SCHOOL OF SCIENCE AND HUMANITIES

DEPARTMENT OF VISUAL COMMUNICATION

UNIT – I – Introduction to Film Studies – SVCA1302

I.   INTRODUCTION TO CINEMA

1. Introduction to Language of Cinema:

 Written language uses letters, words, sentences and paragraphs to convey a narrative. Cinema uses shots, shot sequences, scenes and dramatic sequences. Using language as an organizational structure can give your video greater narrative impact and broader appeal. They say a picture is worth a thousand words. A moving picture is worth even more.

2. Basic Components of film language
1.   Cinematography
2.   Sound
3.   Editing
4.   Mise-en- scene
5.   Special Effects

1. **Cinematography:**
Camera shots and movement can give us clear indications of emotion, motive and give audiences clues as to things that may be about to happen.

- a) Camera shots: The extreme wide shot, The wide, also known as a long shot, The medium long shot, The medium Shot, The medium close-up shot, The close-up shot, The extreme close-up shot.
b) Camera movement: Pan (side to side), Tilt (up and down), Whip pan(or swish pan fast pan), Crane shot, Tracking shot(camera on **dolly**)
c)Lighting & Colour:
  - It is used to create mood and atmosphere.
  - Positioning of lights creates different effects
  - High key lighting- Using Bright and high lights dominated by ranges of whites
  - Low key lighting - Using a lot of deep blacks, darker tones, and shadows

2. **Editing**: What the editing technique used to tell us about where the narrative is.
  Lot of techniques are used but most common –
  - Fade - picture gradually turns to a single color, usually black,
  - Dissolve a dissolve is when a shot changes into another shot gradually
  - Others – wipe(one shot replaces another by travelling from one side of the frame to another or with a special shape), jump cut (the cut from one shot one to another makes the subject appear to "jump" abruptly)

3. Mise En Scene
It refers to the Positioning of characters and objects within the frame, Lighting and color, costume and makeup, facial expressions and body language.

4. **Sound :**
The world of the film what we see it on the cinema screen is known as the Diegetic world.
When we watch a film, the sound we hear can be Diegetic Or Non-Diegetic.
- **Diegetic** Sound is sound that is part of the film world.
- **Non-Diegetic** sound is sound that is not recognized as part of the film world – e.g. voice over, background music

6. **Special effects:**
 It includes CGI , Stunts & explosions, Animatronics & models

3. <u>Narrative:</u>

Gérard Genette (7 June 1930 – 11 May 2018) was a French literary theorist, associated in particular with the structuralism movement. Genette is largely responsible for the reintroduction of a rhetorical vocabulary into literary criticism, for example such terms as trope and metonymy. Additionally his work on narrative, best known in English through the selection *Narrative Discourse: An Essay in Method*, has been of importance.

Below are the five main concepts used by Genette in *Narrative Discourse: An Essay in Method*. They are primarily used to look at the syntax of narratives, rather than to perform an interpretation of them.

Order

Say a story is narrated as follows: the clues of a murder are discovered by a detective (event A); the circumstances of the murder are finally revealed (event B); and lastly the murderer is caught (event C).Add corresponding numbers to the lettered events that represent their order chronologically: 1, 2, and 3.

If these events were described chronologically, they would run B1, A2, C3. Arranged in the text, however, they run A2 (discovery), B1 (flashback), C3 (resolution).

This accounts for the 'obvious' effects the reader will recognize, such as flashback. It also deals with the structure of narratives on a more systematic basis, accounting for flash-forward, simultaneity, as well as possible, if rarely used, effects. These disarrangements on the level of order are termed as 'anachrony'.

Frequency

The separation between an event and its narration allows several possibilities.
o   An event can occur once and be narrated once (singular).- 'Today I went to the shop.'
o   An event can occur n times and be narrated once (iterative).- 'I used to go to the shop.'
o   An event can occur once and be narrated n times (repetitive).- 'Today I went to the shop' + 'Today he went to the shop' etc.
o   An event can occur n times and be narrated n times (multiple).- 'I used to go to the shop' + 'He used to go to the shop' + 'I went to the shop yesterday' etc.

Duration

The separation between an event and its narration means that there is discourse time and narrative time. These are the two main elements of duration.

• "Five years passed", has a lengthy narrative time, five years, but a short discourse time (it only took a second to read).

• James Joyce's novel *Ulysses* has a relatively short narrative time, twenty-four hours. Not many people, however, could read *Ulysses* in twenty-four hours. Thus, it is safe to say it has a lengthy discourse time.

Voice

Voice is concerned with who narrates, and from where. This can be split four ways.

• Where the narration is from

- o Intra-diegetic: inside the text. e.g. Wilkie Collins' *The Woman in White*
- o Extra-diegetic: outside the text. e.g. Thomas Hardy's *Tess of the D'Urbervilles*
- Is the narrator a character in the story?
- o Hetero-diegetic: the narrator is not a character in the story. e.g. Homer's *The Odyssey*
- o Homo-diegetic: the narrator is a character in the story. e.g. Emily Brontë's *Wuthering Heights*

Mode

Genette said narrative mode is dependent on the 'distance' and 'perspective' of the narrator, and like music, narrative mode has predominant patterns. It is related to voice.

The Perspective of the narrator is called focalization. Narratives can be non-focalized, internally focalized or externally focalized.

4. Mise-en-scène

The arrangement of everything that appears in the framing – actors, lighting, décor, props, and costume – is called **mise-en-scène**, a French term that means "placing on stage." The frame and camerawork are also considered part of the mise-en-scène of a movie. In cinema, placing on the stage really means placing on the *screen*, and the director is in charge of deciding what goes where, when, and how. In other words, if it's on the screen and if it's a physical object recorded by the camera, then it's part of the mise-en-scène.

Even though many professionals are involved in its creation, the director is the one who oversees the entire mise-en-scène and all of its elements. Not just that, but during the early stages of **pre-production**, the director or AD sits down with set designers, prop masters, location managers, costume designers, and scenic artists to determine the look and feel intended.

In some instances, the mise-en- scène is designed to evoke emotions that permeate the whole movie. For example in the German expressionist film *The Cabinet of Dr. Caligari* (1920), distorted shapes and claustrophobic scenery are implemented to disturb the audience and enhance the horror.

Set Design

The set design refers to the decor of the set, or how it's *dressed*, comprising mainly of the furniture, props, and the set itself. Instead of just placing objects here and there, the director must be savvy to fathom how these elements may bear significance in a deeper level, while also emphasizing themes, creating meanings, and provoking thoughts.

To illustrate: an early scene from *The Graduate (1967)* opens with a close-up of Benjamin Braddock (Dustin Hoffman) alone on his bed. Behind him is a fish tank, which symbolically represents Ben's entrapment in a life that he doesn't want. Later in the movie, Ben finds himself at the bottom of a swimming pool, thus further elaborating on that concept.

The **Production Designer** is the professional responsible for building and dressing the set. They work with the Art Director, the Set Designer, and the Prop Master to create and add these physical elements to the filmic space. The Production Designer reports to the Director, and together they conceptualize the look of the film well before cameras start rolling.

Lighting

Unarguably one of the film elements that have the greatest power to evoke emotions, lighting must be manipulated by the director to accommodate his or her desires for the movie. In broad terms, the two types of lighting approaches are: low-key lighting and high-key lighting.

High-key lighting is often seen in romantic comedies and musicals, encompassing an even lighting pattern and avoiding dark areas in the frame. Everything looks bright with little to no shadow at all. High-key lighting has little dramatic effect itself.

Low-key lighting is often seen in horror movies and thrillers, comprising of a lighting pattern that has both bright and dark areas in the frame. The chiaroscuro (Italian: bright-dark) technique, long used by painters, is characterized by strong contrast, often employed to unnerve the audience.

Figure 1:

Example of high-key lighting. Notice how the scene is evenly lit throughout; there are no dark spots in the frame. Hero (2002)

Low-key lighting is very constrasty, with both dark and bright areas in the frame. Observe the difference on Humphrey Bogart's face. Also, note that the lit part of Bogart's suit is pure white, while the top left corner of the screen is pure black. Casablanca (1942)

Costume

The obvious purpose of costuming is to dress an actor according to his character. Lawyers wear suits, nurses wear scrubs, and a drifter could wear worn out shoes, ragged shirt, and baggy pants. But, more than that, costuming can also be used to establish someone's hierarchic level. Costuming may also be used to emphasize a theme.

5. Auteur

The French word **auteur** literally means "author." Within the context of cinema, the word **auteur** is used to describe a director who exerts a high level of control across all aspects of a film. Auteur directors generally have a distinctive style from film-to-film and often fill other roles besides directing including: writing, editing, and sometimes acting in their own films.

Auteur Theory:

Director François Truffaut, writing as a critic in the influential French journal *Cahiers du Cinéma (Cinema Notebook)*, developed the concept of the auteur in his 1954 essay "*Une certaine tendance du cinéma français*" ("A certain trend in French cinema").

Truffaut wrote about the films of several new French filmmakers who he termed *auteurs*. He drew contrasts between auteurs and directors of mainstream studio movies—who he

dismissed as merely *metteur en scene*, or "stagers" of a script written by another artist. Truffault argued that the filmmakers who made the best films were those who wrote and directed their own films and who had a unique, personal vision. Truffault called that approach *La politique des auteurs* ("The policy of the authors"). Truffaut's ideas on film were embraced by an era of French filmmakers who were part of what he called *La Nouvelle Vague* (what English speakers call the French New Wave).

The Difference Between Auteur Directors and Other Film Directors:

Auteurs wrote and directed films that went beyond surface level stories to ask bigger questions about human existence and explore deeper themes in a nuanced and skillful way. Whereas most directors translated scripts written by others to the screen, auteurs usually write their own screenplays or at the very least have a heavy editorial hand in the writing process.

The 3 Components of Auteur Theory : Andrew Sarris, film critic for *The New York Times*, expanded on Truffaut's writing and set out a more comprehensive definition for auteurs according to three main criteria: technical competence, distinguishable personality, and interior meaning.

1. **Technical competence**: Auteurs must be at the top of their craft in terms of technical filmmaking abilities.

2. **Distinguishable personality**: What separates auteurs from other technically gifted directors is their unmistakable personality and style. When looking at an auteur's collected works, you can generally see shared filming techniques and consistent themes being explored. One of the primary tenets of auteur theory is that auteurs make movies that are unmistakably theirs. This is in sharp contrast with the standard studio directors of the era who were simply translating script to screen with little interrogation of the source material or editorial input.

3. **Interior meaning**: Films made by auteurs go beyond the pure entertainment-oriented spectacles produced by large studios, to instead reveal the filmmaker's unique perspectives and ruminations on life.

Four Auteur Filmmakers and Their Defining Films

Orson Welles, Citizen Kane (1941), Alfred Hitchcock, Notorious (1948), Spike Lee, Do the Right Thing (1986), David Lynch, Blue Velvet (1986)

6. Cinema & Semiotics :

According to *semiotics* (semiology), signs are everywhere and everything is a sign -- words, images, sounds, and absence of them -- in short, anything from which some meanings may be generated.

The film-language concept was explored more deeply in the 1960s when post-structuralist thinkers started to criticize structuralism. Also, semiotics became popular in academia. Early work in this field dealt with "contrasting arbitrary signs of natural language with the motivated, iconic signs of the cinema".

- Umberto Eco – Italian novelist and semiotician
- Pier Paolo Pasolini – Italian director and writer

- Christian Metz – French film theorist
- Roland Barthes – French literary theorist

There are three main components to remember: The (1) *sign* is composed of a (2) *signifier* -- the material form of the sign -- and (3) the *signified* -- the concept it represents.

And there are three categories of signs:

1. Iconic -- a sign which resembles the signified (portrait, photo, diagram, map)

2. Indexical -- a sign which is inherently connected in some way (existentially or causally) to the signified (e.g. smoke signifies fire; and all the little symbols you see on web pages -- mailboxes, envelopes, arrows).

3. Symbolic -- a sign which does not resemble the signified but which is purely conventional (the word *stop*, a red traffic light, or a national flag)

Paradigms and syntagms

The two ways signs are organized -- by paradigms and by syntagms. Paradigmatic and syntagmatic structures are often presented as *axes*, where *the vertical axis is the paradigmatic* and *the horizontal axis is the syntagmatic*. The plane of the paradigm is that of selection, the syntagm -- combination. LS, MS, CU are paradigms, they are on Y line. Their order is a syntagmatic structure -- X line.

7. Realism in Cinema:

Realism:

This type of film focuses on the real. Movies and TV take us to many different places, but to fall into this category, the piece has to be dedicated to showing the unfiltered world.

Characteristics:
o   Nonprofessional actors (with exceptions)
o   No special effects
o   On location sets and props
o   Minimal editing
o   Natural lighting
o   Documentary-style

Italian neo-realism is a new realism that focused on the common problems and not with revolution or any political based films and was started in 1942 and came to an end in 1951. The films were often made in common place with unprofessional actors in low budgets that gave the realist effect. This movement focused on the changing styles and the perception of the common after World War II. In few films the main characters were taken by trained actors and supported by the non-actors that gave "realism" an artistic beauty and the power.

Best Films from Realism Era
1. Bicycle Thief, 1949
2. Riso Amaro, 1949
3. Bellissima, 1951
4. Miracle in Milan, 1951
5. The flowers of St. Francis, 1950
6. War Trilogy

Best directors of Italian Neo-realism:
1.Vittorio Di Sica

2.Federico Fellini
3.Robert Rossellini
4.Luchino Visconti

8. Plot in Cinema:

The plot of a film is the explicit presentation of narrative (story) events along with additional non-diegetic material (credits, score, etc.). In film, **diegetic** elements are things within the 'film world' and **non-diegetic** elements are things out with that world. The story, then, consists of all of the explicitly presented events as well as additional things which we infer on the basis of the plot.

In Christopher Booker's, *The Seven Basic Plots: Why We Tell Stories*, the 7 plots are:

I.Overcoming the monster

The protagonist sets out to defeat an antagonistic force (often evil) which threatens the protagonist   and/or   protagonist's homeland.Examples: Perseus, Theseus, *Beowulf*, *Dracula*, *The War of the Worlds*, *Nicholas Nickleby*, *The Guns of Navarone*, *Seven Samurai* (and its Western remake *The Magnificent Seven*), James Bond, *Star Wars*.

II.Rags to Riches:

Rags to Riches stories usually have happy endings, where a downtrodden character overcomes numerous obstacles and rises above his/her limitations. The story or character arc doesn't necessarily have to be financial. Even *Rocky* could be deemed rags to riches. *Cinderella*, a fairy tale, is perhaps the most popular. Other examples: *My Fair Lady*, *Slumdog Millionaire*, *Scarface* and *Trading Places*.

III. The Quest

The hero sets out in search of a specific prize, overcoming a series of challenges and temptations. They may have flaws which have held them back in the past which they will need to overcome to succeed.He or she is usually accompanied by a group of comrades with complementary skills that support him or her along the way. See: *Raiders of the Lost Ark, The Lord of the Rings, Percy Jackson: The Lightning Thief*.

IV.Voyage and Return

The main character travels to an unfamiliar place, meeting new characters and overcoming a series of trials, all the while trying to get home. Their new friendships and newfound wisdom allow them to find their way back again. This plot is common in children's literature because it often involves the main character discovering a magical land to explore.
See: *Alice in Wonderland*, *The Wizard of Oz, O Brother Where Art Thou.*

V.   Comedy

A comedy is a light-hearted story which centers on some confusion (often involving misunderstandings or mistaken identities) leading to conflict before a happy conclusion and celebrations.Sometimes the comedy will focus on a hero and a heroine who are destined to be together – but outside forces keep driving them apart. In the end the confusion is cleared up and everyone resumes their true identity. See: *Pride and Prejudice*, *Freaky Friday*, *The Proposal*.

VI. Tragedy

The main character is essentially good but flawed and frustrated with their life. They face temptation and are compelled to break the rules of their society, setting in motion a series of

events that lead to their downfall or death.Sometimes the character comes to regret his choices towards the end of the story, but often it is too late and they die or are ruined anyway. The downfall of this character is alternately presented as a positive or negative event.

VII. Rebirth

The main character is a bad or unpleasant person who is shown the error of their ways and redeems themself over the course of the story. Usually it takes a redemption figure to help the villain make this transition. Redemption figures usually come in the form of a child or the main character's love interest, and their job is to reveal how warped the villain's worldview is and to show them love.See: *Beauty and the Beast*, *A Christmas Carol*, *Despicable Me*.

9. Production, Distribution and Exhibition of Movies:

Producer: A **Person** who **Invest** for making the Films is called **Producer**. They invest in films under a "Production House" brand name: For an instance, the film producer "Karan Johar" owned Dharma Productions he is producing films under that Brand name. A film Producer is responsible to manage all the expenses in film such as payment for the artists, technicians and managing the daily expenses

Production, Distribution and Exhibition of Movies:

Figure 2 :

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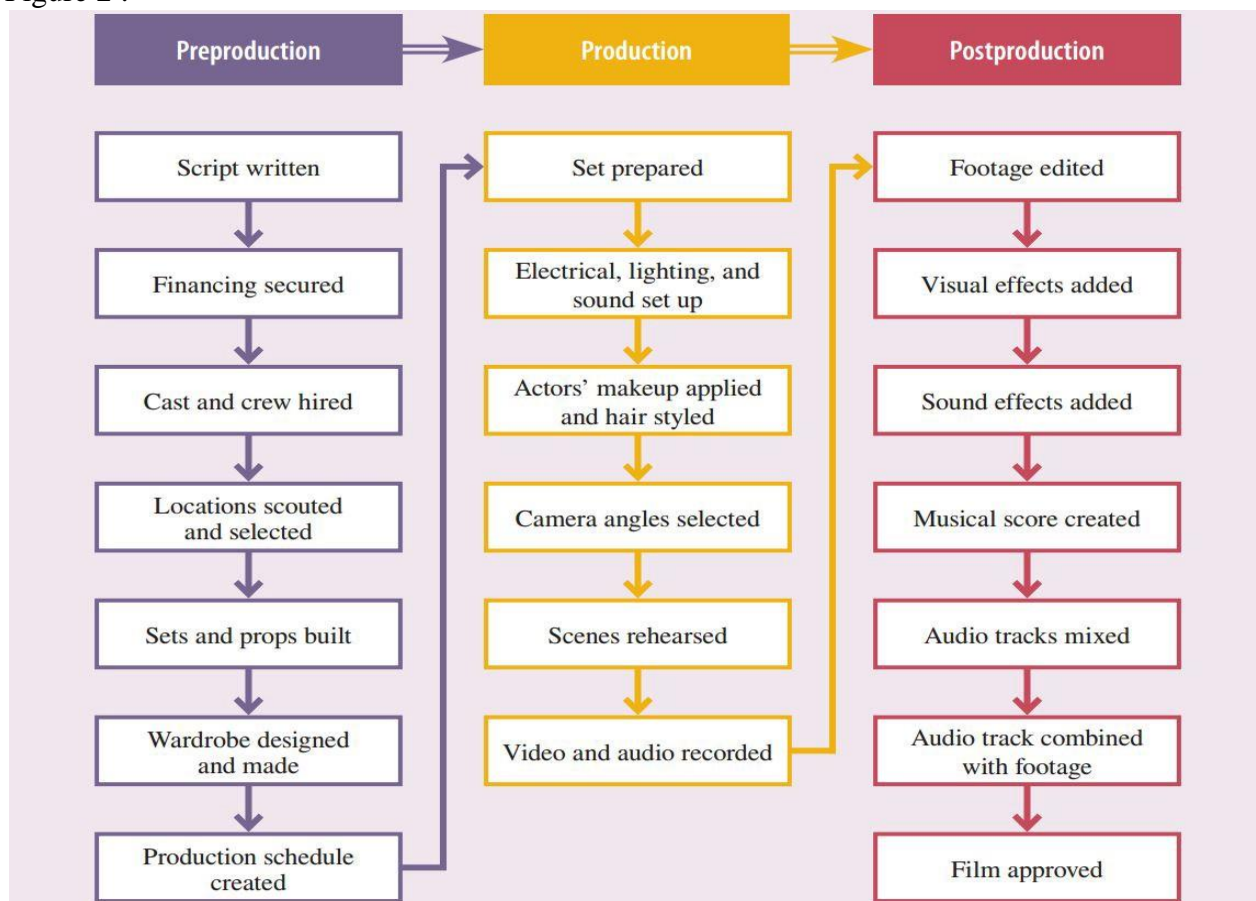
Cost Of The Film: pre-production+ Film Production+Post Production+ Advertisement Expenses (Condition: 2% to 4% of poster publicity expenses will be debited from Exhibitors)

Distributor: A person who distributes the film through the theatres is called film distributor. The distributor buys the "distribution rights" from the producer, mostly in the very beginning itself (or) sometimes after previewing the final cut. However, the pre-acquiring of film distribution right is based on the casting, crew, director, story and the producer's past success. Also, Now days it is a usual tendency in film distribution in India that the producers itself, distributing the films without a third party (or) an independent film producer. They were implementing this method is because of avoiding the distributor expenses. On the basis of entertainment tax and state-to-state connectivity, Film Distribution Association of India divided the state provinces into 11 circuits for distributing the films. Sometimes the distributors directly distribute films to all these Circuits, while other times the main distributor rent (or) sell films to a local film distributor.

Exhibitors: According To Film Glossary, a person who owned theatre is called an Exhibitor. There are two ways an exhibitor, getting right to display a film in their theatre. The first method is, on the basis of a pre-agreement with a distributor hire theatre to showcase their films. The Second method is, the releasing centres (A Class Theatres) give advance money payment (theatre advance) to distributors for getting the right to display that particular film in their theatre . Above, the Secondly explained method of Film Releasing is dependable on the basis of cast and crew; sometimes it is based on the tie-up between Film Distributor and Exhibitor. Distributors get the return from the theatre and it is known as "Distribution Right". The 'Distribution right' is calculated on the basis of an agreement with the theatre owner/Exhibitor Association and film distributor, as the way below mentioned tabular column shows.

Figure 3:

Sl No	Duration	Profit Percentage Sharing
1	First Week After The Releasing of Film	65 %: 35% (Means 65% of Profit Share For Distributor and 35% of profit share is for Exhibitor)
2	Second Week	60%:40% (Means 60% of Profit Share For Distributor and 40% of profit share is for Exhibitor)
3	Third Week	55% : 45% (Means 55% of Profit Share For Distributor and 45% of profit share is for Exhibitor)
4	After Fourth Week	50 %:50% (Means there after the profit sharing right is equal for both the Film producer and Distributor) This mutually beneficial way of profit division is also called as Flat
	Filmmakers fans	

Hold Over: If, a Film not earns 70% of revenue from all of its three theatrical shows (A Day Count), then it is called as 'Hold Over'. In such a case there will be a 10% less in Profit Percentage Sharing of distributors in the first week and 5% less in next two weeks.

After Five-seven weeks, the producer also has right in the 'Distribution Share'. But, the condition is- if the distributor buy the film wholly from a producer, then the producer is not entitled to get any theatrical distribution share and satellite right (sometimes) from the distributor.

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II- COMPONENTS OF CINEMA

1. Color meaning in Cinema:

Color is an important part of the filmmaker's toolkit. You can use it for mood and emotion, to tell the audience when the scene is set, or to provide information about characters and settings. Color in film can build harmony or tension within a scene.
When telling a story, colors:
- Elicit psychological reactions
- Draw focus to significant details
- Set the tone of the movie
- Represent character traits
- Show changes or arcs in the story

Color meanings
Colors have different meanings depending on context.
In Stanley Kubrick's *2001: A Space Odyssey* red means danger, but in Richard Ayoade's *Submarine* Jordana's red coat means passion.
Blue can mean technology or alienation, but it can also suggest winter or night. Warm, orange colors usually suggest autumn, nostalgia or sunset.
Color intensity is important:

- Strong, **saturated** colors seem hyper-real or cartoonish
- Weak colors can suggest poverty or depression.

You can also use **monochrome** images. Brown or **sepia** makes people think of old photographs, so you can use it to show that part of your film is a flashback. **Black and white** can show that a scene is in the past or in a character's imagination or memory.

o   RED – anger, passion, rage, desire, excitement, energy, speed, strength, power, heat, love, aggression, danger, fire, blood, war, violence
o   PINK – love, innocence, healthy, happy, content, romantic, charming, playfulness, soft, delicate, feminine
o   YELLOW – wisdom, knowledge, relaxation, joy, happiness, optimism, idealism, imagination, hope, sunshine, summer, dishonesty, cowardice, betrayal, jealousy, covetousness, deceit, illness, hazard
o   ORANGE – humor, energy, balance, warmth, enthusiasm, vibrant, expansive, flamboyant
o   GREEN – healing, soothing, perseverance, tenacity, self-awareness, proud, unchanging nature, environment, healthy, good luck, renewal, youth, vigour, spring, generosity, fertility, jealousy, inexperience, envy
o   BLUE – faith, spirituality, contentment, loyalty, fulfillment peace, tranquility, calm, stability, harmony, unity, trust, truth, confidence, conservatism, security, cleanliness, order, sky, water, cold, technology, depression

o   PURPLE/VIOLET – erotic, royalty, nobility, spirituality, ceremony, mysterious, transformation, wisdom, enlightenment, cruelty, arrogance, mourning, power, sensitive, intimacy

o   BROWN – materialistic, sensation, earth, home, outdoors, reliability, comfort, endurance, stability, simplicity

o   BLACK – No, power, sexuality, sophistication, formality, elegance, wealth, mystery, fear, anonymity, unhappiness, depth, style, evil, sadness, remorse, anger

o   WHITE – Yes, protection, love, reverence, purity, simplicity, cleanliness, peace, humility, precision, innocence, youth, birth, winter, snow, good, sterility, marriage (Western cultures), death (Eastern cultures), cold, clinical, sterile

o   SILVER – riches, glamorous, distinguished, earthy, natural, sleek, elegant, high-tech

o   GOLD – precious, riches, extravagance. warm, wealth, prosperity, grandeur

2. **Film Genre:**

Film genres are various forms or identifiable types, categories, classifications or groups of films that are recurring and have similar, familiar or instantly-recognizable patterns, syntax, filmic techniques or conventions - that include one or more of the following: settings (and props), content and subject matter, themes, mood, period, plot, central narrative events, motifs, styles, structures, situations, recurring icons (e.g., six-guns and ten-gallon hats in Westerns), stock characters (or characterizations), and stars. Many films straddle several film genres.

The Major Categories (Mega Genres) or Classifications of Film: Before discussing specific film genres, it should be noted that there are various general or major types, classifications, or categories of films including:

- Action,
- Adventure
- Comedy
- Crime/ Gangster
- Drama
- Epics/Historical
- Horror
- Musicals
- Science Fiction
- War

Non-Genre Film Categories:

There are also many non-genre film categories that cross-over many traditional genre film types, such as:

- Animated Films
- Children/Kids/Family Films

- Classic Films
- Cult Films
- Documentary Films
- Silent Films
- Sexual/Erotic Films
- Serial Films

Film Sub-Genres:

These are identifiable sub-classes within the larger film genre, with their own distinctive subject matter, style, formulas, and iconography. Some are them are major sub-genres, such as:

- Biographical Films ("Biopics")
- Detective/Mystery Films
- Disaster Films
- Fantasy Films
- Film Noir
- Romance Films
- Sports Films
- Supernatural Films
- Thrillers/Suspense Films

3. **Editing in cinema**

Film editing is a style of editing audio-visual material, and reflects one of two dominant theories of conveying information in the cinema--that conveying information in film is done by juxtaposing one image with another to produce a third idea. After D.W. Griffith's *The Birth of a Nation* and *Intolerance*, the early Russian filmmakers took up this approach to film communication. It seemed to agree with their revolutionary ideas and seemed also to be the artistic expression of the Hegelian Dialectic. Sergei Eisenstein attempted to create a scientific basis for editing, which he referred to as "montage." Since the film was physically cut and pasted, a 'linear' style of editing evolved, generally considered superior to that evolved in the 1970s in electronic video editing, which involved repeated over-recording from tape to tape.

In recent years, 'film editing' has come to mean what a 'film editor' does, even though the work involved is now generally performed on a computer-based non-linear editing system, such as Avid, Light works or Speed Razor.

Various techniques in film editing include:

Cut : A visual transition created in editing in which one shot is instantaneously replaced on screen by another.
Continuity Editing: Editing that creates action that flows smoothly across shots and scenes without jarring visual inconsistencies. Establishes a sense of story for the viewer.

Cross Cutting: Cutting back and forth quickly between two or more lines of action, indicating they are happening simultaneously.

Dissolve : A gradual scene transition. The editor overlaps the end of one shot with the beginning of the next one.

Fade : A visual transition between shots or scenes that appears on screen as a brief interval with no picture. The editor fades one shot to black and then fades in the next. It is often used to indicate a change in time and place.

Final Cut: The finished edit of a film, approved by the director and the producer. This is what the audience sees.

Jump Cut : A cut that creates a lack of continuity by leaving out parts of the action.

Matched Cut: A cut joining two shots whose compositional elements match, helping to establish strong continuity of action.

Montage : Scenes whose emotional impact and visual design are achieved through the editing together of many brief shots. The shower scene from **Psycho** is an example of montage editing.

Rough Cut: The editor's first pass at assembling the shots into a film, before tightening and polishing occurs.

Sequence shot : A long take that extends for an entire scene or sequence. It is composed of only one shot with no editing.

Shot Reverse Shot Cutting: Usually used for conversation scenes, this technique alternates between over-the-shoulder shots showing each character speaking.

Wipe : Visible on screen as a bar travelling across the frame pushing one shot off and pulling the next shot into place. Rarely used in contemporary film, but common in films from the 1930s and 1940s.

4. Intertextuality

It is introduced by Julia Kristeva, intertextuality is the shaping of one text by other texts, "The meaning we find in a text is not to be located in its relationship to the mind in which it seems to have originated, but in its relationship to other texts. Cinema is dialogic as films refer to other films/ texts and tap into a shared cultural heritage. Films feed on pre-existing materials and expressive forms

Films are read in the light of their resemblance to other films/texts and tap into a shared cultural heritage, and feed on pre-existing materials and expressive forms.

All texts derive part of their meaning from prior texts. For example: Themes, Symbols, Dialogue, Characters, Titles, Songs/Music, Costumes.

Intertextual Levels:

Horizontal References: References to other films

Vertical References: References to other media: Literature, art, music etc

Intertextuality and Indian cinema:

The Indian cinema industry churns out record number of films each year and is in no way alien to the discourses and new dynamics of cinema. Be it movements like Italian neo-realism or New Wave, Indian filmmakers have incorporated and experimented with every new style of film making. Intertextual relations through adaptation, allusion, reference etc. have been a regular feature in Indian cinema. In addition to the rich tradition of culture, literature, art and folklore, Indian cinema has made extensive use of its two largest epics, the Ramayana and the Mahabharata in narrating its stories. References to the epic in cinema consist of elements like character names, expressions in dialogues with other visual signs including pictures, and figurines (Tieber 2012: 18).

Indian cinema has portrayed the world around it sometimes realistically and sometimes in a fictional environment. To understand Indian cinema it is imperative to have an understanding of the Indian values, tradition, mythology, history and the larger cultural contexts . The background gives the base to the cinematic text.

Cinema in India also represents a continuation of the various pre-cinema dramatic forms and stories, as well as various other forms of storytelling with their songs, dances, jokes etc. (Booth 1995: 172). Epic content in Indian cinema works to augment and give additional dimensions to the plot and characters. A character named 'Ram' constantly reminds the audience of the epic character and employs its attributes in reading a character on the screen.

In the 1993 film Khalnayak, the hero, named Ram is described to be 'like the real Ram' by another character who then sits near his feet reminding the audience of the familiar image from the Ramayana where Hanuman sits near the feet of Lord Ram (ibid. 174). There is a tradition of depiction of Ram like characters in Indian cinema. Hindi cinema has epitomized the characteristics of the protagonist named Ram as seen in films like Ram Aur Shayam (1967), Ram Lakhan (1989), Main Hoon Naa (2004).

Reflecting on the exercise of intertextuality in the 2007 Hindi film Om Shanti Om, Sudha Shastri writes, "[T]he Bollywood Hindi film Om Shanti Om (2007) constructs its intertextual identity and debuts in the best postmodern fashion, with irony, parody, pastiche, irreverence, and double entendre of the tongue-incheek variety.

" Om Shanti Om's intertextual references consist of names of actors/films, quotation of previous films and film plots, earlier film music etc. The success of intertextuality in Om Shanti Om is that the reader or the spectator is aware of its intertextual nature and is actively involved in the discovery of meaning. The ability of the film to look into its own territory of the Hindi film industry of Mumbai marks a new milestone of self reflexivity and intertextuality in the context of Indian cinema. The Om Shanti Om narrative effortlessly steps in and out of the diegetic boundaries to create intertextual relationship; the introduction of the film director Farah Khan is an instance of such overstepping of diegetic boundaries.

Bhardwaj turned Shakespeare's Macbeth into Maqbool (2003) and Othello into Omkara (2006) to blend them into the Indian tune. Here is classic Elizabethan literature serving the palate of the Indian audience. Unlike Bhardwaj, Tigmangshu Dhulia takes one of Guru Dutta's Sahib Biwi aur Ghulam (1962) and gives it a modern deconstructed rendering in his Sahib, Biwi aur Gangster (2011). In the changed times, it is not the decaying zamindar family that gets the screen space, but a bold race of politics and power. The characters and the story seem to remind us of Guru Dutt but do not shy away from the present scenario of complex familial and social equations.

5. Structure Of Cinema

Screenplay structure is all about basic choices a screenwriter can make to determine how they want to tell their story. It's actually pretty easy: you just have to **know** what structures you can play with.

Three-Act Structure

When you break everything down to the core —everything has a beginning, middle, and end. This has been the story structure followed by mankind since the days of telling stories around the village fire or etching cave paintings on stone walls depicting worthy stories of hunting for prey (beginning), confronting the prey (middle), and defeating the prey (end).Movies like **Star Wars**, **The Fugitive**, **Witness**, **Raiders of the Lost Ark**, and **Die Hard** are perfect examples of the three-act structure.

Real-Time Structure

Rather than piecing together a screenplay only using the story's most vital parts — as you do in the three-act structure — other scripts represent their stories in a single uninterrupted stream. The causality of whatever conflicts are thrown at the characters is presented in **real time**. There are no breaks, no time jumps, no flashbacks, or anything of the sort. The story is presented unbroken and unfiltered. Movies like **12 Angry Men**, **My Dinner with Andre**, **Nick of Time**, **United 93**, and **High Noon** are prime examples of the real-time structure.

Multiple Timeline Structure

This is perhaps one of the most complicated structures in screenwriting. You take a few otherwise linear stories and mix them up together. Films like **Intolerance**, **The Fountain**, **Cloud Atlas**, and even **The Godfather Part II** embrace the multiple timeline structures.

Most of the time the stories are blended together peppered with the same themes, emotions, and messages, but aren't always specifically and directly connected. One story's causality doesn't always affect the others. The sole connection between them is the shared themes, emotions, and messages — beyond production choices like using the same actors to portray different characters, showcasing the same locations in different time periods, etc.

The magic of this structure is that it can give the audience the sense that all life in the universe is somehow connected. If you do decide to connect the storylines somehow — as Francis Ford Coppola did in **The Godfather Part II** — each story can have an even deeper meaning.

Hyperlink Structure

Linear stories, like those found in the three-act structure, showcase a domino effect. Each domino falls forward, causing the next to fall, and the next, and the next, until a final resolution is made. It's telling a story from Point A to Z, never missing an alphabetical point in between.

But some cinematic stories like those found in **Magnolia**, **Crash**, and **Babel** are like multiple timeline structures — but with each and every story hyperlinked, like multiple different rows of falling dominoes weaving in and out of each other but always ending in the same resolution at the end. The cause and effect of each story lead everything together.

These types of stories give the audience a sense of how our individual lives can be so interconnected. The cause and effect of what we do or don't do can have a parallel cause and effect in other people's lives.

Fabula/Syuzhet Structure

While you may have never heard of this type of story structure, it's actually more common in movies than you may think. **Fight Club**, **Casino**, **American Beauty**, **Goodfellas**, **Forrest Gump**, **Interview with the Vampire**, and **Citizen Kane** are prime examples. This structure comes to us from Russia, using terms that originated from Russian formalism and employed in narratology that describe narrative construction. **Fabula** is the meat of the story while the **syuzhet** is the narration and how the story is organized.

Citizen Kane begins with the death of the title character as he mutters "Rosebud" on his deathbed. His life is then presented through flashbacks interspersed with a journalist's present-time investigation of Kane's life. The **fabula** of the film is the actual story of Kane's life the way it happened in chronological order, while the **syuzhet** is the way the story is told throughout the film.

Rashomon Structure

This structure is derived from the classic Akira Kurosawa masterpiece of the same name — **Rashomon**. It's the same story told multiple times from the perspective of different characters. While the story itself is the same, it's different because of the **way** it is being told. This allows the audience to remember that there are always different sides to the same story. It allows you, the writer, to inject even more creativity and ingenuity into your screenplays.

Oneiric Structure

Oneiric Structure is unique as it depicts a cinematic story using dream-like visuals, exploring the structure of dreams, memories, and human consciousness.

Subtle usage of this structure is best represented by Cameron Crowe's **Vanilla Sky**. The lines between real world and dream world get more and more blurry as the film moves forward. We're not sure what is real and what is not.

6. Melodrama Indian Cinema

The term melodrama has its roots and origins in the Greek word, Melos, which is used for song, to suggest a song and in the early 19th century, many plays were produced with a musical accompaniment that heighten the emotional aspect of the various scenes. Melodrama has always been in existence. The idea is to produce excessive emotions.

Melodrama drew from the same sources as e.g. the mythological but functioned as the aesthetic regime accompanying the socio-economic transition from feudal-artisanal practices to industrial ones, both formally and in its content matter (e.g. Painter's Savkari Pash, 1925 & 1936). It recomposed traditional performative idioms and themes, drawing on Western

narrative forms and similarly negotiating modernization tensions. Often aligned with the reformism of the literary social reform movement, esp. in the inter-war period when it was mobilized to recast modernization in nationalist terms by e.g. V. Shantaram and B.N. Reddi, continuing into the work of B.R. Panthulu and Puttanna Kanagal.

After Independence, the genre received a new, intense and conflict ridden inflection in the work of Raj Kapoor and Guru Dutt in the 50s, generating a social critical type of melodrama. In their work, the negative sides of capitalist modernization propel a darkly romantic narrative isolating the tragic hero as an individual. Ravi Vasudevan (1989) noted that this period of Hindi melodrama was over determined by the oedipal triangle of the fearsome father, the nurturing mother and the traumatized son who could deal with these tensions either through renunciation or lawlessness. After WW2, the reformist melodramatic current was deployed to elaborate a pan-Indian narrative regime (see All-India Film) culminating in Mehboob's influential Mother India (1957), restating the priority of kinship relations and parental/state authority.

This later yielded Amitabh Bachchan's or Uttam Kumar's hero-as outlaw, upholding an imaginary past's 'traditional' values in the face of a degenerated modernity. In Maharashtra, melodrama was used to legitimate a growing regional market (Bhalji Pendharkar, scenarist G.D. Madgulkar). In Bengal, where a cinema had developed which was economically strong but culturally subservient to the novel, melodrama acquired an oppositional force, e.g. in Barua's work that subverted the literary, and in the Kallol film-makers where it later found new alignments with the IPTA's formal emphasis on the folk theatre. Bengal also saw the only instance in Indian film where melodrama became the site where popular and classical idioms of performance merged with a Brechtian aesthetic, yielding a unique authorial practice: the work of Ritwik Ghatak, massively influential on the films of e.g. Kumar Shahani and the early Mani Kaul.

Classic melodramas include: Savkari Pash (1925), Devdas (1935), Kunku/Duniya? Na Mane (1937), Swargaseema (1945), Andaz (1949), Ezhai Padum Padu (1950), Awara (1951), Parasakthi (1952), Mother India and Pyaasa (both 1957), Kaagaz Ke Phool (1959), Meghe Dhaka Tara (1960), Nagara Haavu (1972), Muqaddar Ka Sikandar (1978), Tarang (1984). See also Social.

Good versus evil is a standard fair of melodramaThe themes of drama, which is the oldest stage form, an art form, were exaggerated within melodramas, and the liberal use of music often enhanced their emotional plots.

From our own examples in recent times, we can think of a blockbuster, star studded film by Karan Johar; that is [FL], Kabhi Khushi Kabhie Gham which was made in 2002, where you feel all the leading characters are good hearted and pure characters, but they are victims of circumstances. At the end, it ends happily, but then every emotion, which is squeezed out of view through the running length of the film. You have to also consider cinema of Rakesh Roshan who has given us films such as Khoon Bhari Maang and Koyla, Kaho Naa Pyaar Hai and how melodramatic they are, although, extremely popular and hugely successful.

These are the stories to feel romances, friendship, strange familiar situations, tragedy, illnesses, deaths, neurosis emotional and physical hardships within everyday life. Melodrama can also have several categories, but some of the important ones are the Women's picture, the romantic drama and the maternal melodrama.

There is a death scene or a tragic scene and there are violence playing in the background; you are to feel that this is; you are told to feel sorry for the protagonist. You are told that this is a tragic sequence. Sometimes filmmakers, who are innovative, experimental and more radical; they try to subvert these situations

7. Mythological Films

Indian cinema had a market throughout the country even in the late 1930s which was naturally saturated in big cities. Mythological films made cinema more accessible and inclusive. It broke the barriers and enjoyed popularity across all classes and sections. Traditionally, the word "myth" refers to a society's shared stories, usually involving Gods and mythic heroes that explain the nature of the universe and the relation of the individual to it. Such mythic narratives embody and express a society's rituals, institutions, and values.

The first feature film made in India by an Indian, Raja Harischandra, was a mythological film quite unlike any other. It was Phalke's prescience that made 'mythological' the founding genre of Indian cinema. The success of Phalke made film production financially viable and other filmmakers made a wave of other films in the same vein. Indian film industry managed to survive and grow in the nascent stages because of the pioneering efforts of filmmakers who made mythological films. But very soon other genres came about like stunt films, Arabian/oriental fantasy films etc.

Parsi theatre had a profound influence on Indian cinema, be it in language, music, style or personnel. Parsis like the Madan brothers of Calcutta, Ardeshir Irani of Imperial Film, Sohrab Modi of Minerva Movietone and the Wadia brothers of Wadia Movietone were key figures in early cinema. Parsi theatre playwrights like Aga Hashr Kashmiri (Chandidas), Narayan Prasad Betaab and Radheshyam Kathavachak became writers for cinema. In mythology films, the special effects of Parsi theatre like flying gods were imitated in cinema by techniques like double exposure and trick photography.

Phalke's Mohini Bhasmasur (1914), Savitri Satyavan (1914), Lanka Dahan (1917), Shree Krishna Janma (1918), Kaliya Mardan (1919), Tukaram (1921) and Bhakta Prahlad (1926); Prem Sanyas (1925), an Indo-German production are some other mythological films. Buddhist mythological films such as Phalke's Buddhadev in 1923 showed Indian culture and history to astonish the audience using special effects.

Apart from the Hindi films, Telugu had Bhakta Prahlad, Tamil Kalidas, Marathi Shyamsundar, and Gujarati Narsi Mehta. The film language of Hindi and Urdu is largely taken from the Parsi theatre, while the mythologicals used Sanskritic Hindi, while avoiding Persian and Urdu. The

later mythologicals, which are mostly B-movies, were mocked by many later social films such as Hrishikesh Mukherjee's 1975 film Chupke Chupke.

V. Shantaram directed several mythological and devotionals at Prabhat before he made socials. Vijay Bhatt's film Ram Rajya (1943) was a Hindi-Marathi bilingual. It takes up the story of Ramayana after the return from Lanka.
Mythological films were oblivious of the regional differences unlike the social dramas; they appealed to the masses and the best ones appealed to the innate religious inclination of all classes. The narrative in Phalke's films allowed heroes and gods to come alive on the screen.

SCHOOL OF SCIENCE AND HUMANITIES

DEPARTMENT OF VISUAL COMMUNICATION

UNIT – III– Introduction to Film Studies– SVCA1302

III- HISTORY OF CINEMA

1. German Expressionism

• German Expressionism, also referred to as Expressionism in filmmaking, developed in Germany (especially Berlin) during the 1920s. During the period of recovery following World War I, the German film industry was booming, but because of the hard-economic times filmmakers found it difficult to create movies that could compare with the lush, extravagant features coming from Hollywood. The filmmakers of the German UFA (Universum Film AG) studio developed their own style, by using symbolism and mise en scène to insert mood and deeper meaning into a movie.

• Expressionism has its roots in "painting (starting about 1910) and had been quickly taken up in theatre, then in literature, and in architecture."

• Expressionism emphasized a given artist's emotional, intensely personal reactions;

• The first Expressionist films made up for a lack of lavish budgets by using set designs with wildly non-realistic, geometrically absurd sets, along with designs painted on walls and floors to represent lights, shadows, and objects.

• The stylistic features of German Expressionism are fairly specific and include chiaroscuro lighting , surrealistic settings and, frequently, a remarkable fluidity of mobile framing." German Expressionism "concentrated on a heavy use of light and dark contrasts, exaggeration, tilted angles, a dream like atmosphere"

• The first Expressionist films, notably The Golem (1915), The Cabinet of Dr. Caligari (1920), Nosferatu (1922) and Schatten (1923), were highly symbolic and deliberately surrealistic portrayals of filmed stories.

• The plots and stories of the Expressionist films often dealt with madness, insanity, betrayal, and other "intellectual" topics (as opposed to standard action-adventure and romantic films); the German name for this type of storytelling was called Kammerspielfilm (chamber film in English).

• The extreme non-realism of Expressionism was a brief-lived fad, however, and it faded away (along with Dadaism) after only a few years. However, the themes of Expressionism were integrated into later films of the 1920s and 1930s, resulting in an artistic control over the placement of scenery, light, and shadow to enhance the mood of a film. This dark, moody school of filmmaking was brought to America when the Nazis gained power and a number of German filmmakers emigrated to Hollywood. They found a number of American movie studios willing to embrace them, and several of the German directors and cameramen flourished, producing a repertoire of Hollywood films that had a profound effect on the medium of film as a whole.

2. Aesthetics of Neo Realism:

The import of more American movie and strict restrictions of Italian directors by the Fascist Government, during 1925 the directors started going to the streets where they filmed the plight of refugees in the camp with sets & props and used the readymade props that came from the World War II and the unprofessional actors who were casted on the film brought forward the Italian cinema to the world platform.

Like others, Italian neo-realism too started to fall and was one short lived movement. Thought Italian neo-realism was looked forward by the world. The people in Italy preferred Hollywood touch in Italian movies or the Hollywood movies itself after the post war. The change of taste over a period of few years among the home audience made the realist directors in an uneasy situation. With this the directors and the intellectuals who supported the neo-realism had no option than change the perspective of their films while some moved to Hollywood to make neo-realist American films.

Characteristics of the Neo-Realsim
- Noticeable long take style
- Poor neighbourhood and readymade location
- The film that showed the situation of the common in the refugee camps to the fascist governance and the disaster brought in by the war
- The realism was blend with the Marxist humanism that brought forward those raw emotions of both the artists and its audience
- Films avoided editing and lighting of the location
- The dialogue of the film focused on conversational script and not the scripted dialogue
- Since this movement was also an opposition to Hollywood and its Happy ending films, realist directors made it as a point not to make films with happy ending
- Till day neo-realism films are considered as documentary styled films

Best Films from Realism Era
1. Bicycle Thief, 1949
2. Riso Amaro, 1949
3. Bellissima, 1951
4. Miracle in Milan, 1951
5. The flowers of St. Francis, 1950
6. War Trilogy

Best directors of Italian Neo-realism:
1. Vittorio Di SIca
2. Federico Fellini
3. Robert Rossellini
4. Luchino Visconti

3. Parallel cinema in India

Parallel cinema is a film movement in Indian cinema that originated in the state of West Bengal in the 1950s as an alternative to the mainstream commercial Indian cinema, represented especially by popular Hindi cinema, known today as Bollywood.

It is inspired by Italian Neorealism, Parallel Cinema began just before the French New Wave and Japanese New Wave, and was a precursor to the Indian New Wave of the 1960s. The movement was initially led by Bengali cinema and produced internationally acclaimed filmmakers such as Satyajit Ray, Mrinal Sen, Ritwik Ghatak, Tapan Sinha and others.

It is known for its serious content, realism and naturalism, symbolic elements with a keen eye on the sociopolitical climate of the times, and for the rejection of inserted dance-and-song routines that are typical of mainstream Indian films.

Influences and impact of the parallel cinema

The emergence of parallel cinema had one simple aim: to give movie-goers something more than meaningless entertainment. It won't be too wrong to call it a "rebellious" branch of our otherwise conforming cinema. Mandi (1983), by Shyam Benegal is one such movie dealing with issues that the society talks about in dulled whispers, if at all. The story revolves around a brothel and its prostitutes, who ultimately fight for their place of residence, when under threat by politicians who are themselves frequent visitors.

While cinema influences people, people influence it right back. That is why, parallel cinema plays a very cruical role- mirroring our society, as well as affecting it. The films of Sen, Benegal and ray offered their audiences a political message about the social conditions they represented.

This cinema borrowed heavily from the Indian literature of the times, hence became an important study of the contemporary Indian society, and is now used by scholars and historians alike to map the changing demographics and socio-economic as well as political temperament of the Indian populace. Right from its inception, Indian cinema has had people who wanted to and did use the medium for more than entertainment. They used it to highlight prevalent issues and sometimes to throw open new issues for the public.

They created a genre of films which depicted reality from an artful perspective. Most films made during this period were funded by state governments to promote an authentic art genre from the Indian film fraternity.

Decline

By the early 1990s, the rising costs involved in film production and the commercialization of the films had a negative impact on the art films. The fact that investment returns cannot be guaranteed made art films less popular amongst filmmakers.

One of the major reasons for the decline of the parallel cinema in India is that the F.F.C. or the National Film Development Corporation of India did not seriously look into the distribution or exhibition of these films. The mainstream exhibition system did not pick up these films because these films did not have the so-called 'entertainment value' that they were looking for.

4. French New Wave

- The New Wave (French: la Nouvelle Vague) was a term coined by critics for a group of French filmmakers of the late 1950s and 1960s, influenced (in part) by Italian Neorealism. Many also engaged in their work with the social and political upheavals of the era, making their radical experiments with editing, visual style, and narrative part of a general break with the conservative paradigm.
- Some of the most prominent pioneers among the group, including
- François Truffaut, Jean-Luc Godard, Éric Rohmer,Claude Chabrol and Jacques Rivette, They began as critics for the famous film magazine **Cahiers du cinéma**. Co-founder and theorist André Bazin was a prominent source of influence for the movement.
- French New Wave was "in style" roughly between 1958 and 1964, although popular New Wave work existed as late as 1973.
- The socio-economic forces at play shortly after World War II strongly influenced the movement.

- Charlie Chaplin, Alfred Hitchcock, Orson Welles, Howard Hawks, John Ford, and many film directors were held up in admiration while standard Hollywood films bound by traditional narrative flow were strongly criticized.

Film techniques

- Many of the French New Wave films were produced on small budgets, often shot in a friend's apartment, using the director's friends as the cast and crew. Directors were also forced to improvise with equipment (for example, using a shopping cart for tracking shots). The cinematic stylings of French New Wave brought a fresh look to cinema with improvised dialogue, rapid changes of scene, and shots that go beyond the common 180º axis.
- New Wave filmmakers made no attempts to suspend the viewer's disbelief; in fact, they took steps to constantly remind the viewer that a film is just a sequence of moving images, no matter how clever the use of light and shadow.
- New Wave technique is the issue of money and production value. In the context of social and economic troubles of a post-WWII France, filmmakers sought low-budget alternatives to the usual production methods.
- The majority of French New Wave films (similar to, but less encapsulated than, Denmark's Dogme 95 "manifesto"), included:
- Jump cuts: a non-naturalistic edit, usually a section of a continuous shot that is removed unexpectedly, illogically
- Shooting on location
- Natural lighting
- Improvised dialogue and plotting
- Direct sound recording
- Long takes

5. Cinema & Modernism

Modernism as a period in the histories of cinema indicates the era of the welfare states (1950-1980) when "artfilm" became an institution. It means it developed not only ways for its presentation but ways of production and distribution in large quantities. Hollywood was in an economic crisis meanwhile, so it could export fewer movies to abroad and European cultural politics supported more their own films.

Sometimes the terms "avant-garde" and "experimental" are used as synonyms for "modernist" On the other hand, modernity is a more sociological term that describes this particular historical period and its attendant cultural shifts (e.g., industrialization, electrification, urbanization, technological advance). To qualify for this designation, the films must display certain characteristics that we associate with modernism in the other arts (for instance, literature [e.g., Virginia Woolf], painting [e.g., Pablo Picasso], theatre [e.g., Bertolt Brecht], and dance [e.g., Martha Graham]).

The modernist directors are Dziga Vertov, Jean Epstein, Jean-Luc Godard, Robert Bresson, Sergei Eisenstein, Ingmar Bergman, Walter Ruttmann, and Federico Fellini.

Modernism was a colorful trend, it manifested in a different way in many national cinemas. But even though it's diverse national versions, modernism was an international phenomenon, which had some common characteristics. These were the following:

1. Conscious Authorship or "the Dictatorship of the Director": which means modernist directors not just leave their personal signatures in their films but:

• While working they are aware of the fact, they are making an oeuvre
• They make personal films about their childhood, life etc.
• They set up not as art workers, but as public figures. (As a matter of fact, in the sixties artists became something like a new aristocracy, just think about the possibility to realize their selves, being known by their names and the right to tell their opinions in public issues.)
• Sometimes they try to monopolize the right to interpret their films by declaring "what it means."

2. Critical Self-reflection: which means these directors transgress the rules of classic cinemas ("cinéma de papa" how they called it in French or socialist realism in the east-European countries.) Some examples:
• Breaking the fourth wall: the characters look directly into the camera and "talk out of the film" to the audiences.
• Elliptic narratives and jump cuts instead of continuity editing
• Freeze frame shots, strong color filters
• The story takes places in the exact amount of time it takes to watch the movie
• In classic cinemas flash backs, dream sequences and mental pictures are strictly separated from the other "objective" parts of the film. In modern cinema the ontology of pictures becomes uncertain: maybe the whole story was just imagined by a character.
• Disoriented and alienated "heroes" instead of goal-oriented character behavior

6. Classical Hollywood film makers
Alfred Hitchcock (1899-1980)

Born in 1899 in London's East End, Hitchcock began working for British film studios in 1920 as an artist and set designer, then as a writer, assistant director, and finally director. His first work for the British arm of Paramount already stepped Hitchcock in American studio methods before he even set foot in the USA.

The specialty of his films are

- Often has a quick cameo in his films. He eventually began making his appearances in the beginning of his films, because he knew viewers were watching for him and he didn't want to divert their attention away from the story's plot.
- [Hair] Likes to insert shots of a woman's hairstyle, frequently in close-ups.
- There is a recurrent motif of lost or assumed identity. While mistaken identity applies to a film like North by Northwest (1959), assumed identity applies to films such as The 39 Steps (1935), Vertigo (1958), Psycho (1960), and Marnie (1964) among others.
- In a lot of his films (more noticeably in the early black and white American films), he used to create more shadows on the walls to create suspense and tension (e.g., the

"Glowing Milk" scene in Suspicion (1941) or the ominous shadow during the opening credits of Saboteur (1942)).

- Inspired the adjective "Hitchcockian" for suspense thrillers
- He hated to shoot on location. He preferred to shoot at the studio where he could have full control of lighting and other factors. This is why even his later films contain special effects composite and rear screen shots.
- Distinctively slow way of speaking, dark humour and dry wit, especially regarding murder
- [Attribution] Name often appears before the film titles, as in "Alfred Hitchcock's Psycho".
- He liked to use major stars in his films that the audience was familiar with, so he could dispense with character development and focus more on the plot.
- Often makes the audience empathizes with the villain's plight, usually in a sequence where the villain is in danger of being caught.
- Unusual subjective point of view shots

SELECTED FILMOGRAPHY
The Lodger (1926); Blackmail (1929); Murder! (1930); The Man who Know Too Much (1934); The 39 steps (1935); The Lady Vanishes (1938); Rebecca (1940); Shadow of a Doubt (1943); Notorious (1946); Rope (1948); Strangers on a Train (1951); Rear Window (1954); The Man who Knew Too Much (1955); Vertigo (1958); North by Northwest (1959); Psycho (1960); The Birds (1963); Marine (1964); Frenzy (1972).

George Cukor 1899 - 1983
George Cukor was an American film director of Hungarian-Jewish descent, better known for directing comedies and literary adaptations. He once won the Academy Award for Best Director, and was nominated other four times for the same Award.
His specialty is
- Directed many adaptations of books and plays and was known to be particularly skilled at interpreting stage plays for the screen.
- He was often regarded as a "women's director" because his films frequently are centered around strong female characters.

Directed 10 films nominated for Best Picture at the Academy Awards: One Hour with You (1932) (uncredited), Little Women (1933), David Copperfield (1935), Romeo and Juliet (1936), The Wizard of Oz (1939) (uncredited), Gone with the Wind (1939) (uncredited), The Philadelphia Story (1940), Gaslight (1944), Born Yesterday (1950) and My Fair Lady (1964). Gone With the Wind and My Fair Lady won Best Picture, but George Cukor only received credit for the latter.

He has directed nine films that have been selected for the National Film Registry by the Library of Congress as being "culturally, historically or aesthetically" significant: The Wizard of Oz (1939), (uncredited), The Women (1939), Gone with the Wind (1939) (uncredited), The Philadelphia Story (1940), Gaslight (1944), Adam's Rib (1949), Born Yesterday (1950), A Star Is Born (1954) and My Fair Lady (1964).

William Wyler (1902- 1981)

His film is known for

- his rich, honest exploration of people and human behavior, regardless of the scale of the film, Mirrors, Long takes, Depth of field

His films were nominated for the Academy Award for Best Picture in a record seven consecutive years: Dodsworth (1936), Dead End (1937), Jezebel (1938), Wuthering Heights (1939), The Letter (1940), The Little Foxes (1941) and Mrs. Miniver (1942). Of the seven films in question, Mrs. Miniver (1942) was the only one to win the award.

He received a record twelve Academy Award nominations for Best Director. He was nominated for Dodsworth (1936), Wuthering Heights (1939), The Letter (1940), The Little Foxes (1941), Mrs. Miniver (1942), The Best Years of Our Lives (1946), The Heiress (1949), Detective Story (1951), Roman Holiday (1953), Friendly Persuasion (1956), Ben-Hur (1959) and The Collector (1965), winning for Mrs. Miniver (1942), The Best Years of Our Lives (1946) and Ben-Hur (1959).

Directed 13 films nominated for an Academy Award for Best Picture: Dodsworth (1936), Dead End (1937), Jezebel (1938), Wuthering Heights (1939), The Letter (1940), The Little Foxes (1941), Mrs. Miniver (1942), The Best Years of Our Lives (1946), The Heiress (1949), Roman Holiday (1953), Friendly Persuasion (1956), Ben-Hur (1959) and Funny Girl (1968), with Mrs. Miniver, The Best Years of Our Lives and Ben-Hur all winning Best Picture.

He has directed ten films that have been selected for the National Film Registry by the Library of Congress as being "culturally, historically or aesthetically" significant: Dodsworth (1936), Jezebel (1938), Wuthering Heights (1939), Mrs. Miniver (1942), The Memphis Belle: A Story of a Flying Fortress (1944), The Best Years of Our Lives (1946), The Heiress (1949), Roman Holiday (1953), Ben-Hur (1959) and Funny Girl (1968).

Elia Kazan 1909- 2003

Kazan won three Tony Awards for Best Director: for Arthur Miller's "All My Sons" (1947); for for Miller's "Death of a Salesman" (1949); and for Archibald Macleish's "J.B." (1959). He was also nominated for Tony Awards four other times: as Best Director, for Tennessee Williams's play "Cat on a Hot Tin Roof" (1956); as Best Director and co-producer of the Best Play nominee, William Inge's "The Dark at the Top of the Stairs" (1958); and as Best Director (Dramatic) for Tennessee Williams's "Sweet Bird of Youth" (1960).

He directed two Best Picture and the Academy Award winner of Gentleman's Agreement (1947) and On the Waterfront (1954).

He has directed eight films that have been selected for the National Film Registry by the Library of Congress as being "culturally, historically or aesthetically" significant: A Tree Grows in Brooklyn (1945), Gentleman's Agreement (1947), A Streetcar Named Desire (1951), On the Waterfront (1954), East of Eden (1955), A Face in the Crowd (1957), Wild River (1960) and America America (1963).

7. Italian cinema:

Italian national cinema developed quickly between the last decade of the 19th century and the outbreak of World War I (particularly in Turin and also in Rome), and it won a sizeable share of film audiences around the world for, in particular, its epic films set in classical settings. The outbreak of the war virtually destroyed the industry, but with the coming of sound and the advent of the Fascist government, support for the industry grew before World War II broke out, with the building of the film studio complex at Cinecittà ("Cinema City"), the establishment of Luce (the government agency charged with producing documentaries and newsreels), and the opening of an important national film school in Rome, the Centro Sperimentale di Cinematografia.

Unlike its counterparts in totalitarian Russia or Germany, the Italian industry was not completely dominated by government propaganda, and in fact some of the major Fascist figures in the industry wanted to imitate the entertainment of Hollywood rather than support a completely ideological cinema.

Major directors emerged during this period, such as Mario Camerini, Alessandro Blasetti, and Vittorio De Sica (all of whom continued to work after the end of the war), and the cinema during the Fascist period trained a great many people involved in basic film production who were to play a vital role in the dramatic rebirth of Italian cinema after 1945.

With the end of the war, Italian neorealism burst on the international scene. Such figures as Roberto Rossellini, De Sica, Luchino Visconti, and Giuseppe De Santis won international acclaim for their "realistic" portrayal of contemporary Italian social and economic problems. During the 1950s, many young directors (Rossellini, Michelangelo Antonioni, Federico Fellini, and Pietro Germi among them) sought to move beyond the kind of programmatic social realism Marxist critics in Italy and France championed, and in the 1960s a second generation of even younger figures (Pier Paolo Pasolini, Marco Bellocchio, Bernardo Bertolucci, Gillo Pontecorvo, and Francesco Rosi) looked both backward to their Italian neorealist heritage and abroad to French cinema for inspiration.

During the same time, but less beloved by film scholars and critics, Italian cinema began to produce an enormous number of highly profitable works that might be described as genre films or, to use the Hollywood term, B films (Low Budget films). First, in the late 1950s and the 1960s, the peplum or "sword and sandal" epic film starring foreign bodybuilders became immensely popular and were quickly exported. This genre was followed closely by the spaghetti western, an incredibly successful genre that produced almost five hundred films in a very short time and revolutionized the face of a classic Hollywood genre almost overnight.

Subsequently, in the 1970s and 1980s, the thriller (known as a *giallo* in Italy) and the spaghetti horror film (with its zombie and cannibal variants) were also extremely popular. Perhaps the most popular genre of all, one that continued to thrive during the entire postwar period, was the so-called *commedia all'italiana* or "comedy, Italian style," a form of comic film indebted

not only to the traditional *commedia dell'arte* but also to a collection of brilliant actors and scriptwriter-directors who combined humor with a biting and often cynical vision of Italian culture, providing a type of social criticism that Italy's politicians often avoided.

The period between 1945 and around 1975 thus witnessed an Italian cinema that managed to combine popular entertainment in a variety of film genres with art films, box office power with critical acclaim at film festivals and among auteur-oriented critics and film historians. Nevertheless, directors and technicians of genius continued to work, and in the last decade some new faces have added luster and box office appeal to the national cinema's treatment of new themes (racial and gender identity in a multiethnic and multicultural Italy, terrorism, crime, and the Mafia), themes that have evolved in Italian cinema's reflection of everyday reality in the peninsula.

8. Iranian cinema

Iranian cinema first came under international attention for its pre-revolutionary art cinema known as the Iranian New Wave and more widely for its post-revolutionary cinematic movement called the New Iranian Cinema. However, Iran has had a longstanding history of cinema that began in 1900, with the introduction of film technology by the Qajar court photographer Ibrahim Khan Sani al-Saltaneh Akkasbashi.

The development of cinema in Iran is inextricably linked to the development of modernity and the nation-state. The cinema in Iran was an important site where modernity (*tajadud*) and the nation (*mellat*) were respectively constructed, contested, and negotiated throughout the long 20th century and into the new millennium.

The history of Iranian cinema is punctuated by the two revolutions in 20th-century Iran, namely the constitutional revolution of 1905–1911 and the later Islamic Revolution in 1979. Both of these events left an indelible mark on Iran and Iranian cinema, but none more so than the Islamic Revolution.

In the second Pahlavi era and just before the 1979 revolution, along with the popular commercial cinema called *filmfarsi* ("Persian film"), Iranian cinema witnessed the development of art-house cinema or the Iranian New Wave (*mowj-e now*) as a reaction to this popular cinema, which was influenced by the aesthetics of Italian Neorealism and the French New Wave. But it is largely with the New Iranian Cinema of the post-revolutionary era that Iranian cinema received worldwide critical attention, wining regular awards at prestigious film festivals around the globe.

After the 1979 revolution and the establishment of the Islamic Republic, new guidelines were established by the state apparatus to ensure that films produced in Iran were made according to the logic of an Islamic "system of modesty" (*hejab* in its broadest sense). Paradoxically, these censorship guidelines forced Iranian filmmakers to develop a new filmic grammar, which in a constant negotiation with state censors, contributed to a new visual and aural film form that is distinctive to Iranian cinema.

In this way, the history of cinema in Iran can be divided into four distinct periods, from the Qajar era to the first Pahlavi period (1900–1941), the second Pahlavi era (1942–1979), the postrevolutionary era with the Islamization of Iranian cinema (1980–1988), and the

emergence of the New Iranian Cinema (1990s and early 2000s). In the early 21st century, there is a subtle but visible shift away from the formal and narrative strategies of the New Iranian Cinema. It is too early at this stage to categorize the formal logic and aesthetics of this new iteration of Iranian cinema, as we are in the midst of its development, but if the New Iranian Cinema was recognizable under the sign of its master practitioner, Abbas Kiarostami (d. 2016), the new trend in Iranian cinema is perhaps under the visible influence of the two-time Oscar-winning director Asghar Farhadi.

UNIT – IV–Introduction to Film Studies– SVCA1302

IV- ERA OF INDIAN CINEMA

1.   Concept of Third Cinema

Third Cinema, also called **Third World Cinema**, aesthetic and political cinematic movement in Third World countries (mainly in Latin America and Africa) meant as an alternative to Hollywood (First Cinema) and aesthetically oriented European films (Second Cinema). Third Cinema films aspire to be socially realistic portrayals of life and emphasize topics and issues such as poverty, national and personal identity, tyranny and revolution, colonialism, class, and cultural practices. The term was coined by Argentine filmmakers Fernando Solanas and Octavio Getino.

The term "Third Cinema" reflects its origins in the so-called Third World, which generally refers to those nations located in Africa, Asia, and Latin America where historical encounters with colonial and imperial forces have shaped their economic and political power structures. The term also illustrates a response to the dominant cinematic forms of First World nations and commercial national film industries. Where First Cinema conjures images of Hollywood movies, consumption, and bourgeois values, and Second Cinema refers to European art house films demonstrating aesthetic, but not always political, innovation, Third Cinema takes a different approach to filmmaking, by subverting cinematic codes, embracing revolutionary ideals, and combating the passive film-watching experience of commercial cinema.

What are the goals of Third Cinema? What does it address?

Third Cinema films generally engage the following issues and address the following questions:

▪ Above all, Third Cinema questions structures of power, particularly colonialism and its legacies.

▪ Third Cinema aims for liberation of the oppressed, whether this oppression is based on gender, class, race, religion, or ethnicity.

▪ Third Cinema engages questions of identity and community within nations and diaspora populations who have left their home countries because of exile, persecution, or economic migration.

▪ Third Cinema opens a dialogue with history to challenge previously held conceptions of the past, to demonstrate their legacies on the present, and to reveal the "hidden" struggles of women, impoverished classes, indigenous groups, and minorities.

▪ Third Cinema challenges viewers to reflect on by the experience of poverty and subordination by showing how it is lived, not how it is imagined.

▪ Third Cinema facilitates interaction among intellectuals and the masses by using film for education and dialogue.

2.   Film Noir

● **Film noir**, (French: "dark film") style of filmmaking characterized by such elements as cynical heroes, stark lighting effects, frequent use of flashbacks, intricate plots, and an underlying existentialist philosophy. The genre was prevalent mostly in American crime dramas of the post-World War II era

● Film noir is a cinematic term used primarily to describe stylish Hollywood crime dramas, particularly those that emphasize moral ambiguity and sexual motivation.

- Hollywood's classic film noir period is generally regarded as stretching from the early 1940s to the late 1950s.
- Film noir of this era is associated with a low-key black-and-white visual style that has roots in German Expressionist cinematography,
- The term film noir (French for "black film"), first applied to Hollywood movies by French critic Nino Frank in 1946,
- The 1940s and 1950s are generally regarded as the "classic period" of American film noir.
- The movie most commonly cited as the first "true" film noir is Stranger on the Third Floor (1940).
- While City Streets and other pre-WWII crime melodramas such as Fury (1936) and You Only Live Once (1937), both directed by Fritz Lang, are considered full-fledged noir by some critics, most categorize them as "proto-noir" or in similar terms.
- Orson Welles's Touch of Evil (1958) is frequently cited as the last noir of the classic period.

Characteristics of classic film noir - Visual style

- Film noirs tended to use low-key lighting schemes producing stark light/dark contrasts and dramatic shadow patterning.
- Film noir is also known for its use of Dutch angles, low-angle shots, and wide-angle lenses. Other devices of disorientation relatively common in film noir include shots of people reflected in one or more mirrors, shots through curved or frosted glass or other distorting objects (such as during the strangulation scene in Strangers on a Train), and special effects sequences of a sometimes-bizarre nature.
- Beginning in the late 1940s, location shooting—often involving night-for-night sequences—became increasingly frequent in noir.

3. Feminist Film Theories

The development of feminist film theory was influenced by second wave feminism and women's studies in the 1960s and 1970s. Initially in the United States in the early 1970s feminist film theory was generally based on sociological theory and focused on the function of female characters in film narratives or genres. Feminist film theory, such as Marjorie Rosen's *Popcorn Venus: Women, Movies, and the American Dream* (1973) and Molly Haskell's *From Reverence to Rape: The Treatment of Women in Movies* (1974) analyze the ways in which women are portrayed in film, and how this relates to a broader historical context. Additionally, feminist critiques also examine common stereotypes depicted in film, the extent to which the women were shown as active or passive, and the amount of screen time given to women.

British feminist film theorist, Laura Mulvey, best known for her essay, "Visual Pleasure and Narrative Cinema", written in 1973 and published in 1975 in the influential British film theory journal, *Screen* was influenced by the theories of Sigmund Freud and Jacques Lacan. "Visual Pleasure" is one of the first major essays that helped shift the orientation of film theory towards a psychoanalytic framework. Mulvey's contribution, however, initiated the intersection of film theory, psychoanalysis and feminism.

Other key influences come from Metz's essay *The Imaginary Signifier*, "Identification, Mirror," where he argues that viewing film is only possible through scopophilia (pleasure from looking, related to voyeurism), which is best exemplified in silent film. Also, according to Cynthia A. Freeland in "Feminist Frameworks for Horror Films," feminist studies of horror films have focused on psychodynamics where the chief interest is "on viewers' motives and interests in watching horror films".

The gaze and the female spectator

Laura Mulvey expands on this conception to argue that in cinema, women are typically depicted in a passive role that provides visual pleasure through scopophilia, and identification with the on-screen male actor. She asserts:"In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote *to-be-looked-at-ness*," and as a result contends that in film a woman is the "bearer of meaning, not maker of meaning." Mulvey argues that the psychoanalytic theory of Jacques Lacan is the key to understanding how film creates such a space for female sexual objectification and exploitation through the combination of the patriarchal order of society, and 'looking' in itself as a pleasurable act of scopophilia, as "the cinema satisfies a primordial wish for pleasurable looking."

Mulvey identifies three "looks" or perspectives that occur in film which, she argues, serve to sexually objectify women.

• The first is the perspective of the male character and how he perceives the female character. The second is the perspective of the spectator as they see the female character on screen. The third "look" joins the first two looks together: it is the male audience member's perspective of the male character in the film.

Mulvey calls for an eradication of female sexual objectivity, aligning herself with second-wave feminism. She argues that in order for women to be equally represented in the workplace, women must be portrayed as men are: as lacking sexual objectification.

Realism and counter cinema

Claire Johnston put forth the idea that women's cinema can function as "counter cinema." Through consciousness of the means of production and opposition of sexist ideologies, films made by women have the potential to posit an alternative to traditional Hollywood films. Initially, the attempt to show "real" women was praised, eventually critics such as Eileen McGarry claimed that the "real" women being shown on screen were still just contrived depictions. In reaction to this article, many women filmmakers integrated "alternative forms and experimental techniques" to "encourage audiences to critique the seemingly transparent images on the screen and to question the manipulative techniques of filming and editing".

4.   Types of Nonfiction Films

The nonfictional filmmaker presents actual physical reality in a form that strives to be faithful to actuality. Unlike the fictional filmmaker, the person who transforms the world through his/her   imaginary   conception   of   it,   the   nonfiction   filmmaker

creatively records and interprets the world without substantially altering anything.

The nonfiction filmmaker may choose from various approaches to the genre, but in the brief history of the medium three have been most apparent: the factual approach, the documentary approach, and the direct cinema approach. There are 6 types of documentaries or nonfictional movies:

Poetic Documentaries

First seen in the 1920s, Poetic Documentaries are very much what they sound like. They focus on experiences, images and showing the audience the world through a different set of eyes. Abstract and loose with narrative, the poetic sub-genre can be very unconventional and experimental in form and content. The ultimate goal is to create a *feeling* rather than a *truth*.

Expository Documentaries

Expository Documentaries are probably closest to what most people consider "documentaries." A sharp contrast to poetic, expository documentaries aim to inform and/or persuade — often through omnipresent "Voice of God" narration over footage devoid of ambiguous or poetic rhetoric.

Observational Documentaries

Observational Documentaries are exactly what they sound like — they aim to simply observe the world around them. Originating in the 1960s with the advances in portable film equipment, the *cinéma vérité* style is much less pointed than the Expository. The style attempts to give voice to all sides of an issue by giving audiences first hand access to some of the subject's most important (and often private) moments.

Participatory Documentaries

Participatory Documentaries, while having elements of Observational and Expository, include the filmmaker within the narrative. This could be as minor as the filmmaker's voice being heard behind the camera, prodding subjects with questions or cues — all the way to the filmmaker directly influencing the major actions of the narrative.

Reflexive Documentaries

Reflexive Documentaries are similar to Participatory in that they often include the filmmaker within the film — however, unlike Participatory, they make no attempts to explore an outside subject. Rather, they focus solely on themselves and the act of them making the film.

Performative Documentaries

Performative Documentaries are an experimental combination of styles used to stress subject experience and share an emotional response to the world. They often connect personal accounts or experience juxtaposed with larger political or historical issues. This has sometimes been called the "Michael Moore" style, as he often uses his own personal stories as a way to construct social truths (without having to argue the validity of their experiences).

5.   Early Indian Silent Cinema

- On 28th December 1895, two French men by the names Louis and Auguste Lumiere presented the first display of a projected motion picture to a small private audience in France. Several thousand miles away in the land of colonial India, no one had even dreamt of such a technology let alone hear of it. The very next year in 1986 the

Lumiere brothers brought their showcase of 6 short films to the Watson Hotel in Bombay (now Mumbai in the state of Maharashtra). This was a significant event in the history of Indian cinema, as it was the first time that the subcontinent was witnessing the screening of Cinematography.

Figure 1:

LANDMARK EVENTS OF THE SILENT ERA (1986 - 1930)
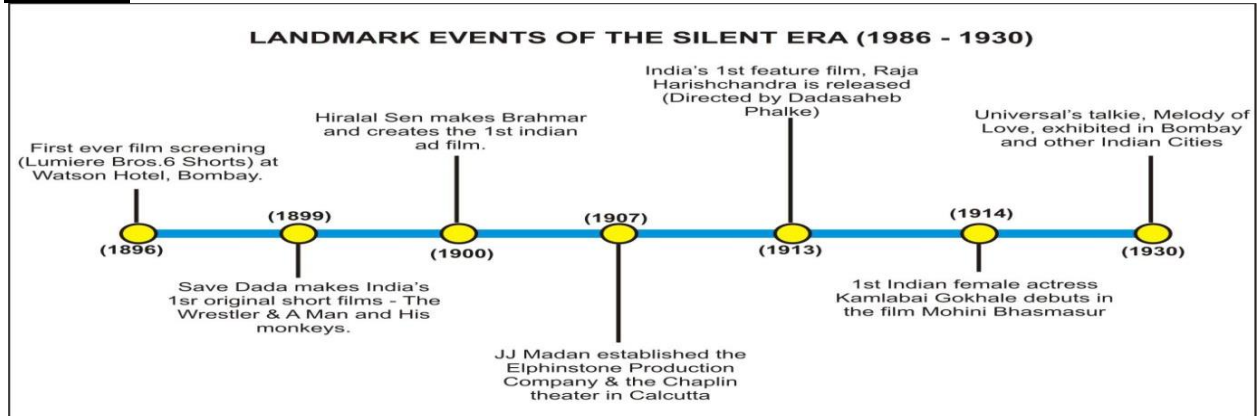
THE BIRTH OF CINEMA IN INDIA – SILENT ERA (1899 TO 1930)

• Even though <u>Dadasaheb Phalke</u> is often credited to be the pioneer of cinema in India, it was in fact the efforts of a couple of gentlemen by the name of <u>Save Dada</u> (Harishchandra Sakharam Bhatavdekar) and <u>Hiralal Sen</u> who were the first to make 2 short films as early as 1897 and 1899. These short films were mere attempts at capturing live theatrical performances on film. <u>F. B. Thanawala</u> from Mumbai also made a few short films like the Splendid view of Bombay and <u>The Taboot Procession (1900)</u>. These films were often matter of fact documentation of events and had they survived the tribulations of time would have been valid cinematographic representative of those times with great historic value.

• Early Indian cinema in the 1920s was founded on specific genres, such as the mythological or the devotional film. The sum and substance of the mythological theme is the fight between good and evil, and the importance of sacrifice in the name of truth. The retelling of stories known through an oral tradition was an important element in the success of the mythological film: The Ram Leela (a celebration and re – enactment of the exploits and adventures of Ram) and the Ras Leela (episodes from Krishna's life) are said to be of particular influence in Indian cinema. Such reconfirmation has always been an element of Indian culture.

• More than indigenous productions a lot of cinematic entertainment was imported from abroad like Life of Christ (1901), Aladin and the Wonderful Lamp (1902), Alibaba and 40 Thieves (1903) and Napoleon Bonaparte (1904). This was primarily because India was a colony of the British Empire and a large English population lived in the country. It turned out to be a blessing in disguise as the availability of foreign cinema not only brought the wondrous technological advancements of the western world to India but also inspired the Indian film makers to venture into making full length feature films.

• Regardless, cinema came to India in a commercial manner (commercial being the operative word here) at pretty much the same time that it did in the western countries. Although the west had been producing silent short films for over a decade now, the first full length feature film made in India was Dadasaheb Phalke's silent opus <u>Raja Harishchandra</u> in the year 1913. Main films that followed included - Mohini Bhasmasur (1914), significant for introducing the

first woman to act before the cameras - Kamalabai Gokhale, Satyawan Savitri (1914), Satyavadi Raja Harischandra (1917), Lanka Dahan (1917), Shri Krishna Janma (1918) and Kalia Mardan (1919). By 1920 India was producing more than 27 films a year which was a big number. The first Indian film makers turned to ancient epics and puranas for source material. The phenomenal success of Raja Harishchandra was kept up by a series of mythological films. The content of the films would not change for a long time till the advent of talkies and colour in the 1930's.

6.   Studio Era And Talkies

By the 1930's the Indian Film industry was churning out more than 200 films a year and actors like Chetan Anand, S S Vasan and Devki Bose were among the very first movie stars that India had known.

The year 1931 was another landmark in the history of Indian cinema. The first talkie in the form of Ardeshir Irani's Alam Ara was released and became an instant hit. The talkies had the same effect as they did in the western countries and in no time had replaced the silent film with great speed.This inevitably gave a boost to the regional (vernacular) film industries that could now produce content meant specifically for their local audiences. First talkie films in Bengali (Jumai Shasthi), Telugu (Bhakta Prahlad) and Tamil (Kalidass) established in the true sense the regional film industry in India as we know it today.

Figure 2 :TALKIES AND COLOUR MOTION PICTURES (1931 – 1950)

LANDMARK EVENTS OF INDIAN CINEMA (1930 - 1950)
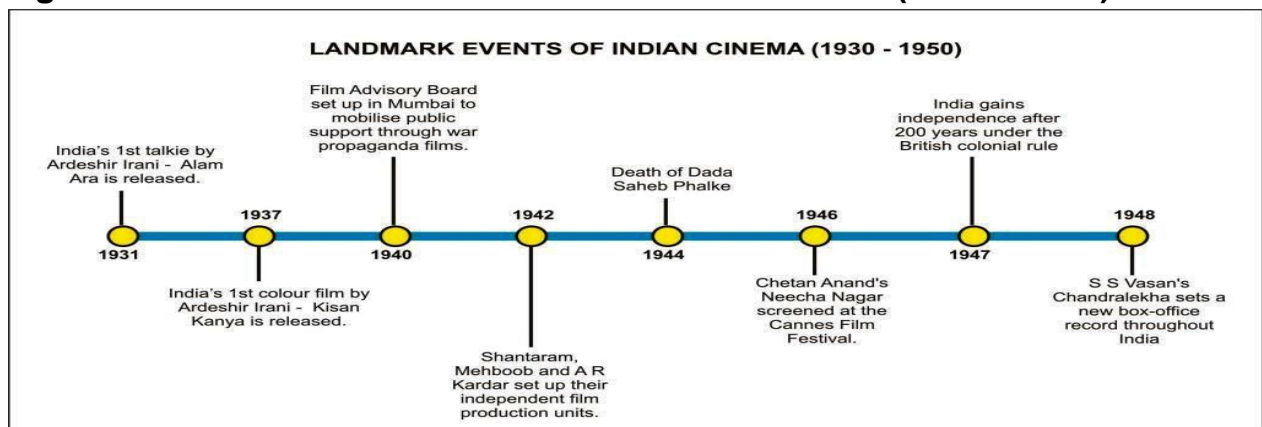
 ADVENT OF THE TALKIES AND COLOUR MOTION PICTURES (1931 – 1950)

The advent of talkies also meant inclusion of musical numbers in the films. Alam Ara was a great hit mainly because it had seven song and dance sequences which proved to be hugely popular among the masses. Traditional arts of Indian music and dance always held a strong influence in Indian entertainment and it was but obvious that the cinema should adopt the same crowd-pleasing attributes. Regardless, talkies gave it a big push forward so much so that J.J. Madan's Indrasabha (1932) featured a grand total of 71 songs.

The first colour film was made in the year 1937 by Ardeshir Irani called Kisan Kanya (Peasant Girl). Though the colour format didn't not become popular till the 1950's the film was a great commercial success and but no one could even remotely imagine the form that the Indian film industry was going to take in the coming decades. The commercial success of the film industry also established Mumbai as the hub of the Indian film industry having a number of self-

contained production units. The thirties saw hits like Madhuri (1932), Indira, M A (1934), Anarkali (1935), Miss Frontier Mail (1936), and Punjab Mail (1939).

Till the late 30's films on religious subjects were predominant but this was about to change. The country was in the throes of a raging freedom struggle and the frustrations of the independence movement increasingly seeped into the content of movies. The films quickly became a medium of expression and social awareness. Cinema was no longer a periphery of entertainment but a potent instrument to reach the masses. These films were not only full of songs and the usual glamour that the audiences had become used to but also gave out a vibrant message of social awareness that had a great impact. This was also the time when playback singing first emerged and gave India its first super star in the form of none other than celebrated singer and national treasure K. L Saigal.

Important filmmakers like V Shantaram established themselves as not only gifted directors but also expressed genuine social concern in their films like Admi (1939), Amrit Manthan and Dharmatma (1935). Another important personality who influenced the course of Indian cinema was a man called Raj Kapoor. Soon Raj Kapoor started his own film Production Company and changed the face of Indian cinema forever with films like Andaz (1949), Aag (1948) and Amar Prem (1948) and most importantly Awara in (1950). A new golden era of the Indian film industry was about to start and Raj Kapoor and RK Studios were at its masthead.

Studio System (1930s-1950s):
The move of establishing studios had a great impact on the development on Indian Cinema. There were major studios namely Bombay Talkies, Gemini, Imperial Studios, Prabhat Film Co and many more. Every Studio company made different kind of films like Prabhat Film Company made films on breaking the taboo regarding Indian women by movies like AMAR JYOTI (1936), AADMI (1937), social issues like DO AANKHEN BAARAN HATH (1957).Stunt based action films also saw a space in Indian Cinema by TOOFAN MAIL (1932). Bombay Talkies also catered to social themes initially like ACHUT KANYA (1936), SUJATA (1959) on Untouchability. The studio system garnered huge popularity but then the owners were finding it hard to pay the actors and employees their fees and hence came an end to the Studio era bringing the Contractual period came into light.

7.   Realism Of Sathyajit Ray Films

•   Satyajit Ray (May 2, 1921- April 23, 1992) was born in Calcutta into an exceptionally talented family who were prominent in Bengali arts and letters. After graduating from Presidency College, Calcutta, in 1940, he studied art at Rabindranath Tagore's University in Shantiniketan, West Bengal. He took up commercial advertising and he also designed covers and illustrated books brought out by Signet Press. In 1947 Ray established the Calcutta Film Society. During a six month trip to Europe in 1950, he managed to see 100 films, including Vittorio De Sica's *Ladri di Biciclette* (1948), which greatly inspired him. He returned convinced that it was possible to make realist cinema and with an amateur crew he endeavoured to prove this to the world.

•   In 1955, after incredible financial hardship (shooting on the film stopped for over a year) his adaptation of *Pather Panchali* (*Song of the Little Road*) was completed. Prior to the 1956 Cannes Festival, Indian Cinema was relatively unknown in the West, just as Japanese

cinema had been prior to Kurosawa's *Rashomon* (1950). However, with *Pather Panchali*, Satyajit Ray suddenly assumed great importance. The film went on to win numerous awards abroad including Best Human Document at Cannes. *Pather Panchali*'s success launched an extraordinary international film career for Ray.

- A prolific filmmaker, during his lifetime Ray directed 36 films, comprising of features, documentaries and short stories. These include the renowned Apu trilogy (*Pather Panchali*, *Aparajito* [1956] and *Apur Sansar* [1959]), *Jalsaghar* (1958),*Postmaster* (1961), *Charulata* (1964), *Days and Nights in the Forest* (1969) and *Pikoo* (1980) along with a host of his lesser known works which themselves stand up as fine examples of story telling. His films encompass a diversity of moods, techniques, and genres: comedy, satire, fantasy and tragedy. Usually he made films in a realist mode, but he also experimented with surrealism and fantasy.

- *Pather Panchali* was based on the aforementioned famous novel of the '30s depicting a poor Bengali family's grim struggle for survival. In this story, a father, although talented artistically, is compelled to eke out a living for his wife and two children by collecting rents. For a long time he struggles to bring up the family in its ancestral home, but ultimately he is forced to abandon the home. *Aparajito* (*The Unvanquished*) forms the second part of this great trilogy. It deals with the adolescence of Apu following his father's death. Sarbojaya, after some hardships, takes Apu to live in her uncle's household in the country. The local schoolmaster nurtures Apu's interest in learning and in the wider world, and at 16 Apu wins a scholarship to study in Calcutta. Caught up in the excitement of the city, he visits his mother reluctantly and rarely. She is lonely and dying but refuses to appeal to his sympathy for fear of impeding his education. Finally a letter from his uncle brings Apu home, one day too late. After the funeral, Apu, refusing to follow his father into the priesthood, leaves again for the city.

- Before concluding the trilogy Ray made *Paras Pather* (*The Philosopher's Stone*, 1958), a satirical comedy about a poor clerk who chances on a magic stone that turns all metal to gold. The concluding film in the trilogy is *Apu Sansar* (*The World of Apu*), in many ways the most mature and deeply felt of the three works. Apu, now a grown man, marries, writes his first novel, and then loses his wife Aparna in childbirth. Shattered, Apu refuses to his son, blaming him for Aparna's death and he wanders off in anguished solitude. Five years later his friend Pulu unearths him and at last he is reunited with his son. This event gives him the vitality and joy with which to face the future. The theme of change, of the countervailing gains and losses attendant on the forces of progress, has often been identified as the central preoccupation of Ray's work. This theme, underlying much of the Apu trilogy, finds its most overt expression in *Jalsaghar* (*The Music Room*), an underrated film and one of Ray's finest achievements.

- To mark the centenary of the birth of Rabindranath Tagore, Ray made *Teen Kanya* (*Three Daughters*) in 1961. *The Postmaster* is the first of the three-part series making up *Teen Kanya*. The second episode, *Samapti*, is a comedy about a young law student who rejects the dull bride chosen by his mother and marries the village tomboy. The third episode is *Monihara*, a ghost story about a wife who returns after her death to claim her husband's last gift.

- Ray's first original script was for *Kanchanjungha* (1962), which was also his first picture in colour and the first film for which Ray composed the score.

- In 1981, as a result of a successful revival of Ray's work in Paris, ORTF commissioned a new work, *Pikoo*, a 27-minute fiction film. *Pikoo* is a story which depicts a family crisis through the uncomprehending eyes of the six-year-old son.

- He was responsible for scripting, casting, directing, scoring, and operating the camera, working closely on art direction and editing, even designing his own credit titles and publicity material. Ray's style grows out of the material itself, and from an inner compulsion to express it clearly. The thread that ties the body of his work together is its strong humanist basis. His interest lies in characters with roots in their society. He brought real concerns of real people to the screen. Although Ray continued to experiment with subject matter and style more than most directors, he always held true to his original conviction that the finest cinema uses strong, simple themes containing hundreds of little, apparently irrelevant details, which only help to intensify the illusion of actuality better.

8.   Remakes

Some are not sequels or series films but remakes of older movies, such as Psycho(1998), Three musketeers(1993). Remakes are attempts to "Make again" an earlier film, often using similar characters and storylines. There are many other reasons aside from technological ones behind remakes, but some are also related to the notion of popularity. Example: Devdas movie

A **remake** is a production of a film, television series, video game, or similar form of entertainment that is based upon an earlier production. A remake tells the same story as the original but uses a different cast and may alter the theme or target audience.

A movie remake uses an earlier movie as its main source material, rather than returning to the earlier movie's source material. For example, 2001's *Ocean's Eleven* is a remake of *Ocean's 11*, while 1989's *Batman* is a re-interpretation of the comic book source material which also inspired 1966's *Batman*. In 1998, Gus Van Sant produced an almost shot-for-shot remake of Alfred Hitchcock's 1960 film *Psycho*.

With the exception of shot-for-shot remakes, most remakes make significant changes in character, plot, genre, and theme. For example, the 1968 film *The Thomas Crown Affair* is centered on a bank robbery, while its 1999 remake involves the theft of a valuable painting. The 1999 remake of *The Mummy* was viewed primarily as a "reimagining" in a different genre (adventure). Similarly, when the 1969 film *The Italian Job* was remade in 2003, few aspects were carried over.

Sometimes a remake is made by the same director. For example, Yasujirō Ozu's black-and-white *A Story of Floating Weeds* was remade into the color *Floating Weeds*. Alfred Hitchcock remade his 1934 black-and-white *The Man Who Knew Too Much* in color in 1956. *Tick Tock Tuckered*, released in 1944, was a color remake of *Porky's Badtime Story*, released in 1937 with Daffy Duck in Gabby Goat's role. Cecil B. DeMille managed the same thing with his 1956 remake of his silent 1923 film *The Ten Commandments*.

Not all remakes use the same title as the previously released version; the 1966 film *Walk, Don't Run*, for example, is a remake of the <u>World War II</u> comedy *The More the Merrier*. The Italian film *Perfect Strangers* (*Perfetti sconosciuti*; 2016) was included in the <u>Guinness World Records</u> as it became the most remade film in cinema history, with a total of 18 versions of the film.

9. **<u>Cult Film</u>**

Cult films are usually strange, quirky, offbeat, eccentric, oddball, or surreal, with outrageous, weird, unique and cartoony characters or plots, and garish sets.The term "cult film" specifically refers to movies that despite being much less successful financially nonetheless have passionate fans. Cult films are known for their dedicated, passionate <u>fanbase</u>, an elaborate subculture that engage in repeated viewings, quoting dialogue, and <u>audience participation</u>.

The History of Cult Films

In the era of classic Hollywood, few films had the opportunity to develop cult followings due to regular turnover at theaters and the lack of subsequent distribution on media like television or home video that would allow audiences to see movies outside of their initial theatrical runs. Nonetheless, a few non-mainstream films attained notoriety in late-night screenings, such as the controversial 1932 MGM horror movie "Freaks."

Years later, television would follow the lead. Seeking cheap programming, many television markets would play obscure horror, thriller, or just completely weird movies during late hours or as "midnight movies."

By the early 1970s, theaters in several big cities began playing "underground" films as "midnight movies," often for months-long or years-long runs if tickets kept selling. In fact, the most famous midnight movie of all time, "The Rocky Horror Picture Show," has been in continuous limited release since 1976. Regular attendees recite dialogue along with the movie, dress as their favorite characters, and throw objects at the screen (much to the irritation of theater owners and cleaning staffs).

Cult Films are identified By Four Elements;
- Anatomy - the film itself: it's content, style, and format
- Consumption - the way the film is perceived by the audience
- Political Economy - the film's ownerships, intentions, promotions, channels of presentations,
- Time and space allotted for showing cultural status - how the film fits in the time era it is presented.

UNIT – V–Introduction to Film Studies– SVCA1302

V- RECEPTION STUDIES

1.   Reception studies: Indian films & Media

Reception theory provides a means of understanding media texts by understanding how these texts are read by audiences. Theorists who analyse media through reception studies are concerned with the experience of cinema and television viewing for spectators, and how meaning is created through that experience. An important concept of reception theory is that the media text—the individual movie or television program—has no inherent meaning in and of itself. Instead, meaning is created in the interaction between spectator and text; in other words, meaning is created as the viewer watches and processes the film.

Reception theory argues that contextual factors, more than textual ones, influence the way the spectator views the film or television program. Contextual factors include elements of the viewer's identity as well as circumstances of exhibition, the spectator's preconceived notions concerning the film or television program's genre and production, and even broad social, historical, and political issues. In short, reception theory places the viewer in context, taking into account all of the various factors that might influence how she or he will read and create meaning from the text.

Indian movie industry has come a long way in the last two centuries. Three hours of action-packed drama, dialogues, tears, songs and dances are witnessed by many around the globe these days. Our brand of cinema is dubbed, subtitled and thriving in the unlikeliest of places now.

It certainly isn't that Bollywood is taking over the world; our films have a long way to go before that happens. But it is humbling to look at how far our films have gone, how they are taking on a life of their own on foreign soil, and how cinema transcends barriers in ways hard to fathom. I believe the overseas market is still not a full-fledged revenue course for Indian cinema but it's surely on its way. The audience, distributors and exhibitors are more receptive to Indian content now then they have been in the past. Indian content is transcending beyond the diaspora audience in the overseas markets.

Gaining Global Audiences

Having established itself as an industry known for songs and dances primarily to cater to the Indian audience, it's now being duly recognized by audiences across the globe. The Indian popular cinema has over its course of time made a lot of progress in almost all areas, such as financing, marketing and distribution. The makers are trying to tell stories that connect with audiences worldwide. Netflix CEO, Reed Hastings, has already said that the next 100 million subscriber growth will come primarily from India for Netflix.

 In such a scenario, localized Indian content will find more global platforms like Netflix giving it more audiences and making people more familiar with Indian content. Like in case of Indian food and Yoga that has travelled across continents, familiarity to Indian content and exposure for Indian makers to global platforms will become the single largest driver for the proliferation of Indian content across countries

Being Able to Cater to the International Market

One of the critical success factors for these movies is to identify ideas from within the Indian themes which appeal to the audiences around the world. In the recent times, non-traditional markets like Taiwan, China, Turkey, Russia Germany and many others are showing interest in the Indian content. Indian actors like **Salman Khan, Hrithik Roshan and Priyanka Chopra** are known as the most handsome/hottest in their fields, ahead of many western stars. Similarly, our Indian content or content based on Indians like **Life of Pi, Dangal, and Secret Superstar** have found a worldwide mainstream audiences in the main market as well as non-traditional markets. The artists are more cognizant of the fact that they have fans across the world and are making a targeted effort to reach out to them and communicate with them via in-person visits to a market or social media interactions.

Technology and Collaboration Playing a Key Role

India has always been the land of some of the oldest texts and stories like Mahabharata and Ramayana. Till now, Indian technicians were not equipped with the best of equipment, technology and skill to tell these stories to a worldwide audience. But with more collaboration, we are seeing Indian maestros like **AR Rahman and Resul Pukooty** being honoured at a global stage, international directors like **Majid Majidi** making their films in India and not depicting it any longer as the land of snake charmers and Indian legends like **Sridevi and Shashi Kapoor** finding their due place in the Oscars Honorarium this year.

India is gradually gaining share in the global market. Bollywood's share in the global movie market is still fairly small. However, it does have the potential to grow enormously as filmmakers keep making content that resonates with audiences worldwide.

2.   Major trends and turning points in Indian cinema

The last phase began in early 2000s to the cinema of to-day. The major change that these movies depict is the 21st century human race; a concoction of human misery, mirth, escapades, simplicity of domestic life, visual effects, global appeal, the desire for realism, and the lack of utopia which had been previously given a splendid importance.

2000s saw new genre of actors(3 Khans) used new techniques to enhance their performances which further elevated and upgraded the Indian Film Industry**. *Lagaan (2001)* received critical acclaim and awards at international film festivals, as well as many Indian film awards. It became the third Indian film to be nominated for the Academy Award for Best Foreign Language Film after *Mother India* (1957) and *Salaam Bombay!*(1988).

INDIAN FILMS have gone beyond the geographical boundaries. Hindi films are shown in more than 70 countries, including the Arab nations. The very recent entry of **Dangal** in China has well proven to be a game changer. The film reportedly raked in over Rs 1,500 crore from that country, almost 50% more than what all overseas theatricals from India collected in 2016 – and nearly two and a half times the business (about Rs 600 crore) done in India.

Probably now Bollywood will make films keeping China in mind. Bollywood has come out of the epoch of love and fantasy and learnt to work on experimental plots. As per Vijay Singh, CEO at Fox Star Studios. "We have to do a separate edit of the film, to make it more appropriate for foreign viewers… We tightened the script a bit and clipped the song sequences short,"

The effect of globalization of Indian cinema is applicable not only to the Bollywood, but also to the regional film industries of the country. Many Indian films are not only making more money outside the home market but also attracting foreign producers and directors and actors to the industry. Bollywood movies include **western actors like Rachel Shelley in Lagaan, Giselli Monteiro in Love kaj Kal, Barbari Mori in Kite and Chris Patten in Rang De Basanti.**

In November 2010 a pact was signed in the Paramount Pictures Studio between the Hollywood and the Bollywood. The pact mainly aims to strengthen the motion picture production, distribution, technology, content protection and commercial cooperation. Many companies from Motion Picture association India had signed the pact including UTV Motions Pictures and Reliance BIG Pictures.

With the introduction of web series, and world cinema, India has definitely woken up from sits dream vacation in an Indian ecstasy (mostly European delights shown as Indian places) to the innate feelings of a protagonist and there has been a great emphasis on the storyline, the cinematography, the power of its actors to maintain the attention of the audience through their hearty performance.

Irrefutably, Indian cinema, in older times, had seen undaunted, courageous filmmakers who forged stories that defied social taboos, and the questions of homosexual relationships, illicit affairs but the embracement came in full fledge during the millennial age.

We reside in a world which is biased and stereotypical and yet there is a cramped relation with a bold adaptation of issues which were earlier perceived as wrong, and have suddenly gained the title of being progressive. We might have to go a prolonged way before we can be truly, liberally modern in the very sense of that term.

Padman, Dangal, Lipstick under my Burkha, Pink, Piku –this masterpiece shows the way frame of mind can be shattered, and the changing vigor of Indian cinema, it's growth from its pithy, narrow circle. Women are now casted as protagonists, and the sexual orientation is not a matter of discomfort anymore.

Indian cinema concentrates on themes like sports-based movies, women centric, bio-pics, movies related to rare diseases, etc. Cinema is a world view of a community and directors, by taking the crucial changes in the mainstream lifestyle into the canvas of 2 hours is no less than an enchantment.

3.   **Bollywood diversity in narrative & form**

Previously, 'Bollywood' was a derogatory term for mainstream Hindi cinema. The 'Indianization' of Bollywood has made it a dominant 'ideological apparatus' which has created 'docile bodies' of culture. Bollywood as a signifier is a cipher which contains 'India' within itself: it is a 'myth' that is refashioned with time and according to the audience's 'horizons of expectations'. After India's independence, 'India' was more a conceptualization of dreams. It is featured in **Raj Kapoor's** characterization of the nation as Nehru's 'beautiful dream'. It was the time when patriotism bolstered by *azadi* intermingled with the violence of Partition.

However, there was a predominant urge to 'build' a nation. In comparison, the 1970s was a period of crisis for the nation. Narratives concerning the 'real' were upheld in Hindi films. Thereafter came the twenty-first century, the sunset of a millennium and the rise of another era, which projected the 'Rising India', the proliferation of globalization and liberalization.

Post-independence movies in themselves depict the diversity that India as a nation implies. Raj Kapoor's *Awara* tells the tale of an ailing tramp, whereas *Mother India* speaks of the 'ideals' and ethics of the new-born nation. At the same time *Mughal-e-Azam*, a grand historical epic, seems to be a remembrance of the grand nostalgic past explored in confluence with a story of doomed love. When these early Hindi movies are viewed from the prism of present narratives, one can conceive of the numerous ways the nation has been rewritten over time.

Laterfilms,from *Guide (1965), Anand (1971), Pakeezah (1972), Deewar (1975), Sholay (1975) to Lagaan (2001), Dil Se (1998), Lage Raho Munnabhai (2006), Swades (2004), Dor (2006), Lajja (2001), Rudaali (1993), Dhobi Ghat (2010), Peepli Live (2010), My Brother Nikhil (2005), Veer-Zara (2004), Udta Punjab (2016), Pink (2016),* all touch upon various issues, which foster a certain idea of the Indian nation. It beholds the way 'people' are formed. People, hence, interpret and 'perform' the nation in their own way, consciously or unconsciously.

Bollywood, in spite of essentialization, serves as an important means of awareness regarding popular culture, which in turn gives rise to counter narratives of resistance. Such revision and reiteration of this revision cycle is bound to continue as it is this that lends variety, enriching the narrative reservoir of cinema.

'Representations' of the nation reveal the 'diversity' in the apparent 'unity' of India. 'Bollywood's India' is a panoramic view of rhyzomatic and multiplying genres. Diaspora, immigration, modernization, political events, feminism and the women's question, the basic human community – all form a part 'Bollywood's India'.

Besides the 'content' of Bollywood movies, the booming interest around its songs, stars, and aesthetics forms an important part of the entire fabric where the politics of 'essentialization', commodification, and globalization is played out in multifarious ways. Timothy Brennan says, "Every nation demands a narrative form, in which 'continuity, contiguity, and commonality are invented, packaged and sold' to the people" (2009: 176). The culture industry is perhaps one of the best narrative means for such purpose.

Bollywood is thus a brand name, consumed as both an ideological and physical commodity by its audience – be it the hype about the current hero/heroine's looks and personality or the most quoted dialogue of a film, these are essentialized narratives or 'packaged' means of 'advertising' or rather attempting to define and codify 'culture'. The 'present' Bollywood generation that encourages such global visibility of the nation voices the creative, smart, and confident India.

'Bollywood's India' encapsulated in the form of exotic supermodels, heroes whose heart remain 'Indian' in distant locales combating foreign powers peppered with typical melodic contours represents the exotic, colorful, vibrant India.

Bollywood is, therefore, a significant site to negotiate with the mass consciousness and the way it reacts to issues relating to nationalism and anti-nationalism. The prevailing ambience of avenging terror attacks, the apparently dissatisfying 'anti- national' narrative emanating from elite educational institutions, the regular political hullabaloo concerning caste and minorities – all of these are events, which offer a forum for the intervention of the culture industry. Bollywood, in both fictional (in cinematic tales) and non-fictional (beyond the cinematic frame) ways, becomes a palimpsest, which projects the changing 'India' and it's changing 'Indianness'.

4. Regional cinema in India

Regional Cinema in India India is a land of diversity. There lies a huge blend of diverse cultures, regions and languages. This diversity has thus given rise to various regional Indian films apart from the largely known Hindi film industry or Bollywood. Regional Indian films are the keys to the Indian cinema. India is unique in its kaleidoscope of diverse languages and cultures.

Tamil Cinema:

Tamil cinema is one of the largest film industries in India. It is based in the Kodambakkam district of Tamil Nadu. Tamil films have good portrayal of Tamil culture which has subdued sexual expressions and moderate glamour, unlike its northern counterpart. The first feature film in Tamil **Keechakavatham** was made during 1916-17. It was directed by **Nataraja Mudaliar**. Kalidas was the first talkie in Tamil. In Tamil films the stories were standardised as a series of songs. In keeping with the tradition, the talkies carried a number of songs and placed less emphasis on dialogues.

Tamil cinema has been a force in the local politics of the Tamil Nadu state with some of the industry's personalities, such as **M. G. Ramachandran, M. Karunanidhi, and J. Jayalalitha**, having held political offices. According to Wikipedia the Tamil cinema rose to stardom in the times of prolific cine-personalities like **M.K. Thyagaraja Bagavadhar, P. U. Chinnappa, M. G. Ramachandran and later Kamal Hassan, Rajinikanth** and others have demonstrated great skills in their performances. With the establishment of the Madras film Institute the quality of Tamil cinema improved during the 1980s and it further gained international exposure with the works of filmmakers like Mani Ratnam, Illayarajah & A.R. Rehman. Tamil stars such as Kamal Hassan have been successful nationally while others like Rajnikanth have had a global fan following.

Telugu Cinema:

The Telugu language film industry of Andhra Pradesh is one of the largest in India in terms of number of movies produced in a year and the state of Andhra Pradesh has the highest number of cinema halls in India. The first Telugu talkie was **H.M.Reddi's Bhakta Prahlad** (1932). Reddi's **Grihalakkshmi(1937)** was a path-breaking film .It employed a colloquial spoken style. Bhakta Potana,Yogi Vemana,Malleswari may well be regarded as early Telugu classics. Telugu Cinema shot into limelight in 1981 with K. Viswanath's Sankarabaranam which bagged the Golden Lotus. The industry has earned several Guinness records, including nods for the most films directed by male and female directors, the most films produced by a person and for having the largest film studio in the world.

 In addition, actor **Brahmanandam** recently got a Guinness Record for acting in the highest number of films (750) in a single language. He was awarded the 33 prestigious Padma Shree for his contribution to cinema. The Telugu cinema industry is based in the state of Andhra Pradesh in India. According to Wikipedia N.T. Rama Rao frequently worked in mythological movies and ruled the Telugu cinema for nearly two decades. While Krishna has left indelible marks in Telugu films **Chiranjeevi** is the new cult figure representing the angry young man. **Shyam Benegal 's Anugraham (1977), Mrinal Sen's Oka Kuri Katha (1977) and Gautam Ghosh's Maa Bhoomi (1979)** helped Telugu cinema come out of mythological curvature and focus on reality. As mentioned in Wikipedia National Awards winning Telugu movies include **Meghasandesam (1983), Sagara Sangamam (1984).Swathy Muthyam (1986), Shruthi Layalu (1988), Dassi (1989), Ninne Pilledatha (1996), Shinduram (1997), Toli Prema (1998). Kalisundam Ra (2000), Nuve Kaveli (2001), Aithe (2004) and Swarabhishekam (2005)** etc. In 2006, the Telugu film industry produced the largest number of films in India, with about 245 films produced that year. The largest film studio complex in the world - Ramoji Film City situated on the outskirts of Hyderabad.

Currently about 150 Telugu films are released every year. In 2005, the annual turnover reached Rs. 2,550 crore on ticket sales of 160 crores. Popular movies tend to open during the three festive/holiday seasons of the region e.g. Sankranti, summer, and Dusshera. In 2004, the industry made around Rs. 1.5 billion (150 crore) during the Sankranthi season greater than that of the Bollywood industry.

Malayalam Cinema:
The Malayalam films find audiences in India's Kerala state, which has the highest literacy rate and an established tradition of theatre. Malayalam film industry has a tradition in artistic cinema, exemplified by the works of **Adoor Gopalakrishnan** and **G. Aravindan** as well as a tradition in commercial cinema with stars such as **Mohanlal** and **Mamooty** acting in films which drew masses of fans. Adoor Gopalakrishnan's hits consist of **Swayamvaram, Kodiyettam, Elipathyam, Mukhamukham, Anantaram, Vidheyan & Kathapurusham.** G. Aravindan's glorious saga includes Utharayanam, Kanchana Sita, Thamp, Kummati, Esthappan, Oridath, Marattam and Vasuthuhara.

Other notable film makers in Malyalam cinema comprise of **Vasudevan Nair** (Nirmalayam Bandhanam) **P.A.Backer** (Kabani Nadi Ghuvannappol), **Pamarajan** (Peuyazhiambalam), **V.R. Gopinath** (Greesham), **John Abraham** (Amma Ariyan & Cheriyachante Krogra Krithyangal), **K.Ravindran** (Ore Tahvool Pakshigal**), N.Karun** (Swaham), Hariharan

(Parinayam) **T.V.Chandran** (Ormakalundayirrikanam) and **Jeyraj** (Deshdanam & Kaliyattam).