IN EACH OF THE LANGUAGE SPECIFIED IN THE SCHEDULE VIII OF THE CONSTITUTION				
a)	BEST BENGALI FILM	Ranjana Ami Ar Ashbo Na	Producer: Rana Sarkar Director : Anjan Dutt	Rajat Kamal ₹ 1,00,000/-	Ranjana Ami Ar Ashbo Na presents pop music as a force that drives, destroys and binds relationships. The film's character's carry forward this one passion in life as in death. Through the film's visual texture and locales, we not only see the world of the protagonist Abani Sem, we also enter his psyche. Anjan Dutt's bitter-sweet work portrays in vivid colours the pop music scene in Bengal today, as well as the on-the-edge lives lived by its practitioners.

b)	BEST DOGRI FILM	Dille Ch Vasya Koi	Producer: Sanjeev Rattan Director : Sanjeev Rattan	Rajat Kamal ₹1,00,000/-	For a very simple yet innocent portrayal of the emotional dilemmas of young people growing up in the idyllic landscape of Himachal Pradesh. Sanjeev Rattan brings us a love story untouched by the vicissitudes of Bollywood formulas to touch upon some core human values and relationships.
c)	BEST HINDI FILM	I Am	Producer: Anirban Dhar (Onir) & Sanjay Suri Director : Onir	Rajat Kamal ₹1,00,000/-	For the dexterous weaving of four different stories across India which negotiate the complexities of people undergoing the trauma of being dispossessed and thereby disempowered. Onir attempts to bridge links between various social issues of those suffering the consequences of political exile; some face humiliation for their sexual preferences while others feel the pain of violation.
d)	BEST KANNADA	Kurmavataara	Producer: Basant Kumar Patil Director : Girish Kasaravalli	Rajat Kamal ₹1,00,000/-	For the subtle interplay between two paths along which Kasaravalli's protagonist moves: the path of his ordinary life and the path thrown open to him by a role in a TV serial, and the consequences that follow. Through a performance that is humane and contemplative, Dutt lays bare his moral dilemma. Kurmaavataara is a comment on the ambivalence of changing values in today's world.
e)	BEST MALAYALAM FILM	Indian Rupee	Producer: August Cinema India Pvt. Ltd. Director : Ranjith Balakrishnan	Rajat Kamal ₹1,00,000/-	For its seemingly breezy take on the booming real estate sector of urban Kerala, mirrored in towns and cities all over India, of irregularly employed youth who give up traditional values of family, society and education for quick money. But what director Ranjith Balakrishnan manages to communicate is the message that crime eventually does pay, but at almost unbearable loss of self esteem, panic, anxiety and loneliness.

h)	BEST PUNJABI FILM	Anhe Ghorey Da Daan	Producer: National Film Development Corporation Director : Gurvinder Singh	Rajat Kamal ₹ 1,00,000/-	For its haunting portrayal of the lives of people in a village as they battle with the reality of large scale industrial development. Gurvinder Singh deploys an inventive storytelling form where sound, space and body operate distinctly to frame the experience of a fragile existence. Each face portrayed in the film carries the signs of persistent trauma. This is an aesthetic tour de force that confidently and successfully reinvents the contours of Indian experimental cinema.
f)	BEST MANIPURI FILM	Phijgee Mani	Producer: Takhelchangbam Ongbi and Medha Sharmi Director : Oinam Gautam Singh	Rajat Kamal ₹ 1,00,000/-	For a sensitive depiction of the complex displacements that are occurring today in the North Eastern states. Oinam Gautam Singh shows in the most graceful manner the consequences of displaced socio-political priorities which dislodge the young and disturb traditional family moorings and the even more ancient tribal societal systems
g)	BEST MARATHI FILM	Shala	Producer: Vivek D. Wagh & Nilesh Navalkar Director : Sujay Sunil Dahake	Rajat Kamal ₹ 1,00,000/-	A film set in the time of the Emergency that is at once a coming of age, a slice of life and a political film. Sujay Sunil Dahake draws a map of ephemeral and fleeting moments, sensitively making connections between political culture, sexual repression, the family and the School System. The director also manages to maintain a unique balance between historical turbulence and the tender innocence of teenage love.
i)	BEST TAMIL FILM	Vaagai Sooda Va	Producer: S. Muruganandham Director : A. Sargunam	Rajat Kamal ₹ 1,00,000/-	For its inventive mix of folklore, politics and rural deprivation. Instead of mimicking the grim realities of an illiterate, poor and barren village, Sargunam paints the hopeful desires of brick-kiln workers and their children who want to come out of their desolation to redeem themselves. The story is set in 1968 when Tamil Nadu undertook a series of social reforms.

26) a)	SPECIAL MENTION	Byari (Byari)	Mallika	Certificate only	For boldly essaying the role of Nadira, a young Muslim woman, persecuted by a rigid patriarchal system. Mallika faithfully portrays the nuances of her character well as she goes through a turbulent married life even as she maintains a fine balance between the film's melodramatic form and the reality of the conditions in which many Indian women are trapped.
b)	SPECIAL MENTION	Adimadhyantham (Malayalam)	Director : Sherry	Certificate only	For the unique visualization of the world of a hearing impaired child in rural Kerala. Sherry skillfully combines folk tale, performance and simple graphics to illustrate the growth of an introverted boy who reconciles his impoverished world with the facts of life. He also inserts the cinematic landscape with folk rituals and performances.