

**IN-DEPTH ANALYSIS OF VISUAL APPROACH TO DIFFERENT  
GENRE OF CINEMA WITH SPECIAL REFERENCE TO  
SANTOSH SIVAN'S FILMS**

A Thesis

**SUBMITTED TO THE  
TILAK MAHARASHTRA VIDYAPEETH PUNE  
FOR THE DEGREE OF  
DOCTOR OF PHILOSOPHY**

In Journalism & Mass Communication

**Under the Board of  
Modern Sciences and Professional Skills Studies**



BY

**BISHWA BIJAYEE BEHURA**

PRN: 25617003674

UNDER THE GUIDANCE OF

**Dr. GEETALI TILAK**

DEPARTMENT OF MASS COMMUNICATION

February 2021

## **CERTIFICATE OF THE SUPERVISOR**

It is certified that work entitled – **In-Depth Analysis of Visual Approach to Different Genre of Cinema with Special Reference to Santosh Sivan’s Films** is an original research work done by Mr. Bishwa Bijayee Behura, under my supervision for the degree of Doctor of Philosophy in **Mass Communication** to be awarded by Tilak Maharashtra Vidyapeeth, Pune. To best of my knowledge this thesis

- embodies the work of candidate himself
- has duly been completed
- fulfils the requirement of the ordinance related to Ph. D. degree of the TMV
- Up to the standard in respect of both content and language for being referred to the examiner.

Signature of the Supervisor

**(Dr. Geetali Tilak)**

## **Undertaking**

I, **Bishwa Bijayee Behura** is a Ph. D Scholar of the Tilak Maharashtra Vidyapeeth in **Journalism & Mass Communication** subject. Thesis entitled: **In-Depth Analysis of Visual Approach to Different Genre of Cinema with Special Reference to Santosh Sivan's Films** under the supervision of Dr. Geetali Tilak, solemnly affirm that the thesis submitted by me is my own work. I have not copied it from any source. I have gone through an extensive review of the literature on the related published / unpublished research works and the use of such references made has been acknowledged in my thesis. The title and the content of the research are original. I understand that, in case of any complaint especially plagiarism, regarding my Ph.D. research from any party, I have to go through the inquiry procedure as decided by the Vidyapeeth at any point in time. I understand that, if my Ph.D. thesis (or part of it) is found duplicate at any point in time, my research degree will be withdrawn and, in such circumstances, I will be solely responsible and liable for any consequences that arise thereby. I will not hold the TMV, Pune responsible and liable in any case.

I have signed the above undertaking after reading carefully and knowing all the aspects therein.

**Signature:**

**Address:**

**Ph. No:**

**e-mail:**

**Date:**

**Place:**

## ACKNOWLEDGEMENTS

I am obliged to many people for the completion of this thesis. I would like to take this opportunity to express my gratitude and thanks to all of them for contributing in all possible means during my research work.

My heartfelt regards to Honourable Chancellor of Tilak Maharashtra Vidyapeeth, Dr. Deepak Tilak for his blessings and wisdom. He has always been a source of inspiration to me.

Most of all, I will remain ever indebted to my respected guide, Dr. Geetali Tilak, Dean, Board of Modern Sciences and Professional Skills Studies, TMV, for providing me the courage and confidence to carry out research on a subject which is close to my heart, though it is a distinct and emerging branch of study. Ma'am, my sincere gratitude to you for your consensual scholarly insights, the vividness of knowledge, and concise guidance which helped me immensely in shaping up this thesis

I am also grateful to Dr. Keshav Sathaye, Adjunct Faculty, Department of Mass Communication, TMV, for understanding my domain of study with all the patience and contributing his paramount inputs to enrich the objectivity of my research work.

I would like to extend my gratitude to Dr. Sunanda Yadav, Head, Department of Ph.D., TMV, for keeping us immensely motivated but on our toes from day one. The lectures delivered by her during course work are treasures that will remain with us forever, for pursuing any kind of research work in the future.

I would also like to thank the research centre team for facilitating the administrative support for my research work. I am also thankful to the academic and official staff of the Department of Mass Communication, TMV.

My deepest gratitude will remain reserved for Shri. Santosh Sivan, the legendary cinematographer, on whom this study is centered. Luckily, he was in Mumbai for the SMPTE conference and he agreed to give me an in-depth interview despite his tight schedule. He waited for me and extended me a warm welcome and hospitality when I first arrived at his Mumbai residence. I am really thankful to him and without his interview, this study would have been incomplete.

I would like to pay my regards to all the other eminent cinematographers; Shri. Kiran Deohans, Shri. A K Bir, Shri. Dharam Gulati, Shri. Prasanna Jain, Shri. Mahesh Aney and Shri. Arun Verma, for their generosity, to find out the time and giving interviews. Their deep insights regarding the visual approach have enriched this study in a real sense.

Since my childhood, I have had a special inclination toward academics. Though my career started on a professional note as a cinematographer in the Mumbai film industry, thanks to one of my dearest friends whose constant advice and encouragement developed an interest within me for academic research. When I joined FTII, the stage was set for that dreamt ambition to awake and I decided to pursue a Ph.D.

My gratitude extends to two faculty members of FTII; Shri. Ashwin Sonone, for encouraging and motivating me thorough out this research work and Shri. Bharat Nerkar, for helping me in coordinating the interviews of the high-profile cinematographers.

A special thanks to my dear student Payas Talreja and my colleague Rameswar Pawar for their technical support during the interviews and focus group discussions.

I feel most guilty and grateful to my only happiness, my little daughter Aradhya, who has had to share her undivided right to his father's attention and time, for his Ph.D. However, it is her innocent smile that takes off all the pressure from me and I find myself rejuvenated to continue the journey.

## TABLE OF CONTENTS

Sr. No.	Title	Page No.
	Certificate of the Supervisor	i
	Undertaking	ii
	Acknowledgments	iii-iv
	Table of Contents	v-vii
	List of Tables	viii-xi
	List of Figures	xii
	List of Images	xiii
	Abbreviations	xiv
	Abstract	xv-xvi
	<b>Chapter-1: INTRODUCTION</b>	<b>1-30</b>
1.1	Cinema: As It Stands Today	1
1.2	A Brief History of Cinema: World and India	2
1.3	Cinematography has evolved: The Chronicles	5
1.4	Visual Approach as an Art, Craft, Creativity and Technique	8
1.5	Foundation of Visual Approach in Indian Cinema	11
1.6	Genre of Cinema	13
1.7	Concept of Narratology and Narrative Structure of Cinema	14
1.8	Visuals in Context of Cinematic Genre and Narrative	17
1.9	Concept of Semiotics and Metaphors in Visual Approach	19
1.10	Santosh Sivan's Visual Journey	22
1.11	Significance of This Study	29
	<b>Chapter-2: REVIEW OF LITERATURE</b>	<b>31-59</b>
2.1	Significance of Review of Literature	31
2.2	Plan of Review of Literature	32
2.3	Studies Relevant to Application of Visual Tools in Cinema	32
2.4	Studies Relevant to Cinema Lighting	35
2.5	Studies Relevant to Color and Tonality of Visuals	44
2.6	Studies Relevant to Impact of Digital Cinema	45
2.7	Studies Relevant to Cinematic Narrative	50
2.8	Studies Relevant to Cinematic Metaphors	54

2.9	Existing Literature Regarding Sample Films of This Study	57
2.10	Inference of Review of Literature	59
	<b>Chapter-3: RESEARCH METHODOLOGY</b>	<b>60-74</b>
3.1	Research Gap	60
3.2	Research Questions	60
3.3	Objectives	61
3.4	Hypothesis	61
3.5	Research Methodology	62
3.6	Sampling and Data Collection Tools	69
3.7	Scope of Study	70
3.8	Limitations of Study	72
3.9	Research Outcome	72
	<b>Chapter-4: ANALYSIS AND INTERPRETATIONS</b>	<b>75-202</b>
4.1	Visual Approach Analysis of Four Films	75
4.1.1	Visual Approach Analysis of ‘Dil Se’	75
4.1.2	Visual Approach Analysis of ‘Asoka’	81
4.1.3	Visual Approach Analysis of ‘Mission Kashmir’	87
4.1.4	Visual Approach Analysis of ‘Jodhaa Akbar’	94
4.2	Coding of Shots, Shot-Structure and Shot-Pattern Analysis	100
4.2.1	Shot Structure Analysis of Three Sequences of ‘Dil Se’	101
4.2.2	Shot Structure Analysis of Three Sequences of ‘Asoka’	111
4.2.3	Shot Structure Analysis of Three Sequences of ‘Mission Kashmir’	121
4.2.4	Shot Structure Analysis of Three Sequences of ‘Jodhaa Akbar’	131
4.2.5	Pattern Analysis of Shot Structure in Song Sequences of Four Films	141
4.2.6	Pattern Analysis of Shot Structure in Emotional Sequences of Four Films	144
4.2.7	Pattern Analysis of Shot Structure in Fight Sequences of Four Films	146
4.2.8	Pattern Analysis of Total Coded Shots of All Four Films With Respect to Genres	149
4.3	Summary of Focus Group Discussions	152
4.4	Interviews of Eminent Cinematographers	159
4.4.1	Interview with Santosh Sivan	159

4.4.2	Interview with Kiran Deohans	171
4.4.3	Interview with A K Bir	175
4.4.4	Interview with Dharam Gulati	181
4.4.5	Interview with Prasanna Jain	185
4.4.6	Interview with Mahesh Aney	192
4.4.7	Interview with Arun Varma	197
	<b>Chapter-5: FINDINGS AND CONCLUSION</b>	<b>203-218</b>
5.1	Checking Validity of Hypothesis	203
5.1.1	Verification of Hypothesis # 1	203
5.1.2	Verification of Hypothesis # 2	205
5.1.3	Verification of Hypothesis # 3	206
5.1.4	Verification of Hypothesis # 4	208
5.2	Summary of Empirical Findings of the Study	211
5.3	Major Observations	216
5.4	Conclusion	217
	<b>BIBLIOGRAPHY</b>	<b>219-225</b>
	<b>Annexure A</b>	<b>226-227</b>
	<b>Annexure B</b>	<b>228-229</b>



## Abstract

This thesis explores the visual approach adopted by eminent Indian cinematographer Santosh Sivan in two of his flagship films ‘Dil Se’ and ‘Asoka’ which have claimed prestigious awards and are acknowledged by the whole cinema fraternity as path-breaking for profound cinematography. Locating the new phenomenon of the extraordinary visual experience of modern-day cinematic content, the thesis has attempted to demystify the aesthetics of visual design which is ultimately the driving factor behind any visual representation.

At the outset, the thesis has established a prolific premise for the pursuance of the research study. A brief history of world and Indian cinema along with cinema’s stand in modern digital society has been established first. Chronological development of cinematography as an art, craft, and technology has been presented. The visual approach, role of the cinematographer, and the major cinematographic parameters related to this study have also been explained. Theories related to narrative, genre, visual metaphor, and visual semiotics have been contextualized in relation to this research study. The foundation of the visual approach in Indian cinema, Sivan’s visual journey, and his filmography are also been presented at the beginning of the thesis.

Cinematography is a newly emerging domain of research. Due to the absence of an existing theoretical model, an integrative review approach has been adopted to learn the works of literature which are relevant to this research study. The selected pieces of literature are segregated into different literature groups relating to the application of visual tools, cinema lighting, color and tonality, impact of digital cinema, cinematic narrative, and cinematic metaphors. The pieces of literature in particular groups are synthesized further to extract a perspective. After a thorough study, the research gap has been established which highlights that there is hardly any research work available on any Indian cinematographer's body of work, his visual style, or philosophy which have been verified through the analysis of movies shot by him.

Santosh Sivan is one of the finest cinematographers India has ever produced. His visual style has always been a success story across all genres of cinema. If cinema is a medium then visuals are its language and narrative is its presentational framework. Hence, the thesis seeks to carry out a critical study of the visual approach embraced by Santosh

Sivan towards genre-specific films to gratify the need for narrative and enhance the overall visual experience. To arrive at a comprehensive conclusion regarding 'visual-genre-narrative' correlation, this research study has included two more films (Mission Kashmir and Jodhaa Akbar) in the sample of the study. These films are of a similar genre but shot by other renowned cinematographers.

Cinematography as an art form has both measurable and immeasurable elements embedded in it. To achieve far-reaching results, the thesis has been structured as a multilayer study by incorporating mixed research methods, both by qualitative and quantitative research tools, placed in a sequential exploratory design. Methodologies adopted for this research study are visual approach analysis, coding of shots and shot structure analysis, focus group discussions, and in-depth interviews. The major cinematographic parameters extrapolated in this research study are; composition, lighting, camera movement, tonality, and depth of field.

The visual approach analysis involves the visual study of the sample films in correlation to their plot, genre, and narrative structure. It has brought out the visual style and techniques adopted by cinematographers to signify cinematic storytelling in their films. Through the shot coding exercise, 982 shots from the sample films are coded under seven cinematographic parameters and twenty-seven sub-categories. Three focus group discussions are conducted in which students of film studies have participated. Seven eminent Indian cinematographers including Santosh Sivan are also interviewed for this research study. The focus group discussions and in-depth interviews have been expedient to enrich the analysis.

The results of film analysis and focus group discussions reveal that the visual approach is an idiosyncratic art and its execution often narrows down to individual films and sequences rather than a genre. Structural representation of data gathered from coding of shots under certain cinematographic parameters exhibits distinct patterns with respect to various sequences and genre groups. In-depth interviews of eminent cinematographers including Santosh Sivan have unfolded their deep insights and personalized perspective regarding the visual approach. The thesis conclusively suggests that symbolic lighting and infusion of visual objects as metaphors are the significant factors of Santosh Sivan's persuasive visual approach.

## LIST OF TABLES

<b>Table No.</b>	<b>Table Name</b>	<b>Page No.</b>
T. 1.1	Awards received by Santosh Sivan	26
T. 1.2	Santosh Sivan's Filmography (Hindi) & their Genres	28
T. 4.1	Magnification of shots of 'Chaiyya Chaiyya' Song, Film: 'Dil Se'	101
T. 4.2	Duration of shots of 'Chaiyya Chaiyya' Song, Film: 'Dil Se'	101
T. 4.3	Camera angle of shots of 'Chaiyya Chaiyya' Song, Film: 'Dil Se'	102
T. 4.4	Lighting of shots of 'Chaiyya Chaiyya' Song, Film: 'Dil Se'	102
T. 4.5	Camera Movement of shots 'Chaiyya Chaiyya' Song, Film: 'Dil Se'	102
T. 4.6	Tonality of shots of 'Chaiyya Chaiyya' Song, Film: 'Dil Se'	103
T. 4.7	Depth of Field of shots of 'Chaiyya Chaiyya' song, Film: 'Dil Se'	103
T. 4.8	Magnification of shots of Emotional Sequence, Film: 'Dil Se'	104
T. 4.9	Duration of shots of Emotional Sequence, Film: 'Dil Se'	105
T. 4.10	Camera angle of shots of Emotional Sequence, Film: 'Dil Se'	105
T. 4.11	Lighting of shots of Emotional Sequence, Film: 'Dil Se'	105
T. 4.12	Camera Movement of shots of Emotional Sequence, Film: 'Dil Se'	106
T. 4.13	Tonality of shots of Emotional Sequence, Film: 'Dil Se'	106
T. 4.14	Depth of Field of shots of Emotional Sequence, Film: 'Dil Se'	106
T. 4.15	Magnification of shots of Fight Sequence, Film: 'Dil Se'	108
T. 4.16	Duration of shots of Fight Sequence, Film: 'Dil Se'	108
T. 4.17	Camera angle of shots of Fight Sequence, Film: 'Dil Se'	109
T. 4.18	Lighting of shots of Fight Sequence, Film: 'Dil Se'	109
T. 4.19	Camera Movement of shots of Fight Sequence, Film: 'Dil Se'	109
T. 4.20	Tonality of shots of Fight Sequence, Film: 'Dil Se'	109
T. 4.21	Depth of Field of shots of Fight Sequence, Film: 'Dil Se'	110
T. 4.22	Magnification of shots of 'Roshni Se' Song, Film: 'Asoka'	111
T. 4.23	Duration of shots of 'Roshni Se' Song, Film: 'Asoka'	111
T. 4.24	Camera angle of shots of 'Roshni Se' Song, Film: 'Asoka'	112
T. 4.25	Lighting of shots of 'Roshni Se' Song, Film: 'Asoka'	112
T. 4.26	Camera Movement of shots of 'Roshni Se' Song, Film: 'Asoka'	112
T. 4.27	Tonality of shots of 'Roshni Se' Song, Film: 'Asoka'	113

T. 4.28	Depth of Field of shots of ‘Roshni Se’ Song, Film: ‘Asoka’	113
T. 4.29	Magnification of shots of Emotional Sequence, Film: ‘Asoka’	114
T. 4.30	Duration of shots of Emotional Sequence, Film: ‘Asoka’	115
T. 4.31	Camera angle of shots of Emotional Sequence, Film: ‘Asoka’	115
T. 4.32	Lighting of shots of Emotional Sequence, Film: ‘Asoka’	115
T. 4.33	Camera Movement of shots of Emotional Sequence, Film: ‘Asoka’	116
T. 4.34	Tonality of shots of Emotional Sequence, Film: ‘Asoka’	116
T. 4.35	Depth of Field of shots of Emotional Sequence, Film: ‘Asoka’	116
T. 4.36	Magnification of shots of Fight Sequence, Film: ‘Asoka’	118
T. 4.37	Duration of shots of Fight Sequence, Film: ‘Asoka’	118
T. 4.38	Camera Angle of shots of Fight Sequence, Film: ‘Asoka’	119
T. 4.39	Lighting of shots of Fight Sequence, Film: ‘Asoka’	119
T. 4.40	Camera Movement of shots of Fight Sequence, Film: ‘Asoka’	119
T. 4.41	Tonality of shots of Fight Sequence, Film: ‘Asoka’	119
T. 4.42	Depth of Field of shots of Fight Sequence, Film: ‘Asoka’	120
T. 4.43	Magnification of shots of ‘Chupke Se Sun’ Song, Film: ‘Mission Kashmir’	121
T. 4.44	Duration of shots of ‘Chupke Se Sun’ Song, Film: ‘Mission Kashmir’	122
T. 4.45	Camera Angles of shots of ‘Chupke Se Sun’ Song, Film: ‘Mission Kashmir’	122
T. 4.46	Lighting of shots of ‘Chupke Se Sun’ Song, Film: ‘Mission Kashmir’	123
T. 4.47	Camera Movement of shots of ‘Chupke Se Sun’ Song, Film: ‘Mission Kashmir’	123
T. 4.48	Tonality of shots of ‘Chupke Se Sun’ Song, Film: ‘Mission Kashmir’	123
T. 4.49	Depth of Field of shots of ‘Chupke Se Sun’ Song, Film: ‘Mission Kashmir’	124
T. 4.50	Magnification of shots of Emotional Sequence, Film: ‘Mission Kashmir’	125
T. 4.51	Duration of shots of Emotional Sequence, Film: ‘Mission Kashmir’	125
T. 4.52	Camera Angles of shots of Emotional Sequence, Film: ‘Mission Kashmir’	126
T. 4.53	Lighting of shots of Emotional Sequence, Film: ‘Mission Kashmir’	126
T. 4.54	Camera Movement of shots of Emotional Sequence, Film: ‘Mission Kashmir’	126
T. 4.55	Tonality of shots of Emotional Sequence, Film: ‘Mission Kashmir’	127

T. 4.56	Depth of Field of shots of Emotional Sequence, Film: 'Mission Kashmir'	127
T. 4.57	Magnification of shots of Fight Sequence, Film: 'Mission Kashmir'	128
T. 4.58	Duration of shots of Fight Sequence, Film: 'Mission Kashmir'	128
T. 4.59	Camera Angle of shots of Fight Sequence, Film: 'Mission Kashmir'	129
T. 4.60	Lighting of shots of Fight Sequence, Film: 'Mission Kashmir'	129
T. 4.61	Camera Movement of shots of Fight Sequence, Film: 'Mission Kashmir'	129
T. 4.62	Tonality of shots of Fight Sequence, Film: 'Mission Kashmir'	130
T. 4.63	Depth of Field of shots of Fight Sequence, Film: 'Mission Kashmir'	130
T. 4.64	Magnification of shots of 'Man Mohana' Song, Film: 'Jodhaa Akbar'	131
T. 4.65	Duration of shots of 'Man Mohana' Song, Film: 'Jodhaa Akbar'	131
T. 4.66	Camera Angles of shots of 'Man Mohana' Song, Film: 'Jodhaa Akbar'	132
T. 4.67	Lighting of shots of 'Man Mohana' Song, Film: 'Jodhaa Akbar'	132
T. 4.68	Camera Movement of shots of 'Man Mohana' Song, Film: 'Jodhaa Akbar'	132
T. 4.69	Tonality of shots of 'Man Mohana' Song, Film: 'Jodhaa Akbar'	133
T. 4.70	Depth of Field of shots of 'Man Mohana' Song, Film: 'Jodhaa Akbar'	133
T. 4.71	Magnification of shots of Emotional Sequence, Film: 'Jodhaa Akbar'	134
T. 4.72	Duration of shots of Emotional Sequence, Film: 'Jodhaa Akbar'	135
T. 4.73	Camera Angles of shots of Emotional Sequence, Film: 'Jodhaa Akbar'	135
T. 4.74	Lighting of shots of Emotional Sequence, Film: 'Jodhaa Akbar'	135
T. 4.75	Camera Movement of shots of Emotional Sequence, Film: 'Jodhaa Akbar'	136
T. 4.76	Tonality of shots of Emotional Sequence, Film: 'Jodhaa Akbar'	136
T. 4.77	Depth of Field of shots of Emotional Sequence, Film: 'Jodhaa Akbar'	136
T. 4.78	Magnification of shots of Fight Sequence, Film: 'Jodhaa Akbar'	138
T. 4.79	Duration of shots of Fight Sequence, Film: 'Jodhaa Akbar'	138
T. 4.80	Camera Angles of shots of Fight Sequence, Film: 'Jodhaa Akbar'	139
T. 4.81	Lighting of shots of Fight Sequence, Film: 'Jodhaa Akbar'	139
T. 4.82	Camera Movement of shots of Fight Sequence, Film: 'Jodhaa Akbar'	139
T. 4.83	Tonality of shots of Fight Sequence, Film: 'Jodhaa Akbar'	139

T. 4.84	Depth of Field of shots of Fight Sequence, Film: 'Jodhaa Akbar'	140
T. 4.85	Comprehensive shot structure in Song sequences of four films	141
T. 4.86	Comprehensive shot structure in Emotional sequences of four films	144
T. 4.87	Comprehensive shot structure in Fight sequences of four films	146
T. 4.88	Comprehensive shot structure of total coded shots in four films	149

## LIST OF FIGURES

<b>Figure Number</b>	<b>Figure Name</b>	<b>Page Number</b>
Fig. 1.1	Jahn's hierarchical classification of narrative genres	15
Fig. 1.2	Representation of narrative theories of movies by Aristotle and Freytag	16
Fig. 1.3	Chatman's diagram of narrative	19
Fig. 2.1	Cutting's representation of frequency of cinematic element in various stages of narrative	53

## LIST OF IMAGES

Image No.	Image Name	Page No.
Image. 1.1	Eadweard Muybridge's attempt to capture four legs of the racing horse in the air, through continuously shot still photographs	6
Image. 4.1	Lighting for theme in railway station sequence, Film: 'Dil Se'	77
Image. 4.2	Fear as visual metaphor, Film: 'Dil Se'	78
Image. 4.3	Fire as visual metaphor, Film: 'Dil Se'	78
Image. 4.4	Fire as visual metaphor, Film: 'Dil Se'	78
Image. 4.5	Layers of meaning in visual approach, Film: 'Dil Se'	79
Image. 4.6	Reference of painting with metaphorical lighting, Film: 'Dil Se'	79
Image. 4.7	Emotional transition of Emperor Asoka, Film: 'Asoka'	83
Image. 4.8	Emotional transition of Emperor Asoka, Film: 'Asoka'	83
Image. 4.9	Mood lighting with subdued colours and grey scale, Film: 'Asoka'	84
Image. 4.10	Locations, Seasons and Lighting, Film: 'Asoka'	85
Image. 4.11	Locations, Seasons and Lighting, Film: 'Asoka'	85
Image. 4.12	Mud bath sequence, Film: 'Asoka'	86
Image. 4.13	Visual Metaphors, Film: 'Asoka'	86
Image. 4.14	Visual Metaphors, Film: 'Asoka'	86
Image. 4.15	Beginning sequence, Film: 'Mission Kashmir'	90
Image. 4.16	Establishing local elements, Film: 'Mission Kashmir'	91
Image. 4.17	Divergent Lighting, Film: 'Mission Kashmir'	91
Image. 4.18	Divergent Lighting, Film: 'Mission Kashmir'	91
Image. 4.19	Beautification in 'Chupke Se Sun' Song Sequence, Film: 'Mission Kashmir'	92
Image. 4.20	'Rind Posh Maal' Song Sequence', Film: 'Mission Kashmir'	93
Image. 4.21	Set and lighting in terror hideout, Film: 'Mission Kashmir'	93
Image. 4.22	Scale and Symmetry in war sequences, Film: 'Jodhaa Akbar'	97
Image. 4.23	Low contrast in war sequences, Film: 'Jodhaa Akbar'	97
Image. 4.24	Angle and visual balance, Film: 'Jodhaa Akbar'	98
Image. 4.25	Selective lighting for beautification, Film: 'Jodhaa Akbar'	99
Image. 4.26	Selective lighting for beautification, Film: 'Jodhaa Akbar'	99
Image. 4.27	Backdrop and composition in war sequences, Film: 'Jodhaa Akbar'	99



## ABBREVIATIONS

DOP	Director of Photography
DOF	Depth of Field
ASC	American Society of Cinematographers
ELS	Extreme Long Shot
LS	Long Shot
MS	Mid Shot
CS	Close Shot
OTS	Over The Shoulder shot
ECS	Extreme Close Shot

## Chapter - 1

### INTRODUCTION

#### 1.1 Cinema: As It Stands Today

Once originated in the dusk of the 19th century, Cinema is by far the most recent, multifaceted, collective, and pricey manifestation of an art form. Scholars of film studies believe that cinema is an artistic hybrid which has its roots in other forms of art like; dance, drama, architecture, literature, song, sculpture, and painting, etc. Along with entertainment embedded into it, cinema engrosses its audience extraordinarily through different ways and means of visual storytelling which makes it unique from the other forms of art. Over the years, cinema has been open to social change, adopted the new world order, and positioned itself as modern art, a medium of expression which caters to numerous needs of humanity by informing, educating, and entertaining them. Cinema also possesses a tremendous power of mass communication and social mobilization. More importantly, in a globalized and capitalistic world, it has been emerged as a populist industry and marched far ahead from the other forms of art.

The film industry all over the world has gone through a lot of ups and downs in its hundred years of existence. However, people have witnessed considerable growth of film industries across the world in the past twenty to thirty years. After celluloid, with the rapid evolution of digital technology in the last decade, the face of cinema has been changed like never before. The visual experience of watching cinema has only risen further. With movies like 'Avatar' in Hollywood and 'Bahuvalli' in Bollywood, the journey of cinema has been so interesting and enriching. A whole new generation of storytellers and enthusiastic technicians infused with innovative ideas and creativity have elevated the standard of cinema to new heights. The distinctive notions of art and entertainment seem to be merging in the context of cinema, altogether, from the perspective of its makers and users. The difference between box office success and high aesthetic quality has turned into distorted (Arnheim, 1957).

The recent phenomenon of watching favorite content in a personalized manner on smartphones, tablets using video streaming platforms has opened up new windows for innovation (Aveyard, 2016). Despite having almost every content of world cinema in

their servers, giant players in this field; corporates like Amazon Prime and Netflix, etc. are working relentlessly to create new, qualitative and exciting content for their users. Web-series have been proven to be a game-changer in this direction.

In this view, the contemporary film industry has a huge capacity for employability and revenue generation. The success of cinema, whether it is artistic maneuvers, quality parameters, or financial metrics, has always been determined by its ability to catch the target audience. Thus, in such a competitive and growth shove environment, there is a race among producers to create cinematic content of diverse palate, which can grip a large cluster of audience. Therefore, the general thrust of film theory has tended to start critical debate further that cinema is entering instead into the more abstract realms of semiotics and psychoanalysis (Petrie, 1991). Researchers in recent years have become increasingly interested in studying cinema. The prime intention in film studies has been to derive exploratory notions about its content, narrative, and structure.

## **1.2 A Brief History of Cinema: World and India**

Cinema as a form of techno-art is in existence for more than a hundred years now. France, Germany, America, and many other countries of the world are credited for contributing to the invention of cinema, the enormously popular art of the twentieth century. In 1895 Lumiere brothers (Auguste Lumiere and Louis Lumiere) made motion pictures possible by patenting a device called Cinematographe that displayed moving images. A single shot sequence of 50-second duration filmed by Louis Lumiere, ‘The arrival of a Train at a Station’ was so real that it made the audience get ducked under their seats, thinking that the train was coming upon them. They could not realize that what they were seeing is not a real train.

George Melies, who used to be an audience in Lumiere Brothers Cinematographe show, made a fantastical film ‘A Trip to the Moon’ in 1902. The films of Lumiere Brothers and Melies brought distinction between documentary and fiction films. In 1903, the film ‘The Great Train Robbery’ was released and it launched a new genre of cinema known as ‘Western Movies’. ‘The Story of Kelly Gang’, an Australian movie of 70 minutes duration was premiered in Melbourne in 1906 which was the longest feature film ever made by then. By 1913, the name ‘Hollywood’ was formally adopted and it became the center of the entire western film industry. The period 1895-1930 is usually

considered as the era of silent cinema. The film genres frequently made during this period are comedy, animation films, and serials. Dramatic features were also made in a large number toward the 1920s. As time progress, factual films and documentaries were also acquired ground which later on risen to Avant-grade film making style. During the silent era, although the sound was absent, the cinemas of that period were actually quite expressive.

Productions all around the world were just remarkable in the late 1920s. Conditions were perfect for some kind of radical innovation. In August 1926, Warner Brothers presented a 'sound-on-disc' system called vitaphone which was capable of recording synchronized programs. Just after a year, in 1927, they came up with the first successful feature film with sound i. e. 'The Jazz Singer', with lip-synced songs and dialogues. The success of this talkie led to the installation of sound recording, reproducing, and projection facilities in studios and theatres. In Hollywood, this change reshaped the production practices of the whole industry and many new genres of films started to emerge. A new generation of actors and directors started to establish their filmic career. Along with the United States, the film industry in Europe also started to make talkies. French filmmaker Rene Clair's film 'The Bitch' (1931) made brilliant use of location sound. Famous Britain filmmaker Alexander Korda set up his own Production Company and studio 'Denham' in London. Major Hollywood studios like Columbia Pictures, Warner Brothers Company and Twentieth Century Fox, etc. came up during that period (Smith, 1996).

As world war-II broke out during the 1940s, it brought many financial problems to the film industry across the world. Though in the post-war period the industry saw a rise in film attendance and employment opportunities, the studios suffered a lot from the union problems and notorious anti-communist witch hunt. In 1950, there came a big revolution in the French film industry, known as 'French New-Wave'. Influenced by the new wave, filmmakers started incorporating stylized elements like long-takes, jump cuts, hand-held camera movement, etc. to grab audience attention. After the new-wave, the film industry across the world achieved a growth momentum. Every innovation in terms of cinematic content, technological change received a thumping response from its audience. Action films and action heroes became a trendsetter in Hollywood. Science fiction and superhero films at the beginning of the twentieth century started a

new era in world cinema history. In the present times, the internet, digital download, the new media platforms, and of course piracy are the new challenges in front of film industries. Video streaming has posed a threat to theatrical exhibitions. However, the global cinema industry has survived such scares and ultimately will adapt to it by finding a new way (Bergan, 2011).

With more than 800 films a year, India is the largest producer of films in the world. It has a bigger audience base for indigenous films and also at the same time it constitutes the largest audience cluster of international cinema. The revenue of the Indian film industry is at par with its foreign counterparts. It is now placed as one of the fastest-growing sectors in a developing country like India.

In 1895, Lumiere Brothers demonstrated the art of cinema and screened six of their short films to an overwhelmed audience in Bombay. Save Dada made two films in 1897 but the father of Indian cinema, Dada Saheb Phalke in 1913, made a feature-length monochrome silent movie 'Raja Harishchandra' which is believed to be the mark of cinema in India. In 1931, Ardeshir Irani made the first Indian sound film 'Alam Ara'. In the sound era, the content of most of the films was influenced by the strong mythological text of India. Films were made in Bengali, Tamil, Hindi, and many other Indian languages. India got its first color film 'Kisan Kanya', directed by Moti B. Gidwani and produced by Ardeshir Irani, in the year 1937. By the 1930s, the whole world acknowledged the growing film industry of India, and the foreign film makes landed in Bombay shores with high ambitions. Australian actor Mary Evans made a nineteen-year career in Indian cinema and earned huge appreciation from the local audience.

Jean Renoir arrived in Calcutta to shoot his film 'The River' in which he was assisted by Satyajit Ray. 'The River' was the first film from the west shot on Indian soil and it influenced Indian cinema in a great manner. Encouraged by Renoir, Ray successfully made his first film 'Pather Panchali' based on Bibhuti Bhusan Bondopadhyaya's novel which reflects the country life of Bengal. The success of 'Pather Panchali' proved the fact that it is possible to work in a non-commercial arty cinematic system. In the post-independence era, Indian cinema was flooded with neo-realistic content featuring factual social issues. It was termed as 'Indian New Wave'. After the 1960s, Indian cinema underwent a phase of change. Inspired by the social and cinematic change in

Europe and United States, the Indian film industry largely produced ‘masala movies’ with a chunk of genres like melodrama, comedy, action, etc. infused with all the Indian flavor of song and dance. However, the Indian audience continues to get the taste of art and entertainment in form of Indian cinema. Ashutosh Gowariker’s film ‘Lagaan’ was nominated and reached to the top five films in Oscar, in 2001. Gyan Correa’s film ‘The Good Road’ was again contended for Oscar in the year 2014.

In recent years, the film industry in India is more structured and getting a huge investment from corporate houses. The multiplex and the web phenomenon are attracting a good cluster of the audience to watch cinematic content. Cinema making is now a viable and profitable business. Young and innovative minds are choosing it as a career option. Currently, the time is most favorable for the Indian film industry as it was never before. With the state of the art technology and a highly enthusiastic creative community, Indian cinema is very much capable today to transcend its socio-political and economic influence across the world (DeSouza, 2014).

### **1.3 Cinematography has evolved: The Chronicles**

Visuals have formed the most interesting mode of communication ever since the dawn of human civilization. Ancient humans, cave artists were the first to start painting on the walls of the caves to capture the present moment of nature for future references. Though these paintings were similar to those of the real world, they did not really able to duplicate it. The urge to create an identical reference to nature gave rise to photography. The biological phenomena of ‘Persistence of Vision’ aroused the possibility of photographing the continuous progression of action and its reproduction.

Aristotle is the one who first gave the reference of camera ‘Obscura’ in 1545, in which sunlight passed through a tiny hole and an inverted image of nature was created. That picture was traced by Renaissance artists to create an accurate drawing. After thirteen years, the book ‘Magia Naturalis’, was published by Giovanni Battista della Porta which described the phenomenon of image formation by camera Obscura with concave mirrors and lenses. The world’s first practical photographic system was developed by Louis Jacques Mande Daguerre in 1837 which recorded sharp and clear images.

In 1872, Eadweard Muybridge, a vagabond photographer set up twenty-four cameras and recorded twenty-four images of a horse race in quick succession. The idea was to

win a bet for California Governor i. e. ‘all four of a horse’s feet are off the ground at times in a race’ and Muybridge succeeded in proving that. With this experiment motion pictures became possible but with multiple cameras.

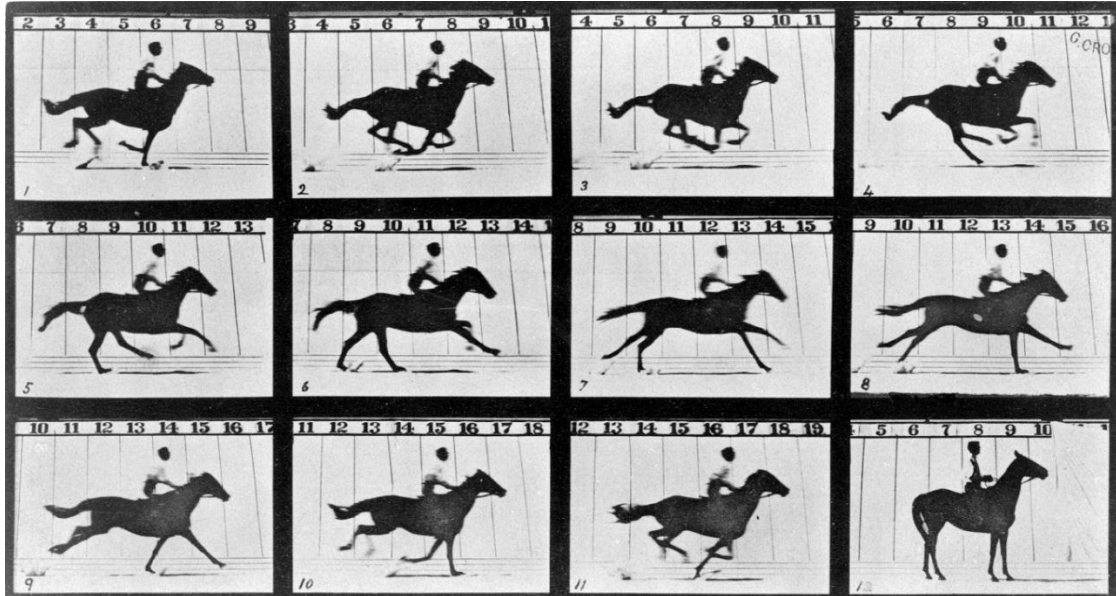


Image. 1.1 – Eadweard Muybridge’s attempt to capture four legs of the racing horse in the air, through continuously shot still photographs, Cited from <https://www.kodak.com>

Edison tasked his associate W.K.L. Dickson to find out a way in which moving images can be recorded within one device. George Eastman, a bank staffer developed dry plates coated with light-sensitive materials which played a major role in advancing photography. Later he became the founder of ‘KODAK’ company which was the prime manufacturer of film stock. Eastman in 1888 introduced a camera called ‘KODAK BROWNIE’ which was loaded with film stock to capture 100 pictures at random. The campaign line for this camera was ‘You push the button & we do the rest’ Later on, Dickson developed Kinetograph, the first movie camera capable of recording sixteen frames per second, and of course the highly sensitive film stock for Kinetograph was supplied by Eastman. Thomas Alva Edison and George Eastman are two persons credited in history for making motion picture photography technically feasible.

In 1894, Lumiere Brothers added a projection facility to ‘Kinetograph’ and renamed it ‘Cinematographe’. As mentioned above (N1.2, p.4), Lumiere Brothers continued their cinematic journey by shooting and projecting actualities. The innovative filmmaker

George Melies added the concept of artificially arranged scenes to cinema shooting which ultimately opened up new windows for creative storytelling. Billy Bitzer collaborated with D. W. Griffith to shoot the movie 'The Birth of a Nation'. The movie became highly acknowledged for use of cinematic techniques like fade-outs, soft focus, close-ups, and backlighting, etc. By the 1920s, the Hollywood studios adopt the practice of shooting with two cinematographers; one to operate the camera and the other to concentrate on lighting and creativity. This development brought in a path-breaking evolution for the art of cinematography. By the 1930s, ASC (American Society of Cinematographers) members like Charles Lang, George Folsey, Hal Rosson, etc. used the technique of push and pull development of film stock to control exposure. Out of the experiment, they explored that a shadow pattern created by wooden grills is making the scenes more dramatic. By 1932, Technicolor introduced the three-color process, and gradually movies transit to the color era. The World's first 3D movie was released in 1952.

Throughout the history of cinema, when it comes to credit giving, the cinematographers were mostly placed in the shadows rather than in limelight. They were not getting any media attention. In 1986, ASC celebrated the organization's first award. Then ASC president Harry Wolf appealed to fellow cinematographers to appreciate all nuances that integrated into artful cinematography.

Towards 1980, the Kodak engineers started working on developing electronic chips that can record images. In 1989, it introduced a digital intermediate system 'Cineon' which extended the role of cinematographers to finalize their film's look by digital means. The Cineon system scanned the celluloid strips and converted them to digital data. Once the film is on a digital platform, it became easy to tamper with it without any quality loss. Walt Disney studio restored their classic film 'Snow White and the Seven Dwarfs' with all its chromatic splendor. Toward the same time, Sony started spreading the concept of 'Digital Cinematography'. 'Rainbow' (1996) was the first film produced then with a lot of digital post-production techniques. With the introduction of 'HDCAM', a Sony high definition format, in 1998, digital cinematography started gaining traction. In 2009, the movie 'Slumdog Millionaire', which was shot mostly in digital, claims the 'Academy Award for Best Cinematography' that year. With the capacity of recording high resolution, wide color gamut and extreme dynamic range,



today's high tech cameras of SONY, ARRI, RED, etc. are producing vibrant images like never before, and therefore, the digital medium of today has completely outsmarted the celluloid in a true sense. Digital technology has revolutionized the way motion picture photography was practiced. Cinematographer, the artistic craftsman has enforced to learn data science. Technology has changed ever since the inception of cinema and more of them would inevitable in the future, however, the aesthetical elements of cinematography will continue to emerge from the cinematographers' experience and imagination.

*If you want to know what the future will bring don't ask a scientist, because they will tell what they see at the end of a microscope. Ask an artist, because they use their instincts. We are an art gallery. Don't ever forget that.*

-Jack Warner

#### **1.4 Visual Approach as an Art, Craft, Creativity and Technique**

The term 'Cinematography' has its Greek roots which means 'writing with motion'. Cinematography or motion picture photography is the process of capturing movement on film or on a digital sensor, more specifically the planning and control of lighting and camera during film production. However, the visual approach, design, or style of any film, whether it is fiction or non-fiction is based on the requirement of the script. The script creates an optical imagination in the mind of the DOP (Director of Photography) and accordingly he uses certain principles, skills, and tools like composition, lighting, movement, depth, perspective, use of color space, certain gadgets, and technology to translate that imagination to visual form with an additional layer of meaning embedded to them (Brown, 2012).

A cinematographer is a person responsible to develop a visual means for the story to resonate with the director's perception. The process of visual design in narrative films starts with the breaking down of script to acts, scenes, and finally to dramatic bits. The different stages of the film, their themes, and the desired audience response are usually interpreted to decide upon the tone, palate, and overall visual look. The details of production design in terms of setting, properties, costumes, make-up, and get-up emerge from the reference visuals. For the cinematographer, the entire set up along with the primary thematic inputs and dramatic requirements works as a framework for a

more detailed visual approach. Practically, when working on a set, the cinematographer enjoys creative freedom but at times, he is bound by the tight requirement of visual effects or definitive storyboarding which enforce him to tie himself to a dictated camera position. However, irrespective of creative freedom the cinematographer is the person who translates the film to a visual form with all his tools, imagination, and creative instinct. He decides the light position, quality, color, lens, and movement, etc. to bring that desired impact on the screen (Mateer, 2014).

There exists another latent side of cinematography which is less known but more mundane. In the context of commercial productions, where there is a huge cost involved, it is expected that the principal photography will look rich and glossy to attract the audience. Irrespective of the cinematographer's creative satisfaction, magic is preferred over logic. Again, he has to capture images well within the dynamic range of the recording medium, yet making them look bright. Various film stocks and digital sensors deviate severely in their sensitivity to light and spectral response, to produce certain kinds of visuals. Hence, choosing the right kind of equipment and accessories from a huge variety and use those in a most productive manner to create the desired visual style is a mammoth task. The work of art is done under all adverse circumstances. The modern professional cinematographer should ideally be a blend of three; partly artist, partly scientist, and partly a businessman (Wheeler, 2007).

There are certain tools available to cinematographers to create a visual world in which the elements of cinema inhabits. The physical equipment turns into conceptual tools which the cinematographer employs in all forms of visual storytelling. Though they are many, the ones which are related to this research study are:

- Composition: It is the arrangement of visual elements in a frame, their relative image size, and the angle from which it is being revealed. By composition, the cinematographer provides a reason to the audience, to pay attention to a particular area or object of the frame which is key to storytelling. Once the audience does so, the desired meaning of the frame gets imparted to them. Hence, composition organizes the information in a frame the way brain does in human body. Certain basic principles of composition remains constant across all visual mediums whether it is drawing, painting, photography or film. There has to be unity, proportion, rhythm, balance, texture contrast, and visual tension.

- Camera Movement: The camera movement refers to the movement of the camera around the subject in both linear and non-linear ways to bring dynamism to the shot. It is the primary difference between motion pictures and other static visual mediums like painting, photography, etc. The movement itself and its pacing, trajectory, timing style, etc. stimulate the feel and mood of the shots in a great way. But, there should be a motivation in terms of visual cues to start a camera movement, otherwise, it looks forced and lacks storytelling skill. It also should reveal new frames, new information, and new view of the scene.
- Lighting: It is an integral part of visual designing for cinema. Whether it is the celluloid or digital sensor, they need a certain amount of light to produce well-exposed images. However, light is just a source but lighting is the effect and the artistic way of using natural and artificial lights to create mood and evoke emotions in the scenes. Lighting shapes the reality in front of the lens, giving it depth or flatness, excitement or boredom, reality or artificiality. The art of cinematography is the art of lighting and making that light tells the story (Sam Kiwan and Leal Butler, 2013). Though there is a certain stigma regarding mood and motion picture lighting, the approach of some cinematographers toward lighting up a scene is poles apart.
- Tonality: Color has an inherent relationship with human psychology and fundamentally, it is a powerful tool of communication. It impacts the brain in a similar fashion to that of music and dance. DOP's (Director of Photography) choice and use of a particular tone or color in visual works as a visual subtext help to evoke desired impacts and emotions in the viewer's mind. When we talk about tonality, it is not the individual color within the frame rather it is the overall tonal appearance of a particular scene, example; the moonlight appears bluish than the daylight. Hence it works as a powerful tool in the box of the cinematographer to enhance the cinematic text.
- Depth of Field: It is the region of sharpness from foreground to background which can be used to emphasize certain visual elements by keeping them in focus and the rest of the things in out of focus. It also provides a compositional depth to an extended degree. In a cinematic frame, the background objects and

action always influence the foreground event and vice versa. It is an extraordinary feature of the cinema lens which is usually not felt substantially in human vision. Hence, by manipulating depth of field in a creative manner the cinematographer can give a distinct look to his visuals.

*Cinematography is an art-form but at the same time it's a craft, and it is definitely a combination of the two . . . You have to light, you have to compose and you have to create movement. Those are the three elements of cinematography.*

—Owen Roizman

### **1.5 Foundation of Visual Approach in Indian Cinema**

Doyens of cinematography in India have created wonderful pieces of work, which will be remembered forever. Through their work, they experimented with the visual approach and defined certain principles and tools for creating visual styles, which have been acknowledged by the whole fraternity as path-breaking. Though it is not feasible to discuss all of them under the ambit of this study, a few of them which really laid a strong foundation of the creative visual voyage are mentioned here.

When Dada Saheb Phalke made 'Raja Harischandra', he imported almost all the equipment from abroad. He trained his childhood friend Trymbak B. Telang to operate a Williamson camera with 35mm film stock, to be hand-cranked for shooting. At those times, the film stocks were not that much sensitive to light. Therefore it limited the scope of creativity in terms of lighting. Due to monochrome stock, there was no color in the film also. Rather than creativity, the cinematographers at those times were more concerned about the correct exposure of the film. The only creative element left to the cinematographer was some dramatic compositions, that too through a parallax viewfinder.

Subrata Mitra is perhaps regarded as the greatest cinematographer of Indian cinema who showed the path of aesthetic innovations to use light in a more poetic and realistic manner. He learned cinematography by observing the work of cinematographer Claude Renoir in the sets of 'The River' while it was being shot in Calcutta. As Satyajit Ray was working as an assistant director in the same film, Mitra got the opportunity to shoot Ray's first film and the two legends debut in 'Pather Panchali'. At those times, the equipment and studio conditions were not sophisticated enough as they are today and

they were testing the cinematographer in a true sense. Still, the film has many excellent shots both technically and aesthetically. For the Grasshopper shot, Mitra dared to take the heavy Mitchell camera out in the rain and ran behind the insect. In a shot where Durga, the protagonist girl was sleeping inside the room, one can see the 'mithaiwalla' in the exterior through the window. He matched the indoor light against the bright outdoor with the help of two lights taken from a police van. Despite all these shooting adversities, 'Pather Panchali' is still a realistic piece in terms of the cinematographic milestone.

At those times, the cinematography in Indian cinema was mostly influenced by western patterns; a soft face light and a strong backlight. There was hardly any separation between the foreground and background. During the shooting of 'Aparajito', Mitra invented bounce light to simulate the diffused skylight. This became the guiding force in Mitra's work. He always believes in simulating a source of light to justify the logic behind the lighting approach of a scene. He dared to put the lead actors in the shades and make the highlight burn a bit. The thoughtfully designed camera movements in 'Charulata' looked more lyrical than the songs. From very naturalistic location shooting to creating mood inside studio sets, Mitra created a defining narrative in motion picture photography for generations to come.

When Subrata Mitra led the innovation in the east, another legend V K Murthy brought in an arty visual style to the Hindi cinemas in the west. Murthy is mostly known for his signature style of dramatic mood lighting on the faces of the character. Light comes from a source and creates a pattern in the character's face while the other objects in the frame are hardly or not visible. The side lighting pattern adopted by Murthy, with no light on the shadow side of the face was completely unconventional in those times. In the shootings of the 'waqt ne kiya' song sequence, he recreated a beam of sunlight inside the studio by using strong artificial sources through the shaft of the exhaust fan which became a significant visual style in the history of Indian cinematography. Though film genres like 'melodrama' and 'noir' are adopted from German expressionism, in the Indian context it was highly supplemented by V K Murthy's 'chiaroscuro' lighting.

While Indian cinema has credited Mitra and Murthy as two doyens of Indian cinematography who actually set up the framework for visual creativity, it is K K

Mahajan, who is a follower of both, produced visuals which again looked very much alive. KK's ability to enter the soul of the 'other' enabled him to give a distinct look to each director's work while maintaining an overarching unity of his own style. Mahajan's work has been further studied in Review of Literature (Chapter – 2, pp. 40-41). Toward the 1970s and 80s, a lot of cinematographers emerged across the film industries of India with a new innovative style and approach which glorified the visuals of Indian cinema. As uniqueness has always been the pillar of success for the art of cinema, from the 1980s, Santosh Sivan bequeathed an exceptional visual style which changed the face of Indian cinema like never before.

## **1.6 Genre of Cinema**

Genre is a set of conventions that are developed and agreed upon over time. Film genres are various forms or identifiable types, categories, classifications, or groups of films. (Genre comes from the French word meaning "kind," "category," or "type"). Genres provide a convenient way for scriptwriters and film-makers to produce, cast, and structure their narratives within a manageable, well-defined framework (to speak a common 'language'). Genres also offer the studios an easily marketable product and give audiences satisfying, expected, and predictable choices. Genre influences the production practices and thereby audience expectation as well.

In the context of the film, there exists an intuitive relationship between emotions and genre. In film genre theory, historically there are several models have been suggested. Neale (1995) suggested an evolutionary model in which genre occupies a dominant, shifting position that enables phases of automation, reshuffling, and canonization of cinematic content. Schatz (1981) suggested an experimental model in which genre travels through various classical and modern stages of metatextual modes which establishes a reflexive and playful relationship with the directors and audience. The modern theory of genre suggests that it is a thoughtful act by the producers and directors to intermix genre to achieve maximum audience attention.

Except for narrative, stylistic and thematic structure, there is no defined formula to separate one genre from others. There are also film genre theories which state a fuzziness and instability when it comes to categorizing film genres. In a single film, there may be many genres; one dominant, and the others are sub-genres. Whereas, it is

evident from the history of categories of film genres that genre can be constructed on many criteria; on a specific stylistic feature (musical, noir, animated), on dominant narrative (action films, war films), on the basis of an audience sub-class (children's film, women's film) and also on the basis of psychological response (melodrama, comedy), etc. In the context of defining the genre, its national variations have very universal dominance. For example, all US fiction cinemas, British costume dramas or heritage films, Asian martial art films are very influential. Though the actual number of genres is very large, in some critical contexts, historical, national, and some other variations are common in them. Across the genres, there exists some generic formulas and basic narrative modes that are strong and permanent, and more universal altogether (Bondebjerg, 2015)

Though the modern theory of genre intermixing is very much evident in the case of Indian cinema, a dominant genre is more often significantly visible in most of them. To some extent, it is also influenced by ancient Indian 'Navarasa theory'. This theory signifies nine emotions through which any form of artistic expression can be presented. The nine emotions and their corresponding Rasas are; beauty or love (Shringara rasa), laughter (Hasya rasa), sorrow (Karuna rasa), anger (Rudra rasa), heroism or courage (Veera rasa), terror or fear (Bhayanaka rasa), disgust (Bibhatsya rasa), surprise or wonder (Adbhuta rasa), and peace or tranquility (Shantha rasa). With these emotions as their building blocks, the classical and modern Indian cinemas manifest the fundamental genres like; Action, Crime Comedy, Thriller, Romantic, Period, History, Political, Family, Adventure, Offbeat, etc. As indicated in most of the cognitive studies on Indian cinema, there is evidence of more generic forms and sub-forms which often vary subject to subject.

From the above discussion, it is evident that genre signifies emotions. As visuals are the prime element of storytelling in a cinematic form of representation, this study will attempt to analyze the underlying factors and patterns in terms of visual approach to represent certain genres through some selected examples.

### **1.7 Concept of Narratology and Narrative Structure of Cinema**

Narratology is a field of study which deals with narrative text and helps to find out the structure behind it. The narrative is the act of narration that is often found when

someone expresses about anything orally or in written forms. The narrative is usually found almost every day in many forms of human expression and interaction whether it is reading of a newspaper, meeting a friend, talking about the past time or watching a reporter in TV news. From the very inception of mankind, there exist several forms of narrative in almost all forms of human stories like; tales, fables, legends, myth, epic, history, drama, etc., in all places, all the time, and in all societies. In this way, the narrative is a perceived sequence of non-randomly connected events which are considered to cover a broad range of modes of expression (John, 2005).

If we closely observe John’s classification of narrative genres, we find two types in it; written and performed. Though the written form of narrative found mostly in the work of literature i.e. in novel and poetry, it cannot be ruled out that scripting is also a narrative form as there is a structure exists in it. John further classifies that play, film, and opera are the specified forms of performed narrative as their theme is completely driven by different methods of enactments. Hence, in the context of cinema, it is a synthesis of both forms of narrative i. e. written and performed. But, when cinema unfolds in front of its audience, the performed narrative is only visible and the written narrative (script of the film) remains in a latent form.

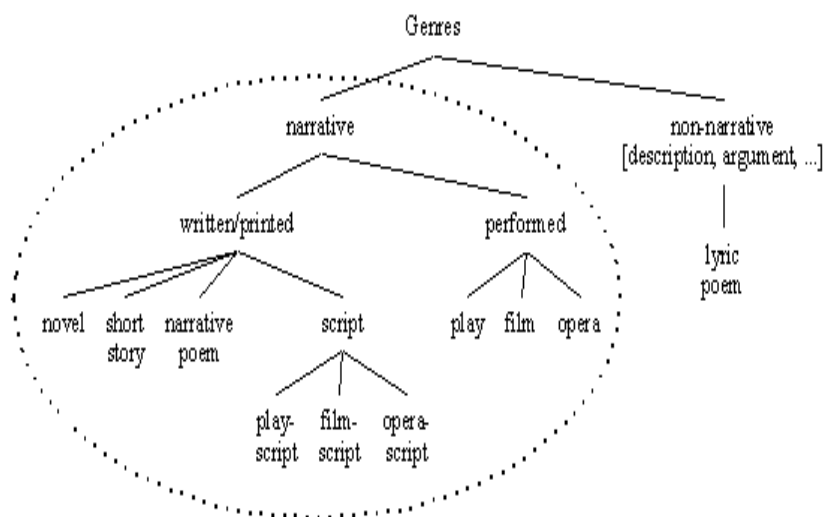


Fig. 1.1 – Jahn’s hierarchical classification of narrative genres,

cited from Jahn, 2005, N2.2.1.

Again cinema, which is a kind of story narratology, employs and arranges a stream of events in terms of the scene of actions into a trajectory of themes and motives which



eventually builds the plotline. The thematic elements in the scenes along with the objects and action start creating meaning. In this context, Swiss linguist Ferdinand de Saussure who is known as the founding father of structuralism has termed the story (sequential order of actions) as signified and the discourse (mode of representation) as a signifier. According to Saussure, the signifier has a form and the signified has a meaning.

The structure in story narratology means the craft or the arrangement of the actions in a manner so that it will be maximally effective. The narrative structure in story narratology is an age-old method. Storytelling proceeded through eras of oral folklore, then much later binge through plays and then through literature, so that by the time full-length movies came along a century ago, there was an extremely well-articulated notion of how to tell a story (Cutting, 2016). Aristotle is the first one to give an analysis of the formulation of narrative structure in Greek theatre and plays. He termed the beginning of the play as the ‘Protasis’ stage where the character and settings are introduced. Then comes the middle stage termed ‘Epitasis’ which features the main action of the story slowly leads to a climax. In the last stage i.e. in ‘Catastrophe’, the climax reaches a peak point and the final resolution comes in.

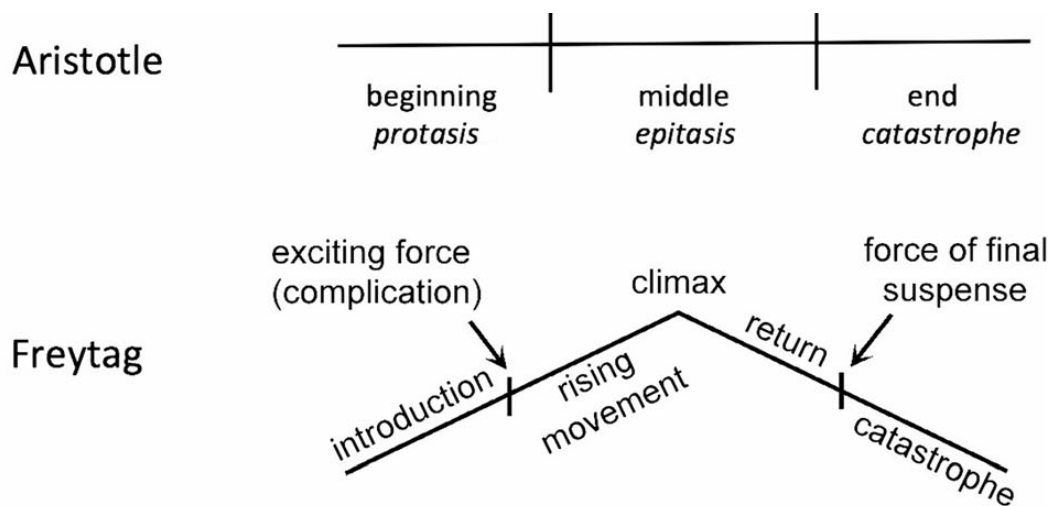


Fig. 1.2 – Representation of narrative theories of movies by Aristotle and Freytag, cited from Cutting, 2016, p-1716

However, Freytag separated Aristotle’s functional narrative units of movies further and arranged them in five phases in an inverted ‘V’ shape. His modification brings in an act

called 'complication' just after introduction to which he has termed as an instant exciting force, which brings a turning point in the story. The next phase according to him is 'rising movement' through which the impact of the story built up is felt. He termed phase three as 'climax' where according to him most of the conflicts take place. He again injected the phase 'return' where it is apparent that the story is going to end but to keep the final suspense intact in terms of audience engagement he added an act called 'force of final suspense' before the movie transits to the final phase 'catastrophe',

Freytag's model has been adopted and practiced over the years and almost evident in modern forms of contemporary movies. It is therefore summarized from the above theories that narrative in the context of cinema is the presentation framework of the plot and storyline. Films use a blend of sounds, visual images, dialog, actions, and gestures to craft the narrative. A story in cinematic representation travels through various phases like; intro, built up, conflict, climax, and end. The director decides the method, pace, and rhythm through which the content is going to unfold in front of the audience and it is essentially known as the narrative structure. It may be linear, fractured, circular, or parallel but the aim remains to create suspense in the mind of the audience and then demystify it in an artistic and exciting manner as a result of which the viewers can involve themselves to a maximum extent.

### **1.8 Visuals in Context of Cinematic Genre and Narrative**

Adding further to the discussion of the narrative structure of cinema, Chatman describes that story is something which means what is to be told to the audience. The story of cinema is always linear in nature however narrative of the same story can be different in the context of the different narrator and their imaginations. It can be manipulated and reconstructed by storytellers. In order to explain how narrative is perceived by the audience, he coined two terms called 'events' and 'existents'. He clarifies that events are happenings or actions which result in a change in the theme of the story. He further writes that existents are the objects (actors, props, settings, etc.) which are the fundamental elements required to constituent an event. Events are understood by means of existents. He referred events in cinema as time and existents as space.

According to Chatman, all those things which are present in cinematic space or visible on the screen are existents. He lays down specified qualities for those elements.

- Scale or size: Each existent has its normal size in the real world but the size of existents may change in their cinematic representations based on their distance from the camera lens. This is done for achieving some supernatural effects.
- Contour, texture, and density: The linear outlines on the screen are analogous to the objects photographed. But the cinema, a two dimensional medium, must project its third dimension. The texture of surfaces can only be conveyed by shadow modeling on a flat screen.
- Position: Each existent is situated at vertical and horizontal dimension of the frame and also in relation to other existents within the frame, e.g. at a certain angle from the camera, head-on or from the rear, relatively high or low, to the left or to the right.
- Degree, kind, and area of reflected illumination: The existent is lit strongly or weakly, the source-light is focused or diffused.
- Clarity or degree of optical resolution: The existence is in sharp or soft focus, in or out of focus, or shown through a distorting lens. (Chatman, 1978, pp. 97-98)

From the above five points of Chatman regarding the characteristics of existents in visual space, a strong correlation of the same can be drawn with the visual approach. Whatever we see on the screen, they are basically visuals to which Chatman refers as existents. With reference to the previous point (Chapter-1.4, pp.8-11), the visual approach is all about the utilization of the tools (composition, lighting, camera movement, tone, depth, etc.).

The scale or size of the objects can be manipulated by positioning them in the frame in the background or foreground which is essentially a part of visual composition. The use of color is a conscious decision taken by the cinematographer. The tonal quality of the visuals is also a creative call taken by the cinematographer. Creating contour and texture by shadow molding is fundamentally a work related to lighting. The position of objects in terms of camera angle is again falling under composition. The kind of light, its intensity, and quality control come under the visual tool called lighting. When Chatman talks about clarity or degree of optical resolution in terms of sharp or soft focus, it can be correlated with the depth of field which is again a visual tool available to the cinematographer.

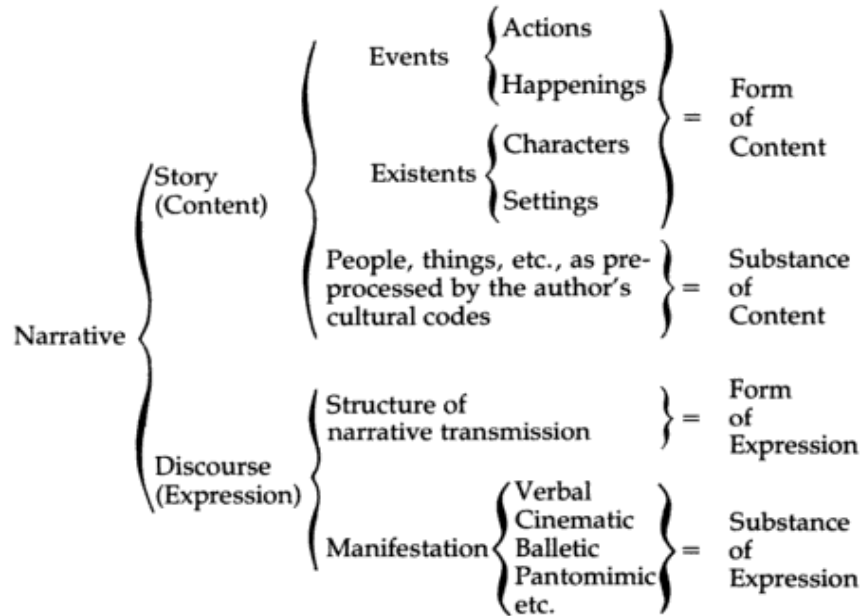


Fig. 1.3 – Chatman’s diagram of narrative, cited from Chatman, 1978, p-26

From Chatman’s diagram (Fig. 1.3), it is observed that each narrative structure has its content and expression. Those contents and expressions can be represented in terms of forms and substances. Since cinema is a visual-narrative medium, its content, and expression flow through the visual approach adopted by the cinematographer. The form in visual approach is epitomized by the key features like lighting, composition, camera movement, etc. and the substance of content and expression is denoted by visual elements like props, objects, the color of costumes, etc.

### 1.9 Concept of Semiotics and Metaphors in Visual Approach

Various scholars have well-defined the term semiotics conferring to their understanding but with a merging central meaning. Taylor and Willis specified that ,semiotics or the science of signs is mostly the study of how signs lead to creating connotation. Semiotics involves the study of different philological and ethnic signs and the way they create meanings in a certain text. Text can be sound, image, spoken words, or a mixture of all. To examine semiotics in Saussure’s method, every sign has two concepts: a signifier; the form the sign takes, and the signified; the concept it denotes. Moreover, in film, the clarifications of individual shots hang on both paradigmatic analysis (comparing it, not necessarily, with the use of alternative kinds of shots) and syntagmatic analysis (comparing it with preceding and following shots). Furthermore, a syntagmatic analysis

contains an analysis of how each shot, scene, or sequence in a film is linked to the others (Abubakar, 2018).

Christian Metz, the founder of the semiotics of cinema wanted to study it under a figural analogy which leads to the bottom of its metaphorical language. Eventually, the initial metaphor has expanded conceptually and given rise to new metaphors like film-syntax, punctuation in cinema, film reading, poetic rhetoric of cinema, film lexica, stylistics, media literacy, etc. which all share the conceptual metaphor of cinematic language. Vachel Lindsay's description of cinema in 'The Art of the Moving Picture' is a seamless example of the effort to deal with the new art cinema; as sculpture in motion, as painting in motion, as architecture in motion, and as symbols in motion (Parn, 2012).

From the above discussion, it is evident that cinema as a narrative text possesses some similarity with linguistic literature. As literature communicates through literary language, cinema communicates through visual language, from which the meaning is understood denotatively and connotatively. The audience sees the visual and listens to the audio in a denotative manner because there is no struggle to recognize it. However, the way in which the scene is shot, the innovative and structured use of sound and visuals are connotative because they are meant to evoke certain emotions and feeling among the viewer. According to Christian Metz, it is the connotation of audio and visuals which makes us believe that cinema is an art. These connotative and denotative dimensions of audio and visual text can be defined as semiology in cinema. There is a semiology perspective inherent in the visual text of cinema which is in a way responsible to arouse the sense of emotional insinuations, ideological molds, objective elucidation, and social ethics among the audience. Also, in cinema, paradigmatic semiology exists because a shot is being associated with its unrealized acquaintances in the paradigm. For example; if the cinema shows a low angle shot of a rose; the rose may be seen just as an object but the camera angle associated with the rose here i.e. low angle will certainly overpower it because the audience will see it as an overhead substance and start comparing it with something which is usually predominant under a natural conscience. If we apply the theory of semiology to the visual text here then the rose is a sign but the meaning it is conveying due to low camera angle is signified. Cinema as a narrative text heavily dependent on emotions and meaning and therefore, when it comes to visual approach, the mere moving pictures or objects (signs) are not

going to produce the desired impact rather the treatment given to them in terms of their composition, lighting, movement, and depth will be the key element of meaning creation (signified).

Visual metaphors are the potential ability of shots or images taken to convey a meaning which is way above the straightforward visible reality (Brown, 2011). It is a cinematic tool which works in a way to evoke and encourage insights. With the use of visual metaphors, the filmmaker proposes fuel for thought without stating any conform or certain meaning, then it becomes the task of the viewer to understand the image and correlate it with an intuitive meaning (Carrol, 2001). The cinematographer thoughtfully may include some object, location, color, weather or season, etc. to metaphorically express the genre and narrative of cinema.

Interim Summary: Cinema is a narrative text, hence it has a structure and genre. Though each film has a different storyline, it definitely belongs to some genre. Its narrative is dependent on the director who is referred to as the narrator but there is a synonymy in terms of the structure. The existents of cinema are the elements that appear in a cinematic space through which the narrative creates meaning. Those elements present in cinematic space are captured by the cinematographer in a structuralized manner and produced as visuals on the screen. Since cinema is a medium of audio and visual, audio also plays a part in conveying the story, however, this research study will focus on the visual component of cinema. Hence the genre, the story, the emotional requirement of the story, and the narrative have some sort of correlation with existents in terms of their visual representation.

The art of capturing visuals in a designed manner to fulfill the requirement of narrative in cinema is termed as cinematography. It is also respected as visual language in the cinematic medium. The tools of cinematography have been briefly discussed before (Chapter-1.4, pp.8-11). These tools are being used in a combination decided by the cinematographer to bring that desired emotion and genre-centric look to the cinema. He may include some metaphorical object in his visual composition to make the narrative and genre more alluring. The question arises that in movies, which are visually successful, is there a pattern exists in them regarding the application of cinematographic parameters? There may be some other aesthetical aspects embedded in it which might play an essential role in this context.

## 1.10 Santosh Sivan's Visual Journey

*Camera is just a medium. Cinematography is not looking at the camera, it means looking through it.*

—Santosh Sivan

Santosh Sivan is an Indian cinematographer highly acknowledged for his work in India and abroad. He has shot more than sixty feature films till date mostly in Malayalam, Tamil, English, and Hindi language. He is the most award-winning cinematographer of India to date. He is a founding member of ISC (Indian Society of Cinematographers) and he is the only cinematographer from the Asia Pacific region to be honored with the membership of ASC (American Society of Cinematographers). In 2014, he was awarded 'Padma Shri', the fourth highest civilian award of the nation for his incredible contribution to Indian Cinema. Santosh was honored by the Japanese Society of Cinematographers and has been on the Jury for the Busan Film Festival. He is a mentor to students for Mira Nair's 'Maisha' Film Lab in Uganda and is a director of the 'Sivan Foundation of Photography'. He was also a governing council member at the Pune Film Institute. A short note of his visual journey is provided here.

Santosh Sivan is from Trivandrum, Kerala. He has a very artistic family background. His father was one of the pioneering photojournalists of Kerala. Later on, his father started doing documentaries and with that money, he bought a Bolex camera and bring it home. In one of the interviews with Vishal Menon, Sivan said that in that way he is very lucky and he has a very good memory of actually looking through one of the very primary motion picture cameras. His childhood was surrounded by cameras. Out of curiosity, he used to ask many questions to his father about these cameras which were being averted by his father sometimes to test his interest in photography. His grandmother was teaching painting and music in a palace. Sivan used to go along with his grandmother and he also started sketching. He learned about Indian history and mythology from Raja Ravi Varma paintings. He accompanied his father for several documentaries and learned about the culture and ethnic background of his state Kerala. Apart from the family angle, the second thing about him being passionate about photography is his association with nature. He used to be a Hockey player who stands on the terrace of a building and observes the skies, clouds for hours so that he can inform his friends whether it is going to rain or not. Standing and watching the clouds

gather, then the greenery against the dark clouds, knowing that the shower is going to happen and then the sun comes out with all its magical light and rainbows and all these things were very beautiful for him.

His father wanted him to complete his education properly but he chooses to take up cinematography as a profession. Cinematography as a profession was not that much highlighted at that point in time. Nobody was liking it that much as there was no certain future holding up to this kind of career. It was also not a faithful way to make money. Again, he was studying in Loyola school at Thiruvananthapuram which mostly grooms doctors, engineers, army officers, and that kind of people. So taking up a journey of cinematography from that kind of schooling background was a difficult choice for Sivan.

He started his visual journey with black and white photography. He used to take a picture, process it, and print it. Just after school, he went to attend a Kodak workshop on 'Photography and Color Processing' which helped him later to understand the role of colors in cinematography. By this time he was only shooting black and white films and he was not introduced to world cinema also.

After his college, he joined the Film and Television Institute of India, Pune, to learn motion picture photography. His time in the film institute was very useful and enriching. He got the opportunity to meet different people coming from different parts of the country and also from abroad with a variety of socio-cultural backgrounds. His motto at the film institute was whether anyone teaches or not he is there to learn. When he got cameras and film stock to shoot, he used it in a very different way to learn and explore things. He was so much down with photography that he started taking pictures of kids playing in 'Kamala Nehru Park' in Pune. He printed those pictures and gave them to the parents of those kids. In this way he became famous, people started demanding for him and also he earned some good amount of money. He used that money to travel to places like Madhya Pradesh, which later became the locations for his films. He was very curious about traveling and learning from travel. Once he took FTII's camera all the way to Kerala, his native place to shoot his documentary exercise. Taking the camera to such a long distance for the shooting was not permissible by FTII at that time, but Sivan's passion for profession sometimes makes him break the rules. He used to use a diary to write down his observations from a movie, not particularly



cinematography but the elements like a landscape, somebody's expression, humor, etc. whatever strikes him

Initially, he was of the idea that it will be an easy go for him to enter the industry because his father knew so many filmmakers, but it did not happen that way. When he or his father approached somebody to take him as a cinematographer for any project, people suggested him to first assist somebody and then come because the industry functions that way only; first, you have to assist and then you may do projects independently. Sivan did not assist anyone because he wanted to do his own thing and assisting someone will result in imitation. So he started his career by working with a lot of new people and later on he associated with famous and known people.

At the beginning of his career, he did a lot of action movies. Once his mother told him that you are doing this kind of film but what about awards and when you are going to get that. So he did a Malayalam art film 'Perumthachan' which he dedicated to his mother and also he got a national award for the movie. Once he was doing a small budget film called 'Nidhiyude Katha' which was a 16mm blown-up and he just shot it in five days. He had to print it in Bombay and that is how the film came to Bombay. At that time, Manmohan Shetty, the founder of Adlabs was there and he saw some portion of this movie. He invited reputed Bollywood cinematographers of that time, people like Ashok Mehta, Basu Bhattacharya, etc. to see the film. They liked the film and eventually, Sivan made his Bollywood debut with the Hindi movie 'Raakh' in 1989. Raakh's cinematography was quite distinguished from the films of those times and it proved to be a turning point in Sivan's visual career.

Mani Ratnam gets impressed by the cinematography of 'Raakh'. He teamed up with Sivan for a Rajinikanth-starred Tamil film 'Thalapathi'. Sivan got his first film with Mani Ratnam. In 'Thalapathi' he started a different trend of cinematography. At that time, the look of mass mainstream cinema was something like very colorful, bright, hero's face is always in focus and all that. Sivan tried to break that trend by bringing a new flavor to his visual approach in 'Thalapathi'. He dared to shoot Rajinikanth's face in silhouette at few places. According to Sivan, the character of Rajinikanth in that movie was like 'Karna' of 'Mahabharata'. As Karna is associated with the sun, he draws the motivation from there to include sun and sunlight in his frames and shoot characters in that conditions. In order to achieve this, he did a lot of test shooting and experimented

with the quality of morning sunlight and its impact on human faces. He applied the same to his movie and it yields a very distinct visual look to the film which was very different from the then Rajinikanth movies.

Overwhelmed by the success of ‘Thalapathi’ Sivan became the first choice of Mani Ratnam when it comes to picking a cinematographer for shooting his films. Just after the release of ‘Thalapathi’, the very next year another Mani Ratnam’s film ‘Roja’ shot by Sivan became a huge success and its cinematography set a benchmark for the rest. During the screening of ‘Roja’ in South Indian theatres when Santosh Sivan’s name appeared in the opening credits, the hall was filled with loud whistles and deafening cheers of the crowd. This was the first time a cinematographer received such a warm welcome in mainstream cinema. Once in an interview with the Hindu newspaper, Santosh mentioned that Mani wanted the green fields of a tiny South Indian village to look very saturated green color. It was off-season and the fields were not looking green. In order to achieve that Sivan used reflectors painted with green color which is an own invention and innovative technique of Sivan’s cinematography team. In ‘Roja’, each frame was crafted so beautifully that it can match the quality of any advertisement film of those times. With the visual appeal of ‘Roja’, the cinematography was started being considered as a noticeable art form (Menon, 2017). Later on, the director and cinematographer duo worked on several projects. Two landmark films ‘Iruvar’ and ‘Dil Se’ are the astonishing byproduct of Mani Ratnam’s vision and Santosh Sivan’s visuals. For both, the film Sivan was honored with a national award for best cinematography.

Apart from cinematography, Sivan is also an acclaimed director of art film and a trendsetter in this path. Once, Mrinal Sen greeted him in an airport by saying, “Ohh, You are the cinematographer who makes movies”. At those times there were very few exceptional directors like Mrinal Sen who used to make parallel cinema but Sivan, coming from a cinematography background also made films of that stature. Santosh Sivan has almost directed twenty films till date. He was exposed to world cinema as a director and gather reputation with the film ‘The Terrorist’. The film was about the involvement of a young girl with a terrorist group in a suicide bombing mission. The film received huge appreciation worldwide and won many awards including a national award for best Tamil film. Sivan received the best director award at 23rd Cairo International Film Festival for this movie. The film also got a place in famous American film critique and Pulitzer-prize winning movie expert Roger Ebert’s list of 100 best

films. After watching ‘The Terrorist’, Ebert quoted it as ‘the film is scripted by camera’. Following the success of ‘The Terrorist’ Santosh continued his directorial voyage and made arty films like Malli, Navarasa, Asoka, Before the Rains, Tahaan, Urumi, etc. for which Sivan earned a special place in the tales of Indian art cinema.

The bock did not stop there. His biggest reward was yet to come. After the international manifestation of ‘The Terrorist’ his directorial approach in ‘Malli’ was rewarded by several awards. His visual treatment in ‘Urumi’ raised the eyeball of many cinematographers internationally and this time interestingly Urumi's director's name was recommended for an ASC membership by Michael Chapman (ASC), the noted cinematographer of Martin Scorsese’s Raging Bull and Taxi Driver. Indian cinema marked its 100th year and the first man from the Asia-Pacific region to receive such an honor was none other than Santosh Sivan, an Indian DOP. Sivan has also made thirty documentary films so far. Two of his best documentaries are ‘Farmers Portrait’ and ‘Prarambha’. His contribution to Indian cinema was also acknowledged by the government of India in the year 2014. On the eve of 65th Republic day, Sivan was conferred with ‘Padma Shri’.

Sivan is the most award-winning director-cinematographer of India. Some of his films have been awarded as best film, he has been awarded as best director and sometimes he has received the award for best cinematography. The film bodies across the arena, from regional to international level have recognized his work and honored him with awards. Since this research study is aiming to analyze cinematography in a few of his films, a detailed list of awards received by Sivan in the category of best cinematography is provided below.

<b>Sl No.</b>	<b>Awards received by Sivan in the category of best cinematography</b>	<b>Number of times awarded to Sivan</b>	<b>Films for which he has received the award</b>	<b>Language of the film</b>	<b>Year</b>
1	National award for best cinematography	4 times	Perumthachan	Malayalam	1991
			Kalapani	Malayalam	1996
			Iruvar	Tamil	1997

			Dil Se	Hindi	1998
2	Kerala State film award for best cinematography	3 times	Aham	Malayalam	1992
			Kalapani	Malayalam	1996
			Anandabhadram	Malayalam	2005
3	Tamil Nadu State film award for best cinematography	2 times	Roja	Tamil	1992
			Indira	Tamil	1995
4	Filmfare award for best cinematography	3 times	Barsaat	Hindi	1995
			Dil Se	Hindi	1998
			Asoka	Hindi	2001
5	Filmfare award for best cinematographer-south	2 times	Iruvar	Tamil	1997
			Vanaprastham	Malayalam	1999
6	Zee Cine award for best cinematography	Once	Meenaxi	Hindi	2004
7	IFFA award for best cinematography	Once	Asoka	Hindi	2002
8	Star Screen award for best cinematography	Once	Meenaxi	Hindi	2004
9	Crystal Kodak award for best cinematography (USA)	Once	Before the Rains	English and Malayalam	2007

Table No. 1.1 – Awards received by Santosh Sivan for best cinematography

This study further defines its territory in Santosh Sivan's Hindi films though Sivan has a tremendous body of work in other languages also. If we look at Santosh Sivan's filmography, we can find a verity of work in accordance with different genre and story

of films which have excelled in cinematography. As genre and visual approach are the building blocks of this study, a detailed list of Sivan's Hindi films and their respective genres is provided below.

<b>SI No</b>	<b>Name of Film</b>	<b>Year</b>	<b>Genre</b>
1	Story of Tiblu	1988	Children Film
2	Raakh	1989	Crime, Thriller
3	Barsaat	1995	Romantic
4	Halo	1996	Children Film
5	Darmiyān	1997	Drama
6	Dil Se.	1998	Romantic, Thriller
7	Kuch Kuch Hota Hai	1998	Romantic Drama
8	Phir Bhi Dil Hey Hindustani	2000	Comedy, Drama
9	Pukar	2000	Thriller, Action
10	Fiza	2000	Crime, Drama
11	Asoka	2001	Historical, Period Drama
12	Tehzeeb	2003	Drama
13	Bride & Prejudice	2003	Romantic, Drama
14	Meenaxi	2004	Musical Drama
15	Tahaan	2008	Drama
16	Raavan	2001	Epic, Adventure
17	Rangrezz	2013	Action Drama

Table No. 1.2 – Santosh Sivan's Filmography (Hindi) & their Genres

### Major Genres observed in Sivan's Hindi Films:

- Romantic
- Thriller
- Historical
- Action
- Musical
- Drama
- Period
- Comedy
- Children Film
- Crime

From Sivan's Hindi filmography, two of his flagship films; 'Dil Se' and 'Asoka' have been chosen for this study. 'Dil Se' is the only Hindi film for which he has received a national award for best cinematography. Both the films have earned him two prestigious awards each, in the category of best cinematography. Though the movie 'Meenaxi' has also earned him two awards, it has not been included in this study because it does not possess a strong genre. Also, the whole fraternity and even Sivan do talk more about 'Dil Se' and 'Asoka' on various national and international platforms. Hence in this research study, the visual approach adopted by Sivan to treat the content and genre of these two films will be analyzed. Out of Santosh Sivan's entire Hindi filmography, 'Pukar', 'Kuch Kuch Hota Hai' and 'Raavan' are shot partly by other cinematographers also.

#### **1.11 Significance of This Study**

This research seeks to carry out a critical study of the visual approach adopted by Santosh Sivan to different genres of cinema, from a Cinematographer's perspective, based on cinematographic principles and tools in a short selection of genre-specific Hindi films. To make this study a comprehensive one, two films of similar genres shot by other eminent DOPs have also been included as sample films for this research work.

With the evolution of new media, the reach of cinema is not limited to television sets and theaters anymore. People are getting access to cinematic content on several other platforms. As a matter of recent phenomenon, many universities are taking up cinema education as a discipline in communication studies. At the top of it, the cinema and television industry has a huge potential for employment. In this scenario, the boiling question is, are there sufficient teaching or reference resources available to enrich this discipline academically? Is there enough research work taking place in India, in this particular profession? Well, the answer is not so satisfactory. Even the pioneer institutes for film studies in India, FTII & SRFTI are not very much focused on film research work. In comparison to the research work happening in the other disciplines of social science, cinema lags far behind. There are hardly any research happening in the area of cinematography and on the work of Indian cinematographers. Hence, this is certainly an important discipline to be enriched through research work.

Santosh Sivan is one of the few finest cinematographers India has ever produced. Again, he is a practicing cinematographer, working for a long time, from celluloid to digital age and across many genres of cinema. His work is an inspiration for other cinematographers. It is also being showcased for teaching purposes in film schools. This research study will analyze his work in genre-specific films in a structured manner using proper research methodology. The films of Santosh Sivan which have been chosen as sample for study have excelled in camera work and have won the most prestigious awards of the industry. Through this study, several facts about Santosh Sivan's cinematography will come to light. The research findings will be useful for the students and practitioners of cinematography. Hence, the study on Santosh Sivan's visual work as the pioneer Cinematographer of India is an interesting area of research in the context of film studies and communication.

## **Chapter - 2**

### **REVIEW OF LITERATURE**

#### **2.1 Significance of Review of Literature**

If cinema is the product then certainly there exists a making process behind it and indubitably, it is a long-standing process of translating an idea to the screen. It is a creative, technical, and managerial process. There are various departments involved in cinema making. The major disciplines in cinema studies are scripting, acting, direction, art direction, cinematography, sound designing, editing, visual effects, etc. A wealth of literature exists regarding cinema and the film industry. A large section of research papers and articles surrounding cinema are mostly qualitative in nature and they have focused on the aspects like its content, success, the social and economic impact on society, etc. Many of the scholars have also carried out audience research. There is also some amount of work available on the various disciplines of cinema studies. Cinematography is one of the most important disciplines of cinema studies as visuals are the face of cinema. It is an art, craft, and technical process. It is the visual resources and the cinematographer's skills which produce the best results. So, cinematography as a discipline has several factors embedded into it. In the first chapter, it has been discussed how enriching is the journey of visuals along with the metamorphosis of cinema. The visuals in Lumiere Brother's films are no more the same in modern cinema. Research is the backbone of the advancement of any discipline. In the case of cinematography, the technical research in the area of advancement of equipment and technology has been taken care of by the manufacturers. A lot of technical literature in the forms of product brochures, white papers, demonstrations, videos of workshops are available on the official websites of leading manufacturers like ARRI, Sony, Canon, Panasonic, RED, Black Magic, ZEISS, etc. It is also available on several other video-sharing platforms. The research in the area of creative components in cinematography has been attempted by academicians but the quantum is not adequate to bridge a link between the chronological advancement of cinematography. Cinematography stands today more as an invention of practitioners rather than the findings of researchers. Therefore, arranging the available body of knowledge in a codified and systematic manner and then interpreting it will lead to facts, scopes, and further developments. A study of



existing works of literature in this regard is of utmost significance. Hence, a synthesis of very selective and subject-relevant pieces of literature are presented in this chapter.

## **2.2 Plan of Review of Literature**

Since cinematography is a newly emerging domain of research, an integrative review approach has been adopted to conduct this study of literature. The purpose of this kind of review method is to create initial or preliminary conceptualizations in the absence of existing theoretical models. In this kind of approach, the existing set of literature on a research topic are usually synthesized in a way to emerge new perspectives. This type of review usually demands a trickier way of gathering data, as the intention is usually not to study all articles ever published on the subject but rather to conglomerate viewpoints and insights from various sources of knowledge (Snyder, 2019).

As this research work aims to explore new facets in cinematography under the broader domain of Cinema, it is important to study the existing set of literature in this regard. The relevant pieces of literature related to cinema and cinematography, which were possible to access from different sources are first gathered. The major keywords utilized to search literature are; Cinema, cinematography, visual approach, Santosh Sivan, lighting, composition, camera movement, etc. Due to less availability of research papers in this realm of study, this review is not restricted to a certain time frame, and as a result of which relevant works of literature dating back to the 1940s have also been included in this review. Portions of books that are relevant to this study were also regarded as literature. It has also been observed that there is hardly any research work which mentions about Santosh Sivan, or his visual approach in movies. Therefore, this review takes account of articles, interviews, the making of movies, etc. as a source of knowledge for this assessment. After studying all the relevant literature, this review has attempted to establish the research gap and the scope of the study.

## **2.3 Studies Relevant to Application of Visual Tools in Cinema**

Bordwell (1995) has done a qualitative study and brought out various aspects of visual storytelling techniques used in Japanese films within a specified period i. e. from 1925 to 1945. He believes that the golden age of Japanese cinema arrived after world war-II. His study also has brought out a comparison between Japanese films of

that period to their Hollywood counterparts in the context of their visual style. At the beginning of the twentieth century, the Japanese cinemas were mostly adopted from stage plays because the performances were mostly frontal like theatre. Slowly it entered to depth staging and intercutting within the scene to various magnifications. By 1925, technically, Japanese films were made in a similar fashion to that of western films by including more number of shots, long takes and cross-cutting, etc. He has cited the example of the film 'Yoshi Castle' (1928) which displays match cuts on the action, over-the-shoulder shots, reverse shots, and point of view shots. Some films followed the 180-degree rule of the imaginary axis, while at the same time, few of them break the same rule also. In Hiroshi's film 'Children of the Wind' (1937), he started using the technique of concealing and revealing the cinema screen by a method called 'Aperture Framing' by virtue of which the visibility of the screen can be limited. He also started the practice of selective focus to make the audience notice the important things. Bordwell has mentioned these techniques as a method of expressive visual heightening which could able to provide narrative denotations to the content of cinema. Then arrived the era of swordplay in Japanese cinema. Filmmakers like Masahiro Makino and Daisuke Ito used flamboyant style of film making like undercranking the camera for fast action, handheld movement in fight sequences and upside-down images, etc. which continued till 1930. Afterward, the montage technique was introduced to Japanese cinema which according to Bordwell, was borrowed from French cinema. Along with flamboyant style and montage technique, there emerges a trend of 'Pictorial Approach' in Japanese cinema. The shots became rich in their visual composition, lighting, texture, shape, unusual angle, diagonal framing, etc. which adds up a kind of vibrancy to the overall visual design. In flamboyant style, the shot length was very less however, with the pictorial visual style the shot lengths started to increase. The author also speaks about the film-making style of famous Japanese filmmaker 'Akira Kurosawa' who explored many technical options and build a significant pattern in his films. He brought in a combination of pictorial as well as the realistic approach in terms of setting up the frames, iconic staging, crane movements, and jump cuts. The author further explains the films of the pacific war period which was influenced by 'New-Wave' film making.

Bordwell, in his study, has put forward a chronological perspective in Japanese cinema in terms of its theme, visual style, and editing technique, etc. While the essay

is touching the very basic elements of the visual approach, in-depth analysis of them is hardly evident in his work.

Mascelli (1998) has mentioned about five important aspects of cinematography i.e. camera angle, continuity, cutting, close up and composition. According to him, the dramatic value of a story can be heightened by a carefully chosen camera angle. In the process of choosing camera angle, the experience and visual imagination of the camera person play a role. As the camera is suggestive of the audience's eye in a cinematic representation, the director and the cinematographer have the power to put the audience at any viewpoint and show the action from there by virtue of their choice of camera placement. In order to explain visual continuity, the author has compared the same with the chapters of a book. They both can only create meaning when they are put in an order and perspective. As cinema shooting takes place in a random and non-linear way, the cinematographer should maintain time and space continuity. Time continuity can be achieved by maintaining the pattern of light throughout the sequence and space continuity can be achieved by the compositional similarities. Cinema is a medium of expression and in this context, close-ups play a very important role in communicating affective emotions. Details of objects are revealed on the screen only in terms of their close-ups by magnifying the scale of composition. Hence, while shooting close-ups, the cinematographer needs to consider subjectivity and objectivity in terms of the requirement of the story. Mascelli further clarifies that though shot cutting comes under the domain of editing and the cameraman should be well versed with the film editing from a visual standpoint. Matching the eye line, axis, movement, and screen direction should better be taken care of by the cinematographer at the shooting stage rather than finding a solution to the grammatical errors at the edit table. Finally, the author has mentioned about composition which he defines as a reflection of the cinematographer's taste for achieving a harmonious whole.

Brown (2012) has mentioned that cinematography is a language and it has specific vocabularies like lighting, composition, movement, continuity, and control, etc. to enhance the expressive ability of a form of nonverbal communication through rendered visuals terms in a cinematic presentation. While shooting for a film, a cinematographer creates a visual world that inhabits the characters and audience to establish a communication channel. Lighting, camera movement, and tonality of

visuals are powerful tools in the hand of a cinematographer which has the ability to reach people at an emotional level. So, while designing a visual approach for a particular narrative, it is very essential to consider that how the audience is going to perceive the same. According to Brown, composition reinforces the organization of information inside the frame in a similar fashion as it takes place in the human brain. Shallow depth of field is a creative tool to isolate the object of interest from the rest of the visual elements. Cinematic lenses offer the scope of shifting focus during the shot which leads the viewer's eyes to shift attention. As eye-level shots appear to be boring, cinematographers use the high or low angle to motivate the audience to pay attention. The author has further stated that visual metaphors are another useful tool available to cinematographers which are very useful to convey additional meaning along with the visible reality.

#### **2.4 Studies Relevant to Cinema Lighting**

Deschin (1937) has tried to introduce the importance of camera angle as a visual tool while shooting light and shadow patterns. He has demonstrated this technique with four photographs taken in one single afternoon in New York City. He is of the notion that shadow is an inseparable element of a photograph, which will always remain at a level with the object in a pictorial composition. These shadows may be kept large or they may be minimized to a very small point merging under the visual object but their existence cannot be eliminated. He mentions that photographers use high key lighting as a method to shoot shadow-less pictures and of course it is a beautiful method but shooting pictures with shadows is also a loving thing. According to him the longer the shadows the better the picture and there is a high chance that people will like it. While coming to practical shooting; it is difficult to create long shadows in an indoor setup but the same can be created if we place a person outdoor in a naturalistic setting with sunlight around. It requires imagination and understanding of natural lighting conditions which will ultimately stretch pleasure to all those who see it. As he clicks one after the other pictures, he demonstrates that it is not difficult to achieve multiple similar patterned photographs on a single occasion if someone is alert and chooses the proper time of the day. He further mentions in this study that in outdoor shooting, morning and afternoon sunlight is ideal for shooting images with long shadows. This kind of light also creates texture in the picture which he terms as 'Winter Brush'. But

the important thing he mentions through his sample pictures that to capture ground shadows in the outdoor camera has to be placed at angles. A little low-angle camera can also capture shadows but the relevance will be less.

From the study of Deschin, it is well understood that in order to capture shadows one has to be well versed with the outdoor lighting condition and selection of camera angle but he has not focused on the content part of it. It is not clear that what role the shadows will play in terms of content creation. Also, it is not clear that what the primary purpose of camera angle is and how relevant it is to use camera angle as a visual tool to capture shadows.

Dyhrenfurth (1951) has explained various features and techniques of lighting for cinema. He has first settled the fact that motion picture lighting is a vast and multidimensional subject and it cannot be comprehended in one article. He expresses his discomfort with the word cameraman as the job of the person is not just to operate the camera like a projectionist or a typist rather he is overall in charge of the visual configuration of the story. In the context of motion picture lighting, the first thing he emphasizes is the visual objective of creating a three-dimensional illusion on a two-dimensional screen to which he believes can only be possible by three important factors i. e. by creative and depth full set design, camera movement, and three-dimensional lighting. He has termed this kind of lighting as 'Plastic Lighting' or 'Plasticity' and correlates it with 'Cinematic Licenses'. While saying 'Cinematic Licenses' he means that in a cinematic medium the directors take some amount of freedom or liberty which depicts little unreal images, however, the audience accepts that. Those little unreal images are plastic images and the photographic process involved in producing them is 'Plasticity' according to Dyhrenfurth. Next, he has discussed the two major concepts of motion picture lighting i. e. 'High Key Lighting' and 'Low Key Lighting'. In lighting, the key means the tonal accent of the scene. A high key scene usually contains a lot of brighter tones of greys and whites, however, a low key scene contains darker tones of greys and low illuminated areas. While discussing this he has emphasized that one should not misunderstand the key of a scene with the overall light intensity rather it should be understood in terms of the distribution of light and shade in a frame. In terms of creating a particular mood for a scene, the placement of lights and their interrelationship plays a vital role. While

discussing the purpose of several sources that are used to light up a scene, he mentioned in length the concept of the key light, fill light, filler light, eye light, backlight, pseudo backlight, kicker, clothes light, contour light, line or limn light and background or set light, etc. He suggests that key, fill, back and background light serve the primary purpose while all other lights are used for fine-tuning. Key light gives a sensation of source and helps in creating moldings in actor's faces. It is also the major light for deciding exposure. Fill light brings details in shadows and contributes very little to exposure. Backlight basically brings separation between the objects and background. The background light is used to light up the other visual elements like walls, furniture, and other similar objects.

While giving a descriptive analysis of the two major categories of motion picture lighting style, Dyhrenfurth did not establish any relationship between types of lighting and its impact on cinematic mood and its appropriation in cinematic situations. It is also not clear that what elements of a cinema give clue to the cinematographer to decide upon a particular lighting approach. It is also not discussed that whether all kinds of lighting approach fall into these two major categories of lighting or there exist some special categories.

Tawil (1974) has put forward a comparative analysis of the visual process between the camera and human eye in which light and lighting have occupied the center stage. The motion picture camera or for that matter the film lags in many aspects to the human eye, may it be the sensitivity, dynamic range, spectral response, visual perspective, or the three-dimensional reproduction of images. In such a scenario, he assumes that, if at some point of time manufacturers of the camera become successful to produce a camera which can see things in a similar fashion to that of the human eye then shall lighting be necessary for film making? In an attempt to explain the same he argues that light not only enables us to see but gives us the experience of life in a way to memorize situations in their various forms of moods and hues. The cinematographer needs to create some amount of illumination for the film stock to create exposure but that is not the sole purpose of lighting in cinema. For him, it is the most useful tool which he can arrange creatively to create moods like tragedy, comedy, mystery, and romance, etc. He can also build proper time, space, and atmosphere for evoking emotion. Lighting is also an economic tool from the perspective of production as the

look of the whole set can be altered by changing lighting. So, rather than changing the entire set, it is definitely an economical idea to change the lighting and save the production cost. Again, if the motion picture cameras become sensitive enough to capture correctly exposed images with available light then they can capture them as they exist, in their real form. However, Tawil cites an article of 'American Cinematographer' where it is reported that people often come to movies to forget the reality momentarily and they like to enter to a magical world of soft lights and bright colors. So capturing images in their real form will not produce the desired magical impact on the audience. Furthermore, a cinematographer can control the intensity of light falling in the frame to create highlights and shadows thereby making things visible or invisible. According to him, bright light gives a joyful feeling whereas deep contrast suggests murder and mystery. Color of light can also affect the emotional impact by altering the psychological disposition of the audience. The color of light can be changed by placing filters either on the camera or on the source. The warm, cool, and situational tone of light help in establishing various moods and setting in cinematic representation. Quality of light is another important element which the cinematographer controls by making it soft or harsh which will internally result in strong emotional overtones. The soft and diffused light can make the actors look younger, with less glaring objects, soft shadows, and smooth skins; a romantic situation like rainy indoors with full of joy and feelings. Even, a pattern of shadows created by projection devices and gobos can also be helpful in creating the desired mood. Angle of light can give a sensation of time. Therefore, even if the picture recording mediums become highly sensitive, the technology can facilitate a variety of cameras and lens designs to produce high-quality images similar to those of human eyes, lighting will still continue to be a useful and creative asset of cinematography. When it is used beautifully it will depict art, when done reasonably it will be tagged as craft and if not up to standard it will fail to communicate.

While Tawil emphasizes the importance of lighting and correlates its various features with human emotions he has not used any cinematic example to explain the same. It is also not clear from Tawil's notion that what variations in lighting approach can be adopted to make the movie visually successful.

Alton (1995) has put forward the notion that most of the cinema lighting principles

are imitated from nature considering the fact that the sun is the principal source of illumination. The approach of cinema lighting has remained identical irrespective of how elementary the subject of the film is. The aim of cinema light is more often centered to achieve two elements i.e. quantity and quality, while quantity means a good exposure quality refers to orientation, mood, aesthetic pleasure, and third-dimensional illusion. The orientation arose from the anticipation of the audience's desire and the cinematographer need to perceive it in order to portray it in his frame. The cinema screen has this advantage over the theatre to show the visuals to the audience from their desired positions, from where they would like to watch it the most. While describing about mood, Alton has described that different crew members in a cinema production visualize the script from their perspective and area of concern and similarly the Director of Photography sees the mood of the sequence in terms of lighting plan, set up, angle movement, etc. Alton has emphasized on the attainment of pictorial beauty in a cinematic representation because people will take away only those visual experiences as a lifetime memory. In reality, we see everything in depth, however, in order to create that feeling of on-screen depth, the progression from light to dark must be followed in terms of lighting and composition. According to the author the most beautiful photography can be achieved in a low-key setting with a good amount of rich black included in the frame. Alton believes that perhaps due to this reason, movies with less lighting and shot with more of a realistic visual approach has won the maximum number of Academy awards.

Stararo & Gentry (1995) have published the interview with DOP Vittorio Stararo, in which they have discussed the various methods of the visual approach adopted by Stararo for shooting the movie 'Little Buddha'. First, Stararo defines the term photography as a process of writing with light. He mentioned in the interview with Gentry that from his childhood he was interested in understanding the properties of light such as the shadow and highlight, the natural and artificial sources, quality and color of light and their impact on human psychology, etc. He said that he tries to express the story of the film through the process of visualization so that the audience can feel and understand the story consciously or unconsciously. Though he feels that the film is his own story while giving it a visual look he tries very hard to resonate it with the director's idea. His lighting plans come from the idea of the film because he perceives it from a philosophical perspective. According to philosophers of Greek life



is a byproduct of four natural elements; earth, water, air, and fire. While filming 'Little Buddha' he visualized the entire film under this philosophical framework. He wanted the film to be seen as a journey with light, then the light getting separated from the shadows, then the journey within light into colors and finally finding a right balance between all these elements. The film 'Little Buddha' is about the journey of a lama searching for the reincarnation of Lord Buddha which he ultimately finds in three kids from three different countries. As the story revolves around these three kids and their teacher (Lama Norbu), Stararo imagined connecting these four characters with the four elements of life. He correlated Lama Norbu with earth and represented it symbolically with the color black. Then he ascribed the other three elements of life i.e. water, fire, and earth; one to each of the kids. To portray water he used the color green, for the fire he chose red, and to show air he selected blue. When all these elements of life are in harmony he started portraying it in white. For representing Siddhartha's life cycle of pilgrimage he assigned a particular time of day; sunrise, morning, noon, afternoon, dusk, and night, etc. as a lighting approach to the progressing scenes. He has metaphorically represented the symbols; sunlight as consciousness and moonlight as unconsciousness. Coming to the practical part of lighting, in order to achieve the tonality precisely, he has to stick to one particular type of film stock, one specific lens set, and used a special kind of filtration. This was his basic visualization approach in the film 'Little Buddha'.

Rajadhyaksha, Mahajan & Shahani (1998) have published an interview of Indian DOP K.K. Mahajan in which Mahajan has explained about source lighting and other lighting techniques that he uses to treat a story. Mahajan is a famous Indian cinematographer post-1960s, who has worked mostly with legendary art filmmakers like Kumar Sahani, Mani Kaul, and Mrinal Sen, etc. He has shot landmarking movies like 'Uski Roti', 'Ashad Ka Ek Din', 'Bhuvan Shome' and many more. Referring to some of his films, he has explained to Rajadhyaksha, his way of visual design by which he has been able to bring that realistic look to Indian cinema which later on proved to be a trendsetter. For this, he has also credited the director with whom he has worked because they understood this kind of work and their films demanded this kind of a visual look as well. First, he has explained the difference between still photography and cinematography which he feels that many people have not perceived correctly. Still, photography is all about a single frame, and for that, a photographer

needs to create a single effect. However, in cinematography there is movement; sometimes the character moves or the camera moves or in some cases, both of them start moving, hence the frame changes. If the character moves out of highlight and enters into shadows then the effect totally changes. Hence in cinematography, the DOP may need to create multiple effects within the same scene. He has cited examples from his diploma film which he shot inside a train with available lights only, which was really a challenging job to manage the contrast of light inside and outside the train. He feels that there is no such fixed convention for doing cinematography but to achieve a style, understanding the art is essential. Before the 1960s, in commercial Indian cinema, the cinematographers used to pump in a lot of light on the actors because their faces were more valuable than the content itself. Mahajan felt that this is a very unrealistic way of creating visuals. So, he started lighting up for the scenes or settings of the films rather than the actors which yield a new kind of realistic look to his films. Many of Mahajan's initial films were shot in black and white and in that context he explains that in black and white photography the density of gray varies with light intensity, hence, separating the shades of gray by the help of lighting becomes the primary task of the cinematographer. But, in color photography, the color itself changes with light and color already has separation which is an advantage to the cinematographer. While talking about source lighting, he mentioned that if the source is not established in a frame then there is no need to make it a determining factor while doing lighting for a scene but if the source is established, then its intensity has to be maintained irrespective of the character's position in the frame. He referred to a few of his films to explain about few principles that he applies to his films. He chooses dark backgrounds and dark costumes for creating a day-for-night effect. In order to control brightness in the outdoors, he prefers to shoot in the late afternoon or evening. Once, while shooting Mrinal Sen's film, the requirement was such that he has to shoot barely with the camera without any other lighting accessories, then it became a challenge to get details in highlights and shadows. In order to achieve that, he has to operate the aperture which is a rare skill and he did it with such perfection that nobody could notice it. Finally, he believes that though there are certain rules for cinematography, you can always take the liberty of experimenting with new things. If it fails then it is out of rule and if it works then it becomes a new imperative.

Mahajan in the interview has mentioned about the techniques by which realistic visuals can be achieved. However, he has not hinted anything about the various genres of cinema and the visual treatment require for them. Except lighting, any other element of cinematography has not been highlighted by Mahajan.

Thompson (2005) in the book “Herr Lubitsch Goes to Hollywood” has written one chapter “Making the Light Come from the Story: Lighting”. In this chapter, he has very simply explained about various lighting equipment, techniques, and concepts used for motion picture photography. According to him, in the early cinemas, the layout of the lighting plan was made in a way to make everything visible. The source of light was frontal and top, the quality was usually diffused. The placement of lights was nearer to the camera and they used to get light bounced from ceiling which creates a V-pattern arrangement. Therefore, this lighting style was called V-pattern lighting at the beginning of the twentieth century. Though this kind of lighting illuminates the overall set, it had many drawbacks. It creates multiple shadows and the image looks very flat. Also, this kind of lighting lacks in its artistic ability. The author in this chapter speaks about the lighting approach of ‘Herr Lubitsch’, the German filmmaker who left Berlin and went to Hollywood. Lubitsch started to deviate from this V-pattern approach and induced new ways of lighting. For example, he started lighting from one side of the character and let the shadows go to the other side so that the cinematographer will have a choice; ‘whether he want to include the shadows or exclude them’. Sometimes they started shooting the character in backlight conditions which the author mentions as ‘edge lighting’. This kind of lighting created a dramatic impact by giving the character a strong, shining outline. There are cases where the set walls are bright and the character was shot as a silhouette. All these kinds of experiments led to a fixed formula called ‘three-point lighting’. This kind of lighting arrangement comprises three primary sources known as ‘key light, fill light and backlight’. The key light was treated as the primary source of illumination which often centered towards the main actor. The fill light helps to see details in the shadows. The backlight is usually focused on the actor’s hairs from behind, which gives him a contour and a sense of depth as well. Then came an era of effect light which Lubitsch mentions as ‘selective lighting’. In this kind of lighting approach, selected portions of the set were lit up instead of the whole set lit with diffused light which was a practice in V-pattern. Lubitsch took the opportunity of exploring

selective lighting more creatively. For example; in some of his scenes the character enters into the highlight, delivers the expression, and again goes back to the darkness. The author concludes that by the introduction of 'three point lighting' and 'selective lighting' the cinematographers could be able to achieve the desired composition from the sets and the images started looking three-dimensional on the screen to which the author mentions as an addition of expressionism to the cinema by means of lighting. In this chapter, the author has explained various approaches practiced in lighting at the beginning of twentieth century. Even today, three point lighting is considered as the fundamental approach in contemporary cinema lighting. However, the author has not explained the correlation between lighting and the narrative of cinema. It is also not discussed that what role lighting plays in enhancing the emotion and genre in a cinematic presentation.

Keating (2006) has brought out the methods in which Hollywood photographers and cinematographers used different gender-specific lighting and composition techniques to portray the different degree of characteristic values that men and women possess. In the context of Hollywood cinematography and lighting, the author has mentioned that it has been borrowed from portraiture photography. According to British writer Arthur Hammond, still photography as a medium is limited to two-dimensional images. Hence, in order to create a sense of depth, he has supported the notion of the use of source lighting in a creative way with softer quality. While saying this, Hammond has also argued that depth cannot be merely captured by a mechanical device i.e. the camera, rather it is the creative impulses of the individual photographer who skillfully manipulates light and shade to create the sense of depth. The author has again cited the opinions of famous portraitist Paul L. Anderson to suggest that the male and female characters possess a different degree of value in cinema. Hence the lighting approach has to be different for male and female characters. Anderson suggested a high contrast lighting treatment for men with a good amount of light and shade, however for women, less contrast and bright lighting are suitable. The character has to be treated photographically with contrast and tone. For example; a strong character possesses lines in his face, hence high contrast lighting will be beneficial to increase the visibility of the lines. However, in order to improve the smoothness and complexion of a character's face, low contrast lighting is appropriate. It will cultivate beauty and emphasize the indolence and decisiveness of the character.

Keating has synthesized the recommendations of several photographers and pointed out useful techniques to manage contrast. According to him, frontal light reduces contrast, however, side light increases it. Hence, frontal light is a good choice for women and sidelight is preferred for men. Soft and diffused quality of light cast soft shadows thereby decreases contrast. Adding a fill light will also result in reduced contrast and vice versa. A tolerable amount of overexposure is another method of smoothening lines in the character's face. In softening the image a soft lens plays an important role. Even the cinematographer can deliberately include a certain amount of 'out of focus' to soften a woman's face. Finally, by using certain software, the contrast and sharpness can be managed in the post-production stage but it is not an ideal tool for cinematographers as the image is not stationary at all times. Therefore, they play around with all the other tools to alter the contrast of light.

The 'high key' and 'low key' are two major methods of cinematic lighting approach. Keating, in his study, has attempted to find correlations between gender and these two kinds of lighting approach. However, he has not mentioned the impact of this kind of lighting approach on the narrative and genre of cinema.

## **2.5 Studies Relevant to Color and Tonality of Visuals**

Higgins (1999) has described some aspects and processes through which color was brought into conformity with established cinematographic aesthetics, norms of production, and conventions for relating style to the tasks of narration. The author claims that with the invention of the Technicolor system, adding color to the monochrome cinema became an easy process. When the dramatic and artistic monochrome films got a touch of multiple hues by virtue of the Technicolor method, they started to earn an enhanced degree of appreciation. However, critics raised several objections regarding the inclusion of color in monochrome cinema as it creates hurdles to the conventional way of filmmaking in terms of technology and other stylistic elements. In those times, even color was held responsible for the over-emphasis of photography which according to some critics was unnecessary and distracted. According to the author, many difficulties arose in the process of insertion of color into the cinema. Some people started asserting that color may take away the artistic elements of cinematography. The 'ASC' (American Society of Cinematographers) also joins the chorus. Their argument was, as the Technicolor

process requires more light to expose three emulsions, it impacted the aesthetical design of lighting in terms of intensity and quality. The author further mentions that despite many odds, the Technicolor process evolved with time and few monochrome cinematographers adopted it and started working in color. Finally, color became a part of the film production process. In order to describe the early conventions regarding the use of color in cinema, Higgins has cited Natalie Kalmus's article 'Color Consciousness' which was published in a journal of the Society of Motion Picture Engineers in 1935. In this article, Kalmus recommended a four-point rule for the control and organization of color in films. According to her, first, the color pallet and tone have to be decided in accordance with the desired mood of dramatic sequences. In her second principle, she argued for the use of a more subtle, gentle, and harmonious color which is less intense to the eyes rather than the use of saturated and bright colors which may impact badly on human perception and psychology. She mentioned that the use of color in cinema has to be taken place in a judicious manner in order to make colorful scenes more interesting and appealing to the audience. In her third recommendation, she suggested that the warmer and bright tones are only allowed if the scene narrative possesses some very relevant and important information, otherwise a neutral tone is a better choice. Finally, Kalmus proposed to coordinate the elements of mise-en-scene in such a manner so that the juxtaposition of characters can be avoided during their movement in the cinematic space. According to Higgins, Kalmus's recommendations set foundational principles to deal with colors while shooting movies. Citing the example of the movie 'A Star is Born', the author has described that color can also be used in a musical way to enhance the emotional weight of a scene. Finally, he has concluded that the journey of color in the context of cinema has reached a point that contemporary films are no more just color films, rather they are colored films in a real sense due to their agreeably subdued tones.

Higgins in his essay has described a chronological inclusion of color to cinema through various technological and aesthetical fronts. He has also described briefly Kalmus's fundamental principles of color in cinema. However, the essay did not speak much about the impact of color in the context of supporting the narrative or genre.

## **2.6 Studies Relevant to Impact of Digital Cinema**

Wyatt (1999) has explored that how digital cinema as a trend is evolving with its

various dimensions and outcomes. At the beginning of his paper, he has cited Jean-Luc-Godard's famous quote; 'Cinema is truth twenty-four frames a second' which means cinema as an art form cannot be seen in a framework excluding technology from it. The author argues that technological change is one of the driving factors behind the progressive aesthetical change in cinematic content. Technology also greatly influences the production practices which ultimately changes the images on the screen and when these images are produced or manipulated by the computer it is called digital images. Thus, digital cinema is a method of expressing ideas with the help of moving images generated by computers. In order to explain the relationship between technology and culture, the author has tendered the example of photography. An aesthetical desire to achieve linear perspective gave birth to photography in the 15th century. If photography today has evolved as a technical product with some message embedded into it then the driving factor behind its development is aesthetics. Hence, technology and aesthetics reciprocate each other in the context of the progress of cinema. The author has attempted to study the outcome of digital cinema under Marshall McLuhan's theoretical framework of discovering natures and aspects of any emerging media. Wyatt found that the power of digital cinema in terms of its operational and creative strength belongs mostly to an individual and not to the industry. Therefore, as it works on individual levels, the diffusion of technology and working principles takes place on a wide basis. Various visual art platforms like television and cinema hold good to the gates and gatekeeper theory. A hierarchical structure is often evident in this kind of program production, mostly in a non-linear manner. Digital cinema is a world of virtual reality. As the audience enjoys the images of the screen, they start to believe those visuals as reality. Another important aspect of Wyatt's study is the implications of digital cinema in the context of fiction stories. As 'Drama' is the prime element of film and video, in a similar way painting is the key element of animation and when both these aspects merge, they yield an extraordinary result. The author has mentioned that in the digital cinema workspace, the artist paints on an electronic canvas, and the brushes he uses for that do not contain paint but places and characters. For example; a few people walking on a street can be multiplied to a crowded road by means of duplicating. Of course, digital cinema aroused the scope of creating a space station but portraying an illusion of reality is a far more challenging and interesting job. Hence, the author has concluded that by the inclusion of digital workflow the cinematic experience has been transformed to a

magical level. The author has predicted that new elements of scope will eventually get added up in the course of time which will lead to a new aesthetical opportunity.

In his study, the author has explained briefly the various dimensions of digital cinema and the way it influences the aesthetical elements. However, its application in terms of visual approach has not been touched. It is also not clear from the study that what window of opportunity it has been created, specifically for the cinematographers.

Kiwitt (2012) has redefined the film production practices from a digital cinema perspective. Due to the evolution of digital technology, the production procedure of cinema has undergone a phenomenal change. In general, the production procedures for a different types of movies are different. The production process covers all the stages (Pre-production, actual production, and post-production) through which a cinema passes with a variety of approaches to capture desired expressions. Digital technology has impacted these procedures so hugely that the movies are no more identified by their content rather by their production practices. While defining cinema the author has mentioned it as a form of expression composed of secluded live actions that emphasize the content. There are examples where early cinematic contents were made just with a single shot. Now, a single shot can be shot with multiple cameras and angles and by digital switching method, intercuts can be made among them. The shooting materials which are shot in a non-linear way can later be presented to the audience in a chronological order by means of editing. Therefore, cinema, which was a blended form of art and craft is now cannot be thought of without considering the technology. From the production perspective, the budget also plays an important role which is neither associated with form nor the medium. Though art is priceless, craftsmanship increases cost. In order to hire more useful assets and skillful manpower, the movies require a higher budget which ultimately impacts the production process. By citing Stephen Prince, the author has mentioned that whether it is celluloid or digital medium, the prime focus of movies will remain to tell stories using several production tools like camera movement, lighting, editing, sound, etc. There is absolutely no doubt that digital medium has expanded the horizon of creativity and opportunity in production practices as a result of which movies like 'Avatar' have become a visual reality. Technology has enabled cinema to transit from monochrome to color, from silent to sound, and from realistic performances to capture



photorealistic virtual images. However, the cinema will remain cinema at its core.

The author has pointed out the transformations that came in production practices due to the evolution of digital technology. He has also mentioned that it has opened up a new window of opportunities for the establishment of new cinematic order in terms of content and form. However, he has not discussed the change in cinematographic practices or principles, in particular, due to the infusion of digital technology.

Mateer (2014) has put forward the notion that technological change is an ongoing process in every field and therefore it is evident in the context of cinema. However, the point he emphasized is; digital technology has obviously changed the production practices but at the same time it has impacted the fundamental nature of storytelling in cinema. The emerging digital technology is so impactful and path-breaking that in contemporary film making, it is being considered and discussed at the scriptwriting stage. The cinematographers are forced to acquire the additional skill of data capturing rather than being visual artists. The digital medium is a data-centric process. Due to its inclusion, the photographic properties of the camera like sharpness, sensitivity, and exposure latitude, etc. have undergone phenomenal change. It gives an enormous scope to the cinematographer to explore more with the available tools. Even if something goes wrong in bits occasionally, there is sufficient information captured in the original files to bring back the desired look. As part of contemporary production practices, the technical parameters of camera and data capturing are being taken care of by an on-location techie called DIT (Digital Imaging Technician). While this revolution in technology has given the cinematographers the task of exploring more in terms of innovative image creation, it certainly has not put them on the edge. However, the primary job of cinematographers like; planning a lighting style, choice of lens, designing movement and composing elements has remained unchanged. Therefore, the author has concluded that the digital medium may have impacted the process but the artistry of cinematography will continue to be the same as it has been in the past 100 years.

The author has find out the points where digital technology has impacted cinematography and where it has not. But it is not clear from the study that aesthetically, how technology has metamorphosed the visuals and their impact on narrative or genre.

Turnock (2012) has established a comparative study of the aesthetic impact of digital effects which is being hugely used in contemporary cinemas with that of the same effects which were being created optically on celluloid in the films of the 1970s when digital cinema was not there. In this context, the modern digital effect artists are attempting to bring in cinematographic photorealism to their virtual images. In practical cinema shooting sets, when an ordinary object is placed in front of the camera, with proper lighting and composition, it suddenly attains an aesthetical transformation. As the medium keeps changing from celluloid base to analog electronic medium and then to a digital platform, the photorealism of cinematic images is changing accordingly. However, while watching a movie, by utilizing their visual experience, the audience can assess the degree of reality that a visual possesses. By configuring the virtual visuals with highly artificial lighting, the special effect practitioners miss the cinematographic realism in the objects and setting. For example; cinematographers back in the 70s used a certain amount of lens flare as a part of the materialistic aesthetic for shooting documentaries and some fiction stories. This technique has currently evolved among the visual effects artists as a stylistic approach to invoke photorealism. However, the flare created by a photographic lens is very different from that of the CGI additions. This shows the lack of perceptual visual experience of special effect artists. The same thing is also evident when it comes to camera movement. The dynamic impact created by a handheld camera movement is merely achieved by a smooth special effect tracking. According to Turnock, cinema is such a form of art that can start from scratch and can lead to an imaginary world full of fantasy, but the maker of cinematic visuals should always confine themselves within the sphere of photorealism. Though special effects as a tool cannot be dismissed, the aimed visual should be a byproduct of cinematographic principle and visual effects with the experience of the real world inherent in it. This is achievable by asking the simple question to own self, 'does it look real'. Deconstruction of aesthetical aspects of photorealism is central to it. The author has tender various examples of projects undertaken by ILM (Industrial Light and Magic), an effect company, and the way they have attempted to incorporate photorealism into cinematic imagery.

Turnock has established the photorealistic gap between visual effects and cinematography. It is also a boiling issue in the field of cinematography itself in the

context of creating believable images. The author has not discussed about the believability factor of visuals produced by cinematographers.

## **2.7 Studies Relevant to Cinematic Narrative**

Daly (2010) has explained expressions and complex narrative movies. French philosopher Gilles Deleuze has authored two books; CINEMA 1: The Movement-Image and CINEMA 2: The Time-Image. The paper Cinema 3.0 with reference to Deleuze's work, has brought out the fact that a movie no longer exists as a cohesive, unchanging art piece but instead participates in a world of cross-media interaction, and this has enabled new forms of narrative, as part of the enjoyment, interaction in the form of user-participation and interpretation. By citing above mentioned two books of Deleuze the author has attempted to establish a chronology of the interactive nature of cinema. The 'Movement-Image' is mostly about action leading to reactions. The 'Time Image' speaks about the cinema of post-war scenario which is more of a stable and rational presentation of cinema. Daly wants to emphasize here that in a contemporary digital society, a different genre of cinema and its narrative structure is playing mimic among play, work, and networks. The movies are taking the shape of a new medium which is taking part in a society of cross-media interaction. Movies in a way stimulate and train the viewers in accordance with contemporary digital behavior. A new form of intertextuality in form of the narrative of movies is playing a dominant role in providing primary pleasure. This is found evident in the context of book adaptation of movies. The film varies a lot from the original story due to the infusion of interactive elements which also disappoints a section of the audience. High-budget commercial movies are being advertised on almost all social media platforms. There are social media groups on which it is being shared which turn out to be almost unavoidable for many users. The same also results in interactive topics across the group. Therefore, movies belonging to the era of cinema 3.0 have the characteristic of putting the audience into work. A little information gives rise to the thrust of more detailed information for the obsession of primary thrill. The audience is happy to observe the early anxieties of this kind of participation. They find pleasure in the process of navigating and searching rather than just merely watching. Therefore the narrative structure of contemporary cinema and its experience is interconnecting elements of society through the digital environment. The author calls it a sublimation

of globalization which making us all connected without realizing its reason.

The author has discussed the phenomenon of audience interactivity due to the impact of the narrative of cinema. However, how visuals are playing a role in this context is not discussed in his study.

Pandian (2011) in his essay has attempted to analyze various elements of expression and feelings in the context of the cinematic setting. When saying cinematic setting, the author has explained them as music, characters, locations, lighting, etc. which are the potential tools for filmmakers. By manipulating these elements a filmmaker evokes feelings like joy, sadness, passion, longing, boredom, etc. By citing French philosopher Gilles Deleuze, the author has explained that elements in the cinema exchange emotions and affections between persons and places, bodies, and things, lives, and situations, etc. When talking about expressive images of cinema, Pandian has given the example of Tamil movie 'Malaikottai' where the vibrant images of blue sky with white patchy clouds, the green nature, and a stark beam of punchy sunlight on the character stimulates the expressive nature of images to an affective level. Choosing locations for the shooting is an important aspect of cinema-making because it interferes with affective expressions. The elements of location like the curvy lake, the twilight, the color of nature, and vibrancy of atmosphere create the cinematic mood. The author has concluded that the success of cinema depends on its expressiveness and affective interactions within the visual elements. It lays not only in the performances but also in the other tools within the cinematic setting. Visuals play a lead role in portraying affective expressions.

This essay has explained the role of cinematic tools in stimulating expression. In terms of visual elements, he has only included nature and elements of the location. However, the impact of the visual approach on cinematic emotions in terms of composition, lighting, and movement has not been explored in detail.

Cutting (2016) in his theoretical review "Narrative theory and the dynamics of popular movies" has studied shot transitions and other cinematic tools to describe the narrative formula of popular movies. According to the author, psychologically human beings possess a special weakness towards various interesting methods of storytelling. The filmic forms and narrative structures of popular movies are also a unique

manifestation of innovative storytelling formulae. As it provides a different taste and twist to the phenomenon of storytelling, it could successfully grab the attention of the audience who are culturally inclined to this. Even a complex story can easily be processed in a cinematic format to present to the audience which can be highly effective as a result.

While discussing the narrative formulae of popular movies, Cutting has also considered the structure of other similar art forms like plays, comic strips, theatre acts, novels, oral histories, and folktales. He has found that movies are in no way different from their presentational counterparts in terms of their narrative and presentational structure. In all these art forms he found a common factor that in course of story representation the characters are added up one after another with a new goal to achieve. These characters find some of the other difficulties in their way to their goals but somehow they overcome them and become successful in establishing a new social order.

By citing the work of Aristotle and Freytag, the author has found four major progressive stages through which the narrative of popular movies is presented. These movies start with a phase called 'set up' where characters and locations are introduced. The setup progresses to establish the conflict in the story which the author says as 'complication' stage. Then the complication leads to 'development' and finally arrives at the climax. These major four stages are accompanied by a prolog, epilog, and few turning points interjected in between them and all together they represent the plot. In order to promote a theoretical framework about the narrative structure of popular movies, the author has attempted to measure the frequency of use of various cinematic tools like; shot duration, motion, conversation, close up, shot scale sound, shot transition, etc. in the above-mentioned stages of the narrative. He has mentioned that the cinematic tools he has measured are basically used as physical cues to draw the desired attention of the audience to indulge in the narrative.

By studying the distribution of mentioned cinematic elements in various stages of narrative, Cutting found mostly a similar design in it. Therefore, the author has concluded that all the popular movies have a presentational pattern but in terms of the utilization of the cinematic tool, most of them are similar in a general way but still, it earns countless pleasure to many people in a great manner.

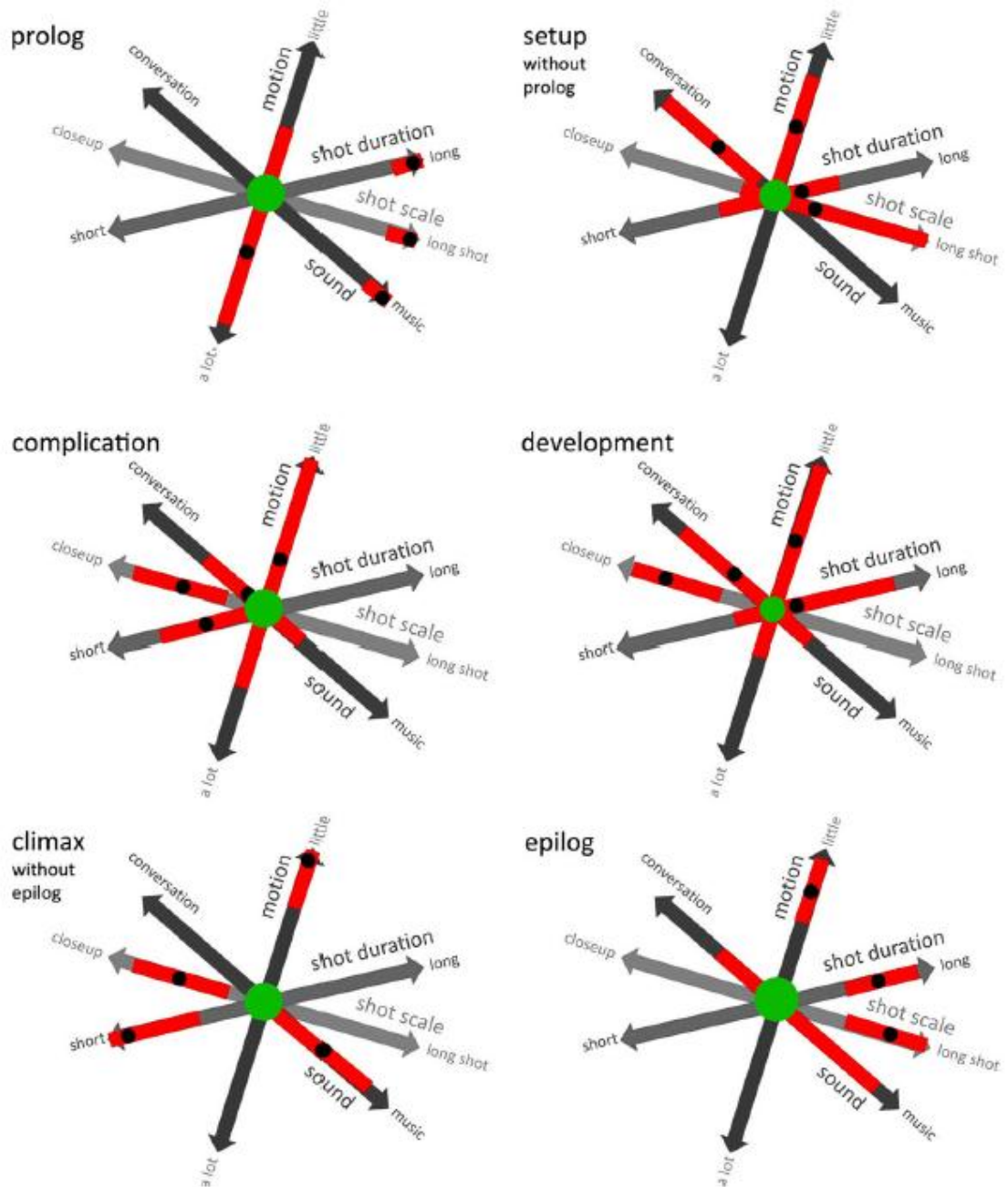


Fig. 2.1 – Cutting’s representation of frequency of cinematic elements in various stages of narrative, cited from Cutting, 2016, p-1735

The author has discussed in-depth about the narrative structure of popular movies and has attempted to find a pattern in the use of cinematic tools at various stages of the narrative. However, the study is not particularly focused on visual elements. Though few of the visual elements like shot scale and shot motion are part of his study, the

type of shots or the type of movements are not studied in detail. Other important visual tools like camera angle, lighting, depth, etc. have also not been incorporated in his study. Moreover, Cutting's study gives a general idea about the utilization pattern of cinematic tools but it is not discussed that in what way they complement the narrative structure or the genre of the cinema.

## **2.8 Studies Relevant to Cinematic Metaphors**

Carrol (1994) put forward the fact that visual metaphors are present across the artistic mediums like; painting, sculpture, theatre, film, photography, and dance, etc. which basically uses visual language to express. According to him, the symbolical representation of visual images, which encourages perceptual recognition is basically called visual metaphors. There are several methods through which metaphors are visually featured in cinema. It is pictorial in nature and it evokes metaphorical insight in the viewer's mind.

Gamborto (2010) has discussed the role of objects as a metaphor in a cinematic setting. According to him, there are several objects that exist in our surroundings that possess a character of metaphor more than just texture, shape, color, and functionality. Therefore, the objects are a form of text and in communication, they fuel the transmission of meaning. Film as a medium of communication with objects in its setting can evoke interpretative gaze. Objects visible on the screen are capable of translating the mental state of actors by representing ideas, ideals, and intended meaning. In Eisenstein's cinematic form, the landscapes and music were sharing inexpressible emotions. While he started using montage in cinema, he used objects as a part of that to suggest time transition. Over a period of time films have been transformed into a virtual world and the objects play a major role in making them the audience's home. Therefore, in a cinematic space objects are a plurality of senses and multiplicity of connotations which ultimately get transform into signs to create meaning.

Coegnarts and Kravanja (2012) explained the non-verbal use of time in movies as a metaphor. In a cinematic representation, portraying time in form of space is a filmic problem. While representing a flashback, which essentially is a time-moving metaphor to the past, the filmmaker has to keep the time moving and the protagonist

fixed. Conversely, in the case of a flash-forward which is again a time moving metaphor in a futuristic way, the time has to be fixed and the protagonist needs to be moved. On a screen, the time transition can only be achieved by metaphorically designing the visuals to shift the audience mentally to a different time zone. Visually, it is achievable by several techniques and tricky methods. One of these is by changing the tone of visuals of flash-back or flash-forward. A monochrome time metaphor is ever evident in many old color cinemas which is an example of a tonal change in visuals. If the filmmaker wishes to show the time moving gradually; this may be achievable by the inclusion of slow camera movements. The author further clarifies that these are the suitable and tested methods of presentation of time transition in cinema because movement and tone are the fundamental schemas of human thinking towards a change of time.

The author has given examples of methods by which time transition can be achieved in movies. However, how, the other visual metaphors can impact the theme, has not been discussed here.

Forceville & Renckens (2013) were of the opinion that light and dark are two important visual elements that can metaphorically signify good and bad respectively in visual media. Specifically, in the context of cinema, when light and dark interact with other elements of narrative, they start to suggest a degree of creativity. Since light and dark deviate from their original visual meaning in a film, it was said earlier that cinema exploits visual metaphors. While speaking about the conceptual and creative metaphors he has mentioned that most of the pictorial metaphors are creative ones. Light and dark are part and parcel of a cinematic lighting plan. By lighting plan, the director makes the viewer aware of the spatial dimensions of the scene and the elements placed inside it. He draws their attention to the light-up areas of the scene and in a way motivates them to see the action place in the light. Hence the important objects are placed in well-illuminated areas. Also, the filmmaker hides the irrelevant elements in dark. Therefore the light in terms of its scale (from dark to bright) gives a metaphorical representation to the visual elements in terms of their importance within the scene-setting.

Ortriz (2014) argued that visual metaphors in a cinematic representation are primary in nature which means they create meaning due to some codified similarities existing



in human perception. For example; all bright things are a representation of joy and energy. In cinema, the manifestation of primary metaphors is achievable through various scene-setting techniques like; camera movements, framing, lighting, and composition, etc. Also, various aspects of Mise-en-scene are used by filmmakers in a complex manner to epitomize filmic notions and moods like a relationship, control, confusion, importance, etc. By citing several examples, Ortriz has attempted to explain this phenomenon. Out-of-focus, a lens technique of visual design can be used to make certain elements of the frame look vague. Darkness can be a metaphorical suggestive of the end of romance, love or bonding, etc. Dark backgrounds are often used by filmmakers to metaphorically represent break up between lovers, partners. Distorted images are used to express abnormality. The proximity between characters is a reflection of their emotional intimacy. Shots taken from different sides of a character or of an object show the alternative thoughts and split character. A causal relationship can be epitomized through slow camera movement. Hence, these are the tools available to the filmmaker to metaphorically represent several expressions through cinema.

Though the author has discussed several elements of cinematic scene-setting and their metaphorical role in expressing meaning, in the context of differential narrative and genre, how they play a role has not been explained.

Forceville (2016) has put forward the notion that we can find three types of visual metaphors in a cinematic medium such as contextual, hybrid, and similes. Metaphors make the audience engage their mind to find out the inherent and artistic meaning which is hidden there in the content and this process provides them enormous cinematic pleasure. In contextual type the source is not known, in hybrid type, the target and source are merged and in simile, the source and target are not exactly manipulated but saliently juxtaposed. Film has some fixed patterns in terms of its unusual camera movement, similar use of angles, color, and editing style to visually cue a metaphor. Creating similarity is a primary theory of inducing metaphor in films. While talking about the film genres, the author has agreed that metaphors are not explored much in this context through a visual variety is inevitable in any of them. For example; fantasy and science fiction movies have developed their own visual style which may be categorized as hybrid filmic metaphors. The author has concluded

that visual metaphor is one of the very useful tools in the hands of the filmmakers and it is going to be a crucial element of discussion in further studies of the film genre.

## **2.9 Existing Literature Regarding Sample Films of This Study**

Four Films have been chosen as the sample for this research study in accordance with their genre and visual attainment, discussed in detail in Chapter – 3. The four films are ‘Dil Se’, ‘Asoka’, ‘Mission Kashmir’ and ‘Jodhaa Akbar’. The first two films are shot by Santosh Sivan, the third one is shot by Binod Pradhan and the fourth one is shot by Kiran Deohans. While the study is centered on Santosh Sivan’s visual approach, the other two DOPs are also highly eminent. Though there is negligible evidence of any research work related to any aspects of these four-film, secondary data in terms of articles, online resources and interviews have been considered as literature for constructing a foundation for this study.

### **2.9.1 Dil Se**

Verma (2020) stated that Mani Ratnam’s ‘Dil Se’ is inspired by an Arabic concept of seven shades of love i. e. attraction (hub), infatuation (uns), love (ishq), reverence (aquidat), worship (ibadat), obsession (junoon) and death ( maut). Brought into life by ingenious photography of Sivan, the frames of ‘Dil Se’ are fabulous and absolutely flawless. A blend of gentleness and magic grandeur is visible in his visual approach.

In an interview with Scroll (2018), Sivan mentioned that while shooting ‘Dil Se’ he tried to treat faces like landscapes. According to him, the observation of somebody's face becomes minuter when you try to sketch it. There are imperfections which make them actually beautiful. Cinematography of ‘Dil Se’ includes vibrant landscapes, close-ups, and all those elements that can satisfy the viewer’s hunger for visual beauty. Sivan has mentioned that one should try different things to achieve a distinct look for a particular scene of a film in accordance with its cinematic requirement.

### **2.9.2 Asoka**

Cunha (2001) mentions that Sivan wanted to give 'Asoka' a thrilling look as it is in Hollywood epics but with all its Indian taste of dance and song. The visual design of ‘Asoka’ has achieved the desired stunning look in terms of its scale, and characters.

Pudipeddi (2014) stated that Sivan has been inspired by the stories that he came across during his school days. The idea of Asoka was with him since those times. In the interview with the author, Sivan expressed that while working with touchy subjects one should treat them the way the father nourishes his children. You cannot force certain elements, however, you have to go with the flow holding a little firmness.

Warrier (2001) spoke with Sivan and put forward the fact that Sivan treated 'Asoka' as an art film but infused all dramatic elements of a traditional Hindi film in an imaginative way. There is a magical flavor of song and dance inevitable in the film. He preferred to give the movie an Indian identity rather than just making another clone of an Iranian or English film. He wanted to capture the emotional change taking place within Emperor Asoka for which the addition of dramatic elements into the story was necessary.

Shiekh (2001) put forward the notion that to bring in a sense of timelessness within the visuals of 'Asoka', Santosh, with all his experiences, wanted to capture light in a real sense as it changes with the seasons. Locations also played a very important role in manifesting the emotions in the movie. With no use of special effects, the visuals of 'Asoka' are of immense authentic taste.

### **2.9.3 Mission Kashmir**

Suggu (2000) has interacted with cinematographer Binod Pradhan regarding the visual design of 'Mission Kashmir'. He mentioned that 'Mission Kashmir' was one of his best works. The Director of the film, Vidhu Vinod Chopra was very much involved in all aspects of filmmaking. The scripting of the film was done keeping in mind the interesting location in which the film was to be shot. Except for few songs, Pradhan has mostly used natural lights to enhance the mood in the film. As most of the sequences change drastically from each other in terms of emotional values, Pradhan has tried to simulate the same with harsh and sober light within the framework of naturalism.

### **2.9.4 Jodha Akbar**

Mukerjee (2007) has reported that cinematographer Kiran Deohans shot 'Jodha Akbar'

with all its perfections. He took sufficient time to work on the finer details of light composition for important scenes. As the sets were very high and the scale was large, the cinematographer chosen lighting as a tool to create depth in them. The effect lighting of Diwan-e-khas and Jodha Mahal was immensely impressive. The author further stated that Ashutosh Gowariker, the director of the film is a seasoned filmmaker and he understands what it requires photographically to perfectly portray a period film of such a large scale.

Guha (2008) discussed the role of image post-production and manipulation in the context of 'Jodhaa Akbar'. The famous song 'Azeem-O-Shaan-ShahenShah' which was acclaimed for its vibrant visuals and appealing colors, involved hardly any DI (Digital Intermediate) work. Kiran Deohans believes in achieving image perfection at the stage of shooting rather than correcting it in post. Therefore he clicks pictures on set and sends them to DI artist as the reference image.

## **2.10 Inference of Review of Literature**

Most of the works of literature reviewed in this study are essays except the studies regarding cinematic metaphors. From the work of the above scholars, it was observed that, in the area of cinematography, much of the work has been engrossed in motion picture lighting. Few of them are also focused on other visual tools and camera techniques. Interviews of cinematographers have been published as research work. There are master essays published on cinematography and cinematographers. It has also been observed that in the last decade some work has been done on various angles of digital cinematography and its impact on film production. Comparative studies have been carried out on aesthetic values of visual effects in the digital age and celluloid age. There are also notable research works done on visual style in certain cinemas and visual dynamics in popular movies, however, no such study was found in the context of Indian cinema. The proposed research study will attempt to put forward a further comprehensive analysis of various tools of visual approach with respect to the reviewed set of literature.

## Chapter - 3

### RESEARCH METHODOLOGY

#### 3.1 Research Gap

Most of the research in the domain of cinema has been carried out on its content, narrative and their social impact, however, cinema building disciplines like cinematography, sound designing, editing, etc. which ultimately enhance the content, are to be studied more. Though research on cinematography has originated long ago, it has endured in a subdued form and many angles have remained less explored.

From the review of literature, it is observed that there is hardly any research work available on any Indian cinematographer, his body of work, visual approach, or style which have been verified through the analysis of movies shot by him. Shreds of evidence of research work on the Visual approach in the context of Indian cinema are rare. Though, there are video clips, interviews, essays, and articles are available in this context, no research work has been carried to explore this discipline in a broader manner. Hardly any research attempt has been made to answer the question that “how cinematography is enhancing the narrative structure of storytelling in cinema through the creative use of visual language”. Apart from some essays on lighting, no notable work has been carried out to explore the other aesthetical aspects of cinematography such as composition, camera movement, color and tonality, depth of field etc.

#### 3.2 Research Questions

This research study is focused to explore the answers to some important underlying phenomena of the art of cinematography. Few research questions are very specific regarding Santosh Sivan’s visual approach and few others are general in nature which deals with plot, genre, narrative, and visual approach correlation. Santosh Sivan is a pioneer cinematographer of India awarded with Padmashree, the fourth highest civilian award in the county. In fact, as a cinematographer, he has received the highest number of awards and he has also been honored by ASC with a membership. His work clicks always, across the formats of cinema. What is his mantra of success? What kind of visual approach has been adopted by Santosh Sivan in genre-specific films? How such a visual approach has helped to enhance the narrative structure of films. Since he has

worked in a variety of genre-specific films, does his visual approach change with the genre? In terms of the visual approach, how Sivan is distinct from the other DOPs (Director of Photography)? Does a specific shot structure enhance the theme of a particular type of sequence? How DOPs create diversities in terms of visual style by utilizing the same visual tools? Is it the visual approach of DOPs or some other inherent elements which are helping in creating the visual tonality of a particular genre? These are the prime research questions aimed to be answered through this research study.

### 3.3 Objectives

- To analyze the visual approach designed by Santosh Sivan for genre specific films through the study of two of his flagship films which have been pictorially appreciated among the critiques, film fraternity and claimed prestigious awards.
- To compare the visual approach of Santosh Sivan with the work of other DOPs in films of similar genres and to draw a comprehensive idea regarding genre, narrative and visual approach correlation.
- To understand the shot structure and its pattern in specific sequences of films and genre groups, in terms of selected cinematographic parameters such as composition, lighting, camera movement, tonality and depth of field.
- To get a deep insight into the aesthetical perceptions of visual approach of some highly acclaimed cinematographers.
- To find out other inherent factors, other than cinematography, which are effective for the specific visual appearance of a particular genre.

### 3.4 Hypothesis

- **Hypothesis#1:** Santosh Sivan's unique visual approach has a correlation with the infused layers of meaning, creativity, and visual semiotics.
- **Hypothesis#2:** Shot structure in terms of cinematographic parameters has a dissimilar pattern with respect to various sequences and genres.
- **Hypothesis#3:** Symbolic lighting along with the inclusion of visual objects as metaphors, are the major differences between Santosh Sivan's visual approach and the work of other DOPs.

- **Hypothesis#4:** Creation of arty differences within the similar visual framework has a mutual correlation with director's mise-en-scene<sup>1</sup> technique and cinematographer's visual sensibility.

### **3.5 Research Methodology**

This research work is a multi-layer study focused to analyze the correlation between visual approach and narratives of genre-specific films. As mentioned in Chapter – 1 (N1.4, pp.8-11), cinematography is an art, craft, technique, and creative process. There are certain elements in cinematography which are measurable but there are some which cannot be measured. The shot structure of a sequence can be measured but its aesthetical design and impact on narrative can only be explored through qualitative analysis. For example; lighting of the shots of a sequence may be categorized as high key/ low key/ realistic or special mood, etc. and the number of similar shots used in that sequence can be quantified, however, the particular lighting design is evoking what kind of mood, emotion or meaning, cannot be measured but can only be analyzed. Hence, in order to make a comprehensive analysis of the visual approach in cinema and its relationship with narrative structure and genre, this research study has been carefully thought out by incorporating mixed research methods, mostly through qualitative and limited quantitative research tools placed in a sequential exploratory design. The research methods adopted for this study are mentioned below.

#### **3.5.1 Film Analysis**

Film analysis has been used as one of the prime research tools in this study. The process involves multiple previews of the sample film and understanding its plot and narrative. Then the specialized elements (Visuals, sound, editing, VFX, performance, setting, etc.) are further be noted down in accordance with the specific research domain and requirement (Dodia, 2012). In this study, the plot of the film has first been noted down followed by an assessment of genre and narrative structure. Then the study has focused on the analysis of visual components and their correlation in translating the narrative of cinema to screen. Hence, 'Visual approach analysis' as a part of the 'Film analysis' research method has been adopted for this study which is conducted in connection with the plot, genre, and narrative of the film. Many scholars have adopted shot by shot

---

<sup>1</sup> Mise-en-scene is a French term which means the placing of actors, props, movement etc. in a scene.

analysis method for analyzing shorter-duration films. Since, in this research study, feature-length films are going to be analyzed, according to Freytag's model (Fig-1.2, p.16) the important scenes or sequences from built up, conflict, climax, etc. which are taking forward the narrative structure of the selected films will be visually analyzed in totality. This includes the observation of the thematic meaning of the scene or sequence along with the analysis of the overall visual approach adopted by the cinematographer in terms of composition, lighting, and camera movement, etc. to portray an identical meaning on the screen in terms of visuals.

### **3.5.2 Shot Coding and Shot Structure Analysis**

This methodology is one step forward attempt in regard to Cutting's representation of the frequency of cinematic elements in various stages of narrative (Fig-2.1, p.53). The limitations of Cutting's representation have been pointed out in Chapter-2 (pp.53-54). Mostly, an Indian cinema's narrative transits through emotional, song, and fight sequences. For this research method, similar three sequences have been picked up from each of the films. Again, the entire shots of the three selected sequences of all films are coded under certain cinematographic parameters to which they mostly belong and their category percentage in the particular sequence has been worked out which represents the shot structure of the sequence. From the results, observations have been made regarding the influence of shot structure on a particular type of sequence, its emotions, and narrative structure. Film-wise, the combined shot structure has been studied to find out whether they exhibit any common pattern in relation to genre. The parameters, which will be used for the coding of shots are:

- Shot Magnification: ELS/LS/MS/CS/ECS/OTS
- Shot Duration: First, the total duration of the shots are measured and then they are segregated to the following duration groups: 1-5 seconds/ 6-10 seconds/11-30 seconds/30-60 seconds/1 minute above
- Camera Angle: Top angle/Low angle/Eye Level
- Lighting: High key/Low Key/Special Mood
- Camera Movement: Track/Crane/Hand held/ No camera movement (Static)
- Tonality: Cool/Warm/Neutral
- Depth of Field: Full Depth/ Moderately Shallow/Very shallow



### **Descriptions of Measurable Cinematographic Parameters:**

**Extreme Long Shot (ELS):** These shots usually cover a very vast area. The visual intention of this kind of shot is to establish the location and geography.

**Long Shot (LS):** When the full figure of an object or character is composed with some amount of head and leg space, it is called a long shot. This kind of shot reveals the structure of the person along with the location. Few of the other elements of the location may also be revealed prominently in this kind of magnification.

**Mid Shot (MS):** In the case of human characters, this kind of composition includes half of the body length i.e. usually from the face to the waist level. This kind of composition is useful to show the body structure and the action of the character with a little reference to the location.

**Close Shot (CS):** These are close compositions where the cinematographer only composes the entire face/head of the character with a little space. These shots are used to see the details and expressions in the object or actor. Here, the entire attention goes to the character's face and the location becomes unclear.

**Extreme Close Shots (ECS):** The composition of these shots is limited from forehead to chin. Some frames show only a tight close-up of eyes or lips. This shot provides the audience a very intimate and closest encounter with the character where they can see the expressions through the eyes. Backgrounds are completely irrelevant in this kind of composition.

**Over the Shoulder Shot (OTS):** In this kind of composition one character becomes the suggestion and the other becomes the preference. The suggestive character is composed partly while the preferred character is composed fully. It provides a sense of proximity and involvement with the inclusion of cinematic setup.

**Shot Duration:** It reveals the pace of the sequence and the amount of cinematic information available in a shot. Shorter duration shots represent high pace and long duration shots reduce the pace of the sequence. Rhythm in action and movement get decided by pace. A cinematographer includes both pace and rhythm in his visuals design which gets influenced by the shot duration.

**Camera Angle:** The standard pattern in a cinematic composition is an eye-level shot where the height of the camera is in a matching line with the character. However, a deviation in camera angle adds a different level of energy to the shot. While top-angle shots suppress the character, the low-angle shots enhance its persona.

**Lighting:** Though light is primary to photography for creating exposure, Lighting creates the ambience and effect in a scene and lighting design is highly dependent on the overall emotional need of the sequence and again it is a personal experience and choice of the cinematographer. There is primarily three kinds of lighting approach observed in films such as; Low key, High key, and special mood lighting. High key lighting is bright in nature and with fewer shadows while low keys are the opposite. Moods can be enormous in cinema and mood lighting is a very personal choice of the cinematographer in terms of where and how to use it. It can be lit with one single source, it may have a very strong backlight or spotlight, it may be crafted with different colors and quality of light or it may imaginatively silhouette at places.

**Camera Movement:** In cinema, the camera is the audience's eye. If the camera is static then the audience feels stationary and if the camera moves the viewer feels the sensation of movement and involvement. Camera movements are of various types and with the emerging grip technology, there are new types of camera movements evolving gradually. This research study will focus on the primary camera movements such as; track movement, crane movement, handheld movement, and no movement (static shots). Pan and tilt are the movements of the camera head and it is not considered as a physical movement of the camera as it does not change the view point.

**Tonality:** The tone is not the color that is used in the sequence rather it is the overall feel in terms of the chromatic appearance of the light of the sequence. The primary tones are cool and warm. The cool tone is slightly bluish while the warm tone is umber in nature. When a scene does not exhibit any tone it is considered as neutral. Tones can be decided in terms of the ambience of the location also. The tone has an important role in building the atmosphere more convincing but again it is a personal choice of the DOP in accordance with the visual design.

**Depth of Field:** It is defined as the region of sharpness used in a shot. Depth can be manipulated in several ways by the cinematographer to emphasize the visual elements

used in the shot. Depth varies from full sharpness to full shallowness. For this study, the depth has been divided into three zones such as; Full-depth. Moderate shallow and very shallow.

### **3.5.3 Focus Group Discussions**

A focus group study is a research strategy used for understanding people's observation, attitude, and behavior. In social science studies, focus group methods are often used with in-depth, individual interviews and surveys (Morgan, 1996). Individual interviews are combined with focus group studies to yield conclusive remarks to check their analysis (Irwin, 1970). In a focus group, almost 6 to 12 people are allowed to express their opinion simultaneously. Moderator is assigned to lead and maintain the discussion. Only people with certain characteristics and the same interests are incorporated in the focus group discussion.

As cinematography is a very expressive art and its impact and interpretations are subjective, different scholars have some amount of diverse perception about it. Therefore, this research study is adopting the focus group method to get a comprehensive idea of visual treatment given by the DOPs to their film. It is also a very supportive tool to find out the difference in terms of visual approach to various genres of cinema. For this research work, the focus group studies have been conducted in two educational institutions, offering film studies. The participants selected are basically students of film studies and some of them are specialized in cinematography. The researcher had requested the student participants to watch the four films before they participate in the discussion. A brief introduction of the study was also given to them in prior. There are total of three focus group discussions have conducted for this study and the observed data have been summarized for further interpretation and analysis.

- Focus group-1: Students of Electronic Cinematography, FTII, Pune. Number of participants are 7.
- Focus Group-2: Students of BA Film Making (1<sup>st</sup> Year), Tilak Maharashtra Vidyapeeth, Pune. Number of participants are 10.
- Focus Group-3: Students of BA Film Making (2<sup>nd</sup> Year), Tilak Maharashtra Vidyapeeth, Pune. Number of participants are 7.

Open-ended questions were asked in all focus group discussions. The initial questions were regarding their opinion about cinematography as a whole and then specific questions were asked regarding the visual approach in four films to get the desirable data that are essential for this study.

#### **3.5.4 In-depth Interviews**

The interview is the verbal conversation between two or more people to collect relevant information for the purpose of research (Kumar, 2014). Interviews are particularly useful for getting the story behind a participant's experiences (McNamara, 1999). It is a very much goal-centric qualitative research tool to extract specific information which may not be possible by other research methods. The researcher has also got a very descriptive and in-depth interview from the protagonist cinematographer of this study; Shri. Santosh Sivan. In this research study, 6 more reputed Indian cinematographers are interviewed to get an experienced insights, personalized opinions and other relevant perspectives about the subject under study i. e. 'Visual Approach'. All these cinematographers have spoken about the visual approach of one of their flagship films. Many of them are visiting faculties to reputed film schools and universities where they conduct subject lectures, seminars, and workshops. A brief introduction to these cinematographers is provided below.

**Santosh Sivan:** A comprehensive introduction to Santosh Sivan, his body of work and achievements has been provided in Chapter –1 (N1.10, pp.22-29).

**Kiran Deohans:** Deohans graduated from Film and Television Institute of India specializing in Cinematography in the year 1981 and began his career by working as an assistant cameraman in Feature Films. His first feature film, 'Qayamat Se Qayamat Tak' won him a Filmfare Award for Best Cinematography. Deohans has also worked extensively over 800 commercials, both directing and shooting. He was so busy in commercials that he refused film offers from filmmakers like Shekhar Kapur and Rahul Rawali. Rakesh Mehra then offered Deohans to work on 'Aks' for which he received nominations from both Filmfare and Screen awards. Kiran continued to shoot features and Dharma production's 'Kabhi Kushi Kabhi Gham' won him the prestigious Sansui Award for Best Cinematography. Kiran Deohans's one of the prolific works can be dated back to the year 2008 in the Film 'Jodhaa Akbar' where he collaborated with the

Academy Award-nominated director Ashutosh Gowariker. The scale of the film was huge and Kiran left no stone unturned to bring visual perfections to this film.

**A. K. Bir:** Apurba Kishore Bir, commonly known as A.K Bir (1948) is an Indian Cinematographer, Screenwriter, and Director. He is also an alumnus of the Film and Television Institute of India. Bir has worked in numerous films, television commercials, and advertisements. He made his debut in the feature film industry with '27 down' in the year 1974 and won the National Film Award for best cinematography. As a prolific cinematographer, A K Bir was honored with 'Nargis Dutt Award' for the best feature film on 'National Integration' for his directorial debut 'Aadi Mimansa'. One of his highly acclaimed films 'Baaja' (2001) won critical appreciation both national and internationally and won him 'National Film Award' for best children's film including 'Lavanya Preeti'. The film even received the "Best Asian Film" award at the 'Osaka International Film Festival' in addition to an "International Jury's Critic Award" and a screening at the 'Berlin International Film Festival'. In 2012, Bir was appointed as one of the directors of the National Film Development Corporation of India. He headed the "Technical Sub-committee" and was the chairman of the feature film jury of the 45th International Film Festival of India in 2014. As of 2014, he has won nine National Film Awards, including three for Best Cinematography. He is one of the directors of 'National Film Development Corporation of India'.

**Dharam Gulati:** Dharam Gulati is an alumnus of the prestigious Film and Television Institute in India (FTII). Dharam is regarded by the Cinematography fraternity as one of the best teachers and professors conducting workshops at several film schools in India. Dharam Gulati's notable work can be dated back to films, advertisings, commercials, and television productions. Gulati is also the cinematographer of highly acclaimed and commercially successful films like; 'Himalay Putra', 'Aar Ya Paar', 'Tingya' and 'Road to Sangam', etc. One of Gulati's highly notable works in feature film industry is noted with 'Rudaali' (1993) which was directed by Kalpana Lajmi.

**Prasanna Jain:** Prasanna Jain is an alumnus of FTII and another reputed Indian cinematographer who has worked across the formats and languages of the cinema industry. He has shot feature films like 'Kahan Ho Tum', 'The Name of River', 'Ronga Modar' etc. His film 'Mammo' directed by Shyam Benegal is an award-winning film. He has shot many documentaries and short films like; 'Romancing the Taj',

'Rasikpriya' and 'Lokpriya' etc. He has been presented National Award for best cinematography for the film 'Rasikpriya' in the year 2000. He has worked as Jury Member for 52nd National Film Awards for the non-feature section. He has conducted several cinematography workshops at FTII Pune, Whistling Wood International Institute Mumbai, and NID Ahmadabad. Presently he is working as HOD of the cinematography department at FTII, Pune.

**Mahesh Aney:** Mahesh Aney is an alumnus of the prestigious Film and Television Institute of India and is a National Award recipient in Cinematography. He began his career in the advertising industry and worked in over 1000 commercials for varied brands including Coca-Cola, Nivea, Johnnie Walker, etc. His breakthrough in the feature film industry began with 'Swades' directed by Ashutosh Gowariker. His 2018 projects include the Marathi film 'AA BB KK' and 'Pushpak Vimaan', directed by Vaibhav Chinchalkar. He has received awards for filming commercial films for Pepsi, Nestle Maggie Noodles, Tata Steel, Kellogg's, and Feviquick. He has established his production house under which he has produced over fifty commercials for various global brands.

**Arun Varma:** Arun Varma is also a reputed Indian cinematographer. His work is not only confined to feature films but also in TV series and documentary films. He has shot famous TV series 'Chhoona Hai Aasmaan', the documentary film 'Liquid Borders' and feature films like; 'Jashnn' and 'MOH MAYA MONEY' etc. He is also a visiting faculty to FTII and other media institutions imparting film education.

### **3.6 Sampling and Data Collection Tools**

The samples have been chosen as per convenience (convenience sampling) and sometimes through judgmental sampling. The reason for choosing Santosh Sivan's visual approach as the topic of study has been explained in Chapter-1(N1.10, p.22). Two Hindi films of Santosh Sivan which belongs to different genres have been selected as sample for this study. These films are chosen on basis of two parameters; visual success and genre prominence (Table No. 1.1 & 1.2, pp. 26-28). Two films of other two reputed and high statured DOPs (Binod Pradhan and Kiran Deohans) which belong to similar genres have also been included as a sample to arrive at a comprehensive conclusion. The films which have been taken as sample for this research study are introduced below, in the next point (N3.7, pp.70-72).

The findings of the research will be based on two types of data, i.e. the primary data and the secondary data. The Primary data will be gathered through the following methods:

- Noting of the plot of the film, its genre, narrative structure and aesthetical analysis of visual approach
- Coding of entire shots of selected three sequences from each film, under specified cinematographic parameters and their presentation in a structural manner
- Focus group discussion with students of film studies
- In-depth interviews of eminent cinematographers

The Secondary data will be collected through:

- Existing literature
- Film Archive of NFAI, Film library of FTII
- Film Reviews, Making videos of films, Newspaper and magazine articles, interviews and online resources

### **3.7 Scope of Study**

Selected two putative Hindi films of Santosh Sivan belonging to various genres, which have excelled in their visual power and style, received awards, enormous appreciation, and acknowledgment in the field of cinematography will be analyzed visually and aesthetically. Two films of other reputed DOPs which belong to a similar genre will also be analyzed through similar research methods. Two flagship Hindi films of Santosh Sivan which have been selected for this study are ‘Dil Se’ and ‘Asoka’. The films ‘Mission Kashmir’ shot by Binod Pradhan is in a similar genre to that of ‘Dil Se’ and ‘Jodhaa Akbar’ shot by Kiran Deohans is in a similar genre with ‘Asoka’. Hence, these two films are also included as a sample for this study. The sample films’ plot, genre, visual approach, and shot structure analysis have been tendered in Chapter–4. A very personalized perspective and inherent factors of Santosh Sivan’s impressive visual design have been extracted through his in-depth interview. Views of film scholars and senior cinematographers regarding the visual approach have also been included in this research study. A pattern of shot structure in various sequences and genres of cinema will be an empirical and useful finding of this study.

**Film: Dil Se, Genre: Romantic, Thriller**

‘Dil Se’ is a 1998 Indian Romantic thriller film set in the backdrop of the insurgency in Northeast India, written and directed by Mani Ratnam & cinematography by Santosh Sivan. The film is also co-written by Tigmanshu Dhulia. Shahrukh Khan and Manisha Koirala have played the lead role in the film while Preity Zinta has made her debut in it. The music composed by A R Rehman has touched to million hearts. The film has both parallel and commercial twist into it. The film has been screened in ‘Era New Horizons Film Festival’ and ‘Helsinki International Film Festival’. It has claimed eleven awards including two national awards. Santosh Sivan has awarded Silver Lotus (National Award) and Filmfare award for this film in the category of best cinematography.

**Film: Asoka, Genre: Period, Romance and War**

‘Asoka’ is a 2001 Indian historical film directed, co-written, and cinematographed by Santosh Sivan. It is a dramatized version of the early life of Emperor Asoka of the Maurya dynasty who ruled most of the Indian Subcontinent in the 3rd century BC. The film has been produced by Radhika Sangai, Juhi Chawla, and Shahrukh Khan himself. The film stars Khan himself with Kareena Kapoor, Danny Denzongpa, Hrishita Bhatt, and Ajith Kumar (debut). ‘Asoka’ has been screened at ‘Venice Film festival’ and ‘Toronto International Film Festival’ where it received a highly positive response. For this film, Santosh Sivan was honored with two awards (IIFA, and Filmfare award) for best cinematography.

**Film: Mission Kashmir, Genre: Action. Thriller and Romantic**

‘Mission Kashmir’ is a 2000 Indian action-thriller and a romantic film directed and produced by Vidhu Vinod Chopra. The film has been cinematographed by Binod Pradhan. The film trails the tragic life of a young boy named Altaaf after his entire family is accidentally killed by a police team. He is being adopted by the chief police officer who is responsible for this, and when Altaaf finds out the truth, he seeks revenge and becomes a terrorist. The film stars Hrithik Roshan, Preity Zinta, Sanjay Dutt, Sonali Kulkarni, and Jackie Shroff. The film was screened at the ‘Stockholm International Film Festival’. For this film, Binod Pradhan has won the IIFA award for best cinematography.



### **Film: Jodhaa Akbar, Genre: Period, Romantic and War**

Jodhaa Akbar is a 2008 Indian historical film produced, directed, co-written by Ashutosh Gowariker, and cinematographed by Kiran Deohans. The film centers on the romance between the Mughal emperor Akbar and the Rajput princess Jodhaa Bai. The film stars Hrithik Roshan, Aishwarya Rai with Sonu Sood, and Kulbhusan Kharbanda. 'Jodhaa Akbar' was screened at 'Sao Paulo International Film Festival' and 'Golden Minbar International Film Festival'. Cinematographer Kiran Deohans did not receive any acclaimed award for the film, however, the film's principal photography has been highly appreciated by the film fraternity and acknowledged on many platforms.

### **3.8 Limitations of Study**

Although this research study will try to find out the factors behind the successful visual approach of Santosh Sivan and their contribution in narrative structure and storytelling in cinema, it could be a reference material but its findings cannot be justified as a set formula for all other similar kinds of films since films are so different in nature (content and production) and drawing generalizations based on the above will not be possible. This study is limited to the work of Santosh Sivan and its comparison to two other DOP's (Binod Pradhan, Kiran Deohans) work in a similar genre. There are other famous Indian cinematographers like Rajiv Ravi, K K Senthil Kumar, C K Murleetharan and Anil Mehta, etc. whose work cannot be analyzed through this study. This study is limited to Santosh Sivan's selected Hindi films, although he has done marvelous work in other language films (Tamil, Malayalam, and English). Again this research study is not focusing on the technical aspects like formats, which camera, lenses, which lights, and grip equipment are used by Santosh Sivan.

### **3.9 Research Outcome**

This research study will be able to bring out factual information about the work of an eminent Indian Cinematographer. There is no disagreement that Santosh Sivan's work has achieved excellence, however, this study will be able to demystify that what are the factors contributing to his successful visual approach. This study will also be able to analyze the correlations between narrative structure and visual approach. Through research tools, it will be examined whether there is any difference in visual approach when it comes to genre-specific cinemas.

Along with Santosh Sivan, Binod Pradhan and Kiran Deohans are also very highly acknowledged faces in the cinematography arena. The way they have used important visual tools like composition, lighting, and movement, etc. for elevating the impact of the narrative is going to be a very important learning point through this study. As logical approach and application of visual tools in cinematography is a very essential thing, these explained examples are going to be very essential assets.

With reference to Fig-2.1 (Chapter-2, p.53), Cutting (2016) has used shot coding as a research tool to analyze the narrative of popular movies. He has only measured the proportions of shot duration, shot scale, and movement as cinematographic tools and provided their mean value which represents their structural representation. The study of Cutting does not reflect the shot structure with respect to individual sequences or films. However, the shot coding method used in this research study has coded the entire shots of selected sequences from the sample films under 7 major cinematographic parameters and 27 sub-categories with their percentage which gives a clear understanding of their application in the respective sequences and genre of film.

Indian cinemas are presented primarily through song, emotional, and fight sequences. Irrespective of the aesthetical elements, all cinematographers are bound to capture cinematic shots under certain above-mentioned cinematographic tools and parameters (N3.5.2, p.63) to present the sequences visually. Hence the coding of shots in the specified sequences will exhibit some pattern which can be interpreted and generalized for references. The focus group discussions will provide individualistic observation and interpretation about the visual approach adopted by the cinematographers of the sample films which are going to be analyzed through this study.

As mentioned in Chapter – 1 (N1.5, pp.11-13), Subrata Mitra and V K Murthy are two legendary cinematographers in history who first set the trend and style of visual approach in Indian cinema. However, during the review of literature across all available sources, it is observed that only one interview of Subrata Mitra is available, and to surprise, there is no evidence of a single recorded interview of V K Murthy on any platform. Through this research study, seven of India's finest and legendary cinematographers have spoken out their experiences, perspectives, and vision regarding cinematography. They have revealed their method of visual perception and treatment given to one of their favorite movies shot by them. These interviews have been

produced in their authentic form in this manuscript, without any tampering. Reading them will give the feeling that as if they are speaking to someone. However, interpretations and conclusions are drawn from their in-depth interviews.

This research study may also be treated as useful reference material for the cinema students and young cinematographers who are at the beginning of their career and fascinated by Santosh Sivan's work. It is also going to be useful for those professionals who will work in genre-specific films in the future. They may gain a fair amount of ideas about the aesthetics of visual design and pattern of shot structure in particular sequences and genres of cinema.

## Chapter - 4

### ANALYSIS AND INTERPRETATIONS

#### 4.1 Visual Approach Analysis of Four Films

As mentioned in Chapter–3 (N3.5, p.62), Visual approach analysis is a part of the film analysis research method. This section comprises a visual approach analysis of four films which are taken as samples for this study. This analysis is purely qualitative in nature and aimed to find out the broader visual design adopted by the DOPs to visually translate the narrative structure of the film. Along with the plot, genre, and narrative, the aesthetical elements of the visual approach and their underlying meaning in terms of enhancing the storyline have been attempted to bring forward through this analysis.

##### 4.1.1 Visual Approach Analysis of ‘Dil Se’

###### **Plot:**

Amarkant Varma (role played by Shahrukh Khan) is working as a program executive in All India Radio, New Delhi. He is being sent to Assam, a north-eastern state of India to cover the cultural activities organized on the occasion of the celebration of the 50th Independence Day of India. Amar sets out his journey on a rainy night and reaches Haflong train station to board Barak Valley Express. Along with the rain, it is indeed an extremely windy and cold night for which Amar thinks of having a smoke to cope up with the weather conditions. As he searches for a lighter or a match, he spots a person sitting at a distance wrapped with a shawl. He approaches closer to the person but he discovers a beautiful woman Meghna (role played by Manisha Koirala). Meghna is attractive enough to evoke a strong feeling of love within Amar. Amar starts a conversation with the lady and convinces her to have a cup of tea with him. As he returns with tea from the nearby shop, he is surprised to see that the girl is boarding the train with three other men. Amar feels very disappointed by such strange behavior of the girl.

The incident gives a dramatic ‘U’ turn to the story and arouses suspicion around the character of the lady protagonist. Amar’s strong intuition and love for Meghna drive

him crazy. He decides not to give up and continues to follow the girl. In a series of events in Silchar, Meghna appears and disappears from Amar's sight, as if playing hide and seek. Once Amar is almost beaten to death by four unknown men, believed to be Meghna's relatives, however, he is, fortunately, being rescued by the lady station director. Amar somehow manages to collect information that Meghna has left for Ladakh. Amar travels to Leh to cover the 'Sindhu Darshan' festival. There again the girl comes into Amar's life. This time Amar gets closer to Meghna, tries to understand the pain of her mysterious life, and becomes able to develop some trust, faith, and commitment, but again the story pattern replicates as in a dreamy moonlight night while Amar is sleeping, Meghna disappears.

As per the structural design of the film's Plot, Meghna appears again in Amar's life; this time at his hometown, Delhi, and in fact lodges at his home along with her friend. She manages to get a job in Amar's office. Amar manages to unfold her life mystery; an innocent girl became a rape victim at the age of twelve due to military atrocities. Toward the end of the movie, Amar becomes aware of the terror group's plan to bomb the army parade and celebration program for 50th anniversary of India's independence. In a desperate bid to save the national interests, both Amar and Meghna give up their lives, which brings a tragic end to the film.

### **Genre and Narrative Structure:**

Two major genres observed in Mani Ratnam 'Dil Se' are; Romantic and Thriller. The only sub-genre that is visible in the film is the musical part of it. All the songs starting from 'Chaiyya Chaiyya' to 'Satrangi Re' are big tuneful hits. The presentation of romance in the narrative of 'Dil Se' is very unique and meaningful. When the boy's character is presented as simple and linear as he is madly in love with the girl, on the other hand, the girl is sublimated to a complex character who is battling within herself to make a choice; her revenge or the newly emerged love.

Mani Ratnam's 'Dil Se' is depicted from the Arabic concept of seven shades of love; attraction (hub), infatuation (uns), love (ishq), reverence (aquidat), worship (ibadat), obsession (junoon), and death ( maut) which have been manifested visually by Santosh Sivan with all its gentleness and grandeur. This thematic and meaningful love story which has been unfolded in a phase-wise manner in a different location has

always a thrilling factor embedded into it. It has other important elements like the political situation of the country, the corruption, and the socio-economic status of northeast people, and finally the role of media. The director has successfully blended all these elements to the main theme of the film and created a narrative full of suspense, clues, and resolutions which are far from the audience's prediction.

### **Visual Approach:**

Starting with the sequence of the railway station where the theme is love and mystery, to portray the contrast between Amar's simplicity and Meghna's complex mental state, Sivan has created visual contrast by lighting and use of primary colors with great saturation. The costumes also have got red, black and greys and the background light had been given a blue hue. Some hot spots are created by patchy practical lights which are working as suggestive of whites. The visual design of the scene is very much thought-provoking, crafted with primary hues and greyscale which is creating thematic contrast by all cinematic means.



Image. 4.1 – Lighting for theme in railway station sequence, Film: 'Dil Se'

The approach he used to shoot 'Chaiyya Chaiyya', is unique, as the entire song has been shot on a moving train. Santosh Sivan lights up the lead characters most of the time with strong hair light which is natural sunlight. The placement of the lead characters in the frame is mostly central and surrounded by other dancers who are wearing white costumes. Since this song comes just after the first romantic encounter at the railway station, it has that emotion of 'Shringar' rasa due to which the lead

character is wearing a red color costume. In starting of the song, the male character stands up on the train, and to capture it vividly, Santosh Sivan has shot the lead character in silhouette, with low camera angles. The train journey gives a feeling of someone's first-ever train ride as the camera moves through the tunnels and the screen fades from bright to dark and again to bright. Sometimes the shots are taken on a crane from the nearby forest and other times at a low angle on the rail tracks. The director's imagination and expectations are well reciprocated by the cinematographer.

The entire northeast sequence has a visual flavor of the local elements like the color of nature, the diffused overcast kind of lighting, and foggy backgrounds with occasional sunlight. In shooting the title track 'Dil Se Re', Sivan has used a lot of visual metaphors such as fire, explosion, and unrest, more often along with empty swings and iron nails; all suggestive of the fire within the characters. The light has been metaphorical; sometimes soft, sometimes harsh, and sometimes magical to suggest romance, fear, hurtled, passion, helplessness yet aggression.

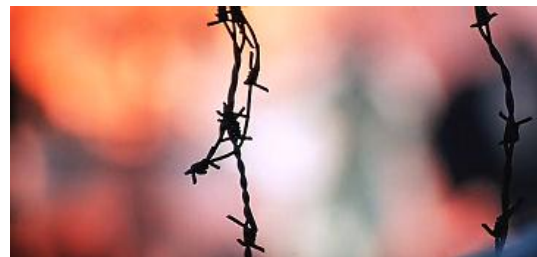


Image 4.2, 4.3, 4.4 – Fear and fire as visual metaphors, Film: 'Dil Se'

The whole Ladakh sequence has been shot with the incorporation of huge and beautiful landscapes, setting sun, silhouette images, and full exploration of grayscale. The lighting has been very realistic to simulate the weather conditions. There is very little use of fill lights yet the details in shadows are clearly visible. The compositions are dynamic with the asymmetrical placement of visual objects. Camera movements have been very imaginative, logical, and not at all look enforced.



Image 4.5 – Layers of meaning in visual approach, Film: ‘Dil Se’

This simple and deceptive frame from ‘Dil Se’ has all its essence in a nutshell. The monochrome-like look of the scene with the inclusion of a huge scale of grey gives the frame a highly visual dynamism. Their position at two ends of the frame and the contrast in terms of costume suggest the difference of characteristic value that they both possess and the river between them is a visual metaphor signifying the impossibility of their union. Meghna’s reflection in the water reveals the dichotomy of a woman who is caught between a man and her mission.



Image 4.6 – Reference of painting with metaphorical lighting, Film: ‘Dil Se’

Another eye-catching visual approach is again evident in the song sequence ‘Ae Ajnabi.....Tukdon Mein Jee Rahi Hai’. This is a classic example of effectual source



lighting influenced by classical Indian paintings. While Sivan has caught the expressions of Amar through the close-up of his eyes with the use of an eye light, he has also been successful to capture the emotions of Meghna in a painting-like frame.

Meghna holds up herself in a small room full of clutter where she can hear Amar on the radio and the only hint of joy in the entire frame is a black and white smiling portraiture on the wall as Meghna does not have the liberty to express her emotions also. The portraiture does not have eyes which suggest that Meghna cannot see Amar but feel the warmth of his voice. Sivan has lit up Meghna's ethereal face by simulating the antique source; a very diffused and gentle light focused on the character which is the only glimmer of bliss but spilling all around in low intensity to just bring details in the room. The mood has been created by metaphorical lighting in such a manner that the viewer has no choice but to look at where Sivan wants them to look.

The Delhi sequence has been photographed with a very realistic approach. As the pace of the story is high in this sequence, the same has been portrayed through the visual approach; available light, visible contrast, subjective camera angles, and fast movements. Towards the end of the film, we can see the camera moving along with bus, taxi, and handheld with characters to build up the momentum. The very last scene of Amar and Meghna has been dealt with close-ups and the film ends with the shot of fire; the prime visual metaphor used consciously to describe the narrative.

The film has been given a stylistic look meant for a commercial audience. Each frame is like a painting, created thoughtfully for the big screen with light, shadow, and colors which the audience has taken back with them as memories of 'Dil Se'. The visual design of song sequences has a lot of variety in it. Sometimes it is completely on a moving train and the other times it is through few static frames. The locations have been played a symbolic role to represent Amar's journey and his shades of emotion which have been explored beautifully by the cinematographer. North-East is shot with all its misty weather, Ladakh with its grand landscapes, and Delhi with a real sense of cold and natural lighting. In the context of lighting and color, the characters of 'Dil Se' are lit up with strong hair light which is a signature style of Sivan. The visual contrast varies in their faces according to atmospheric lighting. There is a constant glow on the faces of the characters. The lighting becomes high contrast whenever the terrorism context comes into the narrative. In those scenes, the

colors used are blue, grey, and black. There is constant use of fire as a visual metaphor throughout the film and especially in the title track. Since 'Dil Se' transits through seven stages of love, lighting is done accordingly with the bias of various locations to cohesively represent the theme.

#### **4.1.2 Visual Approach Analysis of 'Asoka'**

##### **Plot:**

The film features the life journey of emperor 'Asoka' of the Maurya dynasty who has ruled most of the places of the Indian subcontinent during the third century BC. When Asoka is a child, his great grandfather, Emperor Chandragupta Maurya hands over the throne of Magadha to his son Bindusara (Asoka's father) and embraces Jainism. At the time of his departure to the forest, saddened Asoka asks for his sword but Chandragupta denied him the same. He convinced Asoka by saying that the sword is evil; it is only thirsty for blood and destruction.

Little Asoka grows up to a young prince among all adverse conditions created by his kin. He is being subjected to murderous situations conspired by his stepbrother Susima, but he overcomes all of them with his brevity and superior skills. In the course of time, he turns into a confident, merciless steel-edged warrior (Cunha, 2001). As Bindusara has an inclination toward Susima, the rivalry fuels up between the two brothers for the throne of Magadha. With the support of his father, Susima conspires once again and this time Asoka has no choice but to leave Pataliputra, the capital of Magadha.

Disguised as Pawan, Asoka lives as an ordinary soldier in the dense forests with no amenities, except a sword and his favorite horse. While roaming in the forests, he discovers Karuwaki, the maiden princess of Kalinga, dancing, and singing near the waterfalls (Tunzelman, 2008). She was also on the run along with little brother Arya and their guard and general of Kalinga, Bheema to stay safe from the assassins. Asoka falls in love with Karuwaki and gets married to her.

In a dramatic twist to the story, Asoka receives a message about his mother's illness and returns to Pataliputra. Karuwaki waits for his return in the forest. Meanwhile, Asoka is instructed to go on another mission to Ujjaini. It was another conspiracy to

assassin Asoka. Before Ujjaini, Asoka heads for Kalinga to meet Karuwaki and Arya but he has been informed about their killing from Bheema. Heavy grief and anger turn Asoka furious. He launches a brutal attack on Ujjaini but as per Susima's plan, he gets seriously injured by a hired killer. He gets saved by Virat and cured by a Buddhist maiden Devi. Virat becomes Asoka's very close friend. Under some unavoidable circumstances, Asoka marries to Devi and returns to Pataliputra along with her. Virat with his men remains with Asoka from here on. After few days Devi becomes pregnant which is not good news for Asoka's enemies. They speculate that Asoka's son will be the prime contender for Magadha's throne. They plan to kill Devi but Asoka's mother gets killed. The same is avenged by the assassination of Susima and the other brothers except for Sugatra. Meanwhile, Bheema manages to execute the Prime Minister of Kalinga for treason. Karuwaki and Arya get back to their kingdom.

Due to conventional rivalry, Magadha and Kalinga prepare for war. Still, Karuwaki does not have any idea that Pawan is Asoka and for Asoka, she is dead. Asoka and Karuwaki meet each other on a bleak and bloody battlefield. Mortally wounded Karuwaki breaks down by knowing Pawan's true identity. Pierced by arrows, the little prince Arya dies in Asoka's arms. This heartbreaking incident enforces the merciless emperor to repent and realize that on a mission of acquisition he has actually lost everything; his family, kin, love, and finally Arya. His grandfather's words about the sword come true and therefore he throws the sword at the same place where he collected it. It is at this point the film ends abruptly which hints that to get relief from the heavy grief that lays upon his heart, from here on he will walk on the path of peace (Adarsh, 2001).

### **Genre and Narrative Structure:**

The primary and predominant genre of the Asoka is 'Period Drama', centered on the journey of one brave warrior. Yet it is not exactly a biographical film as the facts have been dramatized by infusing fictional elements. Romance is one of the prevailing sub-genre of the film as it gives a lot of emphasis to the love of the Emperor for Karuwaki. War is another important sub-genre as that is the skill, Emperor Asoka is known for and it has got adequate representation in the film. All the songs of Asoka are big hits and the music has played a dominant role, hence it partly belongs to the musical genre also. Action, epic, and adventure are also evident in the film.

The narrative of the film has been structured in a way to feature the life of Asoka as a journey through various phases of emotion. A prince who has born enemies, dubious relatives, surrounded by political assassins have to once live in disguise, yet falls in love but cannot reveal himself. He deserves the throne but is deliberately deprived of it and finally, he has to snatch it. A blood-thirsty Emperor wishes to win as many states as he can but finally leave it all and metamorphosed himself into totally something else. So the person's character has been portrayed like water with its different shapes; static and calm, romantic in rains, furious like waves and leaves it all like a waterfall. There exists this conflict in the film that he has this born character or the situations he passed through are accountable for his unexpected transformation. Structurally the story is linear but it is progressing through diverse events but beautifully gathered around the central and larger-than-life character of Asoka.

### **Visual Approach:**

Santosh Sivan was always been fascinated by the stories he learned in his school times. Once, during history class, while Asoka was being taught by the history teacher, he fell asleep. When asked he said that he does not like a king who stopped fighting. Somehow, the story of Asoka remained with him and it was high time he wanted to make a film on it and to flush it out from his system (Pudipeddi, 2014). During the shooting of Mani Ratnam's 'Dil Se', while filming the catchy 'Chaiyya Chaiyya' on the top of a rail train, he approached SRK (Shahrukh Khan) to play the lead role of Asoka in the film. Though SRK could not understand the plot fully, he agreed to take up the project because he could see the enthusiasm in the eyes of Sivan. Later on, he decided to produce the film. Asoka is a blend of facts and fiction. Sivan wanted the audience to connect with the story and do not feel like watching a typical period drama or a documentary on a legendary figure (Shiekh, 2001). The visual approach has been very influential to resonate with the idea of the movie.



Image 4.7, 4.8 – Emotional transition of Emperor Asoka, Film: 'Asoka'

The visual approach in Asoka is a mixture of realism and pictorial splendor. The treatment given in terms of visuals is a reflection of the transformation of emotions from simple to critical, from romantic to cruel, and from a devastator to a monk which is taking place within the character of Asoka. The compositions in the film are little on the asymmetrical side unlike the paintings which are often centrally composed but the meaning seems to be inspired from the deeper sense of the prodigious Indian paintings.



Image 4.9 – Mood lighting with subdued colors and grey scale, Film: ‘Asoka’

A divergent visual approach is often evident in the movie ‘Asoka’. The above picture is from the ‘Roshni Se’ song sequence, which Sivan has shot with special mood lighting and a subdued color palette which looks like a greyscale, creating the nostalgia of paintings. The quality of light is very soft yet Sivan has created contrast in it. The Dutch camera movements along with the tune have become very lyrical. Overall, the visuals of this sequence are very powerful and influential.

In other places, Sivan has chosen a low-angle approach to shoot the larger-than-life character of Asoka with the camera positioned very close to the protagonist and pushing the surroundings back with wide lenses. The geography of locations and beautiful landscapes are captured in wide shots to give the feeling of immensity. The low angle - wide lens curvy camera movements make the visual approach poetic. Because of the period context and sweltering narrative, White, Grey, and Black are very dominant in comparison to other colors. In the songs ‘Shringar’ and ‘Shanta’ Rasa is dominant by the use of whites. The fight scenes are incorporated with multiple camera shots with a lot of low-angle shots and dynamic close-ups of eyes.



Image 4.10, 4.11 – Locations, Seasons and Lighting, Film: ‘Asoka’

It is further evident from the visual approach that locations and lighting conditions are used in a highly metaphorical way in the film. As a change in weather brings a change of mood in human beings, Sivan has used the same logic to include seasons in the film to symbolically epitomize the emotional transformation taking place inside the king. The film features several weather conditions like the rain, the mist, the clouds, the fog, the harsh sun, and dust, etc. The filmmaker has aesthetically connected these seasons metaphorically with the emotions of Asoka in such a way that when the king is romantic it is misty, he finds himself alive and active in the rains when he is rude, all the visual elements are shot in harsh sunlight and in war it is all dusted. The monsoon light has a tendency of timelessness and the same has been utilized in the film to shot the faces in a tendered way to capture the vivid expressions which are essential for the story. The locations and the natural lighting condition have been played a major role in reproducing the authentic visuals which are an integral part of the period prospect of the film. The film has been shot in the waterfall of Igatpuri, in forests of Madhya Pradesh, the marvelous hill stations of Panchmari and Jabalpur, the temple and palace sequences at Maheswar situated at Madhya Pradesh and Maharashtra border, and the war sequences at the deserts of Jaipur. Sivan has shots few portions of war sequences at Bhubaneswar, Orissa where actually the Kalinga war was fought (Shiekh, 2001), and in this way he has been successful to recreate the nostalgia of history through his visuals.

Along with the metaphorical lighting, Sivan has used visual objects very creatively as symbolism to convey the narrative. While the hired assassin attempts to kill him inside water, the sequence has been intercut by shots of violent snakes, blood specs in the wavy water, and the tampering of the horse’s leg metaphorically symbolize horror, venom, and slaughter. When Karuwaki learns sword art from Asoka in the misty forests, Sivan has used the fires of flambeaus as cut-ins to signify the fire within herself; the fire of feebleness, the fire of avenge. Peacock as a metaphor reminds

Asoka of Karuwaki. Usually in modern-day cinema rose symbolizes the love between couples. As it is a period film, Sivan has been replaced the rose with a lotus in the ‘Bhare Bhare’ song sequence to represent the sacred compassion and purest love that the emperor bears in his heart for his princess.



Image 4.12 – Mud bath sequence, Film: ‘Asoka’

The inclusion of the mud-bath sequence just with the revealing eyes is a masterpiece by Sivan in terms of his visual competence. Commonly in history, Mud-baths are used as a kind of treatment to heal the muscles. Here, in the film, Mud-bath has been shown in a royal way as an evil sign to imply the ruthless killing and slaughter i.e. taking place around the king. The king is responsible for all this evil but he is helpless in front of his internal grief and anger.



Image 4.13, 4.14 – Visual Metaphors, Film: ‘Asoka’

It is a natural phenomenon that a newborn kid attempts to grip everything but when somebody dies, his hands remain open; it’s a kind of farewell. The sunlight, the moon is in one frame where Asoka carrying dead Arya with open hands means they are also witnessing this eternal eventuality. The sunlight and moon in the same frame also symbolize that the king may not be there, the kingdom may not be there but the

wisdom of peace and Buddhism will be alive forever. It also metaphorically communicates that the real kingdom does not exist in the materialistic achievements but lays in the path of God.

At the beginning of the film, Asoka reclaims the sword of his great grandfather, Emperor Chandragupta Maurya, who has conveyed that this sword has not done any virtuous rather it only demands blood and devastation. The boy Asoka rescues the royal sword from extinction and Sivan uses the Excalibur-like symbol of blood-stains on that to metaphorically suggesting a similar meaning. At the endpoint of the film when Asoka throws his sword in water, the shot is composed from a low angle with a wide lens which appropriately conveys the sentiment of glory and finally, he decided to walk on the path of peace. In these sequences, the sword has been used as a metaphor to convey glory, victory, legacy destruction, and a hopeless treasure.

The dramatic transformation of the emperor and the backdrop of the film, his lady-love; the fisherwoman, are the two important aspects of the narrative structure. In order to signify the genre and translate the narrative through visuals, Sivan has adopted a metaphorical approach. Nature and light are shown in their indefinite form and mood such as; the rains and diffused light, the mist and magical light, the dust, the sun, and the specular light, etc. Mystery has been represented by decorating the frame both with light and shadows. Visual objects as metaphors such as snakes, sword, fire, mud, lotus, open hands, sun, and moon, etc. are highly influencing the content in the film. Sequential transitions such as days are growing and changing to nights, one season changing to another, and those moments of nature where it is shadow-less and timeless, all these aspects are creatively infused to enrich the narrative.

#### **4.1.3 Visual Approach Analysis of ‘Mission Kashmir’**

##### **Plot:**

In the beautiful valley of Kashmir, there lives a small and happy family of a high-ranked police officer; Inayat Khan (Role played by Sanjay Dutt). Khan is the SSP of Srinagar and responsible for the security of the city. The terror groups in Kashmir have threatened doctors of consequences if they treat policemen or their families. Due to this threat, once injured Khan’s son could not get treatment and lost his life.



Angered Khan with a group of policemen launched a brutal attack on a terror group residing inside a local's house and killed Malikul Khan, their leader who instigated the fatwa. However, due to darkness and high exchange of bullets, the innocent members of the family lost their lives in this intense encounter, except Altaaf, a young boy who survived the shooting.

Repented Khan brings Altaaf home and with his wife Neelima (Role played by Sonali Kulkarni), they up bring Altaaf as their son. Traumatized Altaaf gets often frightened by remembering the masked policeman who massacred his entire family. However, with the passing time and love and affection of Neelima and Khan, Altaaf gets settled a bit and started accepting them as his parents. Suddenly on one unfortunate day, Altaaf discovers the same mask in Khan's drawer and came to know the true identity of his family's killer. He attempts to kill Khan but somehow failed to do so and ran away.

Altaaf falls into the trap of another terror group led by Hilal Kohistani (Role played by Jackie Shroff) who brainwashed Altaaf and brought him up; now the grown-up Altaaf (Role played by Hrithik Roshan) is a death-defying terrorist. Hilal plots 'Mission Kashmir', a dangerous mission that aims at destroying the religious places like 'Sankaracharya' and 'Hajratval', to fuel up the communal tension in the valley which will subsequently spread across the whole country. He keeps Altaaf unaware of the original plan and tells him that this mission is aimed at assassinating the Indian Prime Minister and in return he will help Altaaf to target IG Khan and complete his revenge. Hilal used Altaaf's hatred to achieve his own dirty goals.

Altaaf meets his childhood friend and TV anchor Sufiya Parvez (Role played by Preity Zinta), falls in love with her but utilizes her, without her knowledge to accomplish his mission of blowing up a local TV tower. Knowing about his truth, Sufiya breaks up with Altaaf. The latter plans another deadly attack on IG Khan; this time by planting a bomb in his briefcase which explodes in Khan's residence causing Neelima's life.

By this time IG Khan manages to gather information about 'Mission Kashmir' and its real aim. Khan invades the terror hideout and arrests Hilal. In order to destroy the complete plan of Mission Kashmir, Khan plays a trick. He leaves Hilal on the

condition that the latter will take him to Altaaf so that Khan can avenge Neelima's death. As they reach the hideout, an enraged Altaaf starts hitting Khan but the latter tries to make him aware of the nasty goal of 'Mission Kashmir'. Khan cautions Altaaf that if he targets the holy shrines with missiles then the valley will be turned into a communal hell. Though it was hard to believe, Altaaf reminds about Neelima's words about the holy shrine and decides not to betray his mother's words. Khan and Altaaf together spoils 'Mission Kashmir' and kills Hilal. During the engagement with the terrorists, Altaaf gets himself shot and injured but gets rescued by Khan. Media are briefed about the dangerous plot of 'Mission Kashmir'. The terror masterminds and the sponsors were eliminated by the Kashmir police. Altaaf wakes up on his hospital bed and finds Sufiya and Inayat Khan next to him. He reconciles with Sufia and accepts his father after 10 years which brings a happy ending to the film.

#### **Genre and Narrative Structure:**

Thriller and Action are two primary genres observed in this film, however, romance is the most dominant sub-genre as the romantic love story between Altaaf and Sufiya has been displayed in the film very vividly. It is also a very tragic story as both the male protagonists are losing out their family members and living in pain and grief.

A structure of linearity is visible in the story as it unfolds in a sequential manner one after the other and the incidents are connected to each other which conveys a direct meaning and easy understanding. Hence it is not a complex narrative. The director of the film Vidhu Vinod Chopra has been successful to make the film engaging in terms of its narrative storytelling structure by infusing elements of violence and highly emotional sequences. Conflict, love revenge and reunion is the driving theme in the film along with the flavors of local elements of Kashmir such as the locations, costumes, properties, etc. Few songs are blockbusters and highly emotional but they are not taking the narrative ahead in a real sense.

#### **Visual Approach:**

The cinematographer of the film, Binod Pradhan has adopted a more naturalistic approach to shoot 'Mission Kashmir'. The film has been lit up and shot in a more nonfiction style, except the song sequences. The real thrill of the film comes through the camera movements. Sometimes the movements done in water are visually very

pleasant and eye-catching. The pace of the film has always been energized by the unsteady camera. The camera appears to be closer to the characters in terms of viewpoints and zoom shots. 'Mission Kashmir' is shot partly in real locations and partly in sets. Pradhan has included local elements to enhance the feeling of Kashmir. The militant sequences are visually so real but few of the song sequences which has been shot in sets are dramatized to an extent that it appears a little unbelievable. Overall, the film has achieved a very generic look to support the story.

Starting from the very first sequence where IG Khan protects one of his personnel from a landmine explosion, the camera has been very subjective, placed close to the character and moves along with them as if it is one of them. A lot of handheld camera movements have been used to build up the pace of the scene. The intensity of the entire sequence has been translated through dynamic camera angles and movement, however, in terms of lighting it remains calm and neutral. The only moment in which the camera sees from a distance is when the real explosion takes place.



Image 4.15 – Beginning sequence, Film: 'Mission Kashmir'

In this frame, there are highlights, shadows, smoke, and fire but everything is captured in a very realistic form with an adequate amount of detail. This is a classic example of a high contrast situation and the exposure has been set by the cinematographer in such a manner that the scene has achieved maximum exposure latitude. The fire is the brighter object in the frame and the shadows of the tree and the wooden bridge are the darkest part of the frame. The light on the two policemen has been simulated as the light coming from the nearby fire. The exposure gradation has been taken care of by the DOP along with the details in the highlights and shadows.



Image 4.16 – Establishing local elements, Film: ‘Mission Kashmir’

In a series of long shots, the DOP has established the ambience of Kashmir with its real flavor of beauty and weather conditions. In the above picture, the visual elements such as the water, the Shikara, the flowers on it, and the local water houses are delivering a real sense of valley ambience. The balancing of composition has been done brilliantly in accordance with the rule of thirds. The lighting is absolutely neutral and realistic. Visual contrast has been created by the use of colors. The entire visual approach of Pradhan reflects vibrancy in accordance with conventional cinematography.



Image 4.17, 4.18 – Divergent Lighting, Film: ‘Mission Kashmir’

With respect to lighting, the scenes have been lit up in a conventional way according to the requirement of the narrative. Where there is panic and tension, particularly the militant parts; Pradhan has adopted a low key lighting approach with a tint of blue in it, whereas in the sequences of family and romance, to represent a smooth narrative at that juncture he has adopted a soft, high key lighting approach. The encounter sequence of Malikul Khan is shot with torch lights and hardly any fill light to see the faces, however in contrary, just after this sequence when IG Khan brings Altaaf home;

this entire sequence has been shot with mostly soft and sometimes by dramatic lighting to enhance the affective elements in the narrative.

In a plot like ‘Mission Kashmir’ where the dominant themes are militancy, terror, anger, revenge, personal loss, etc. adequate amount of romantic representation has also been included in the film. Pradhan has taken the opportunity of romantic sequences to bring in some elements of beautification in the visuals in terms of lighting, composition, use of color palate, and some creative camera movements. This has come as a diversion from the principal visual style of the film.



Image 4.19 – Beautification in ‘Chupke Se Sun’ Song Sequence, Film: ‘Mission Kashmir’

This particular frame has a splendid beautification in terms of composition, source lighting, colors, and dynamism. Sufi in a red costume, catching the source light which enhances the beauty of the frame. Pradhan has simulated the same source light on the leaves positioned in the foreground. The composition has been very dynamic with linear perspective, the inclusion of foreground, and placement of object of interest as per the rule of thirds. This shot is a classic example of conventional cinematography beautified to its very best following the norms of visual grammar. A slow crane up movement is further enriching the shot.

However, some song sequences which are particularly shot in the sets are appearing to be a little unreal and forced. Few of the visual elements incorporated in the frames are losing reality and looking as manufactured. It has posed a challenge to the DOP to bring in the continuity of realism in the sequence.



Image 4.20 – ‘Rind Posh Maal’ Song Sequence’, Film: ‘Mission Kashmir’

In the above shot, the bridge, the backdrop, the water, the surface, and the foreground objects are looking forced. In such a situation the DOP has again attempted the technique of beautification in terms of decorative lighting, shallow depth of field, and powerful camera angles.



Image 4.21 – Set and lighting in terror hideout, Film: ‘Mission Kashmir’

However, the last fight sequence in the terror hideout which has again shot inside a set has that realistic feeling of location and lighting. Pradhan has treated the sequence with little cool light which appears to be as spilled in sources. He has included a lot of dark areas to evoke the feeling of thrill. The approach of lighting is more low key and situational which is enhancing the scenic narrative. The camera angles are again very subjective and the movements are mostly unsteady and fast. A little amount of smoke has also been used to create suspense and complexity. The set does not look like a set

but as a real location sheltering terrorists. Visually, this sequence has all the elements to support the narrative and enhance the genre of the film.

By analyzing the overall visual approach of 'Mission Kashmir', it is observed that the real locations are shot in long shots to establish the geography and feel of the valley with the inclusion of local elements and naturalistic lighting. The song sequences are beautified with high key lighting and dynamic compositions. The cinematographer has used colors creatively to give the frames a sense of separation and visual contrast. The militant element has been treated with a slightly bluish tone and an unsteady camera. The camera angles used by Pradhan are very subjective and the movements are logical. The visual approach is in line with the requirement of the narrative of the film and it remains well within the ambit of principle-driven cinematography.

#### **4.1.4 Visual Approach Analysis of 'Jodhaa Akbar'**

##### **Plot:**

Princess Jodhaa (Role played by Aishwarya Rai) is the only daughter of King Bharmal of Amer and she is extremely beautiful. When the Mughals plan to attack Amer, Bharmal does a peace deal with them and offers the marriage of Jodhaa with Mughal emperor Akbar (Role played by Hrithik Roshan) to strengthen the ties between Rajputs and Mughals. To avoid war and bloodshed, Akbar agrees to this proposal. However, being a Hindu princess; marrying a Mughal king was a difficult choice for Jodhaa and also she is hunted by the fact that she is being used as a political pawn. Understanding a daughter's pain and agony, Jodhaa's mother hands her a vial of poison which is to be used in a needy situation. Before marriage, Jodhaa demands a meeting with Akbar and puts forward two conditions; first, she will not be enforced to change her religion after marriage, and second, a small Krishna temple will be built inside her palace to continue her faith and worship. Akbar agrees to both conditions, the marriage took place, and later on they both developed respect and admiration for each other.

Akbar's nanny, Maham Anga, who enjoys a special privilege due to Akbar's love and respect for her somehow feels insecure due to Jodhaa's arrival in the Mughal palace. She plots a conspiracy against Jodhaa; dispatched a letter to Jodhaa's brother Sujamal which was written by Jodhaa before marriage. Sujamal comes to meet Jodhaa and

Akbar sees it. This incident creates suspicion and difference between the two but later on the whole conspiracy by Maham Anga is being disclosed. Akbar repents and goes to Amer to apologize to her and asks her to come back. Jodhaa does not agree to come with but tells him to be a real emperor, to win the heart of the people rather than the states. Akbar in disguise travels through the common folk and gets a real idea of problems and misery that the people are living with, under his rule. After coming back to the palace Akbar orders the right of dissent and religious freedom in his empire. The decision of the Emperor impresses Jodhaa and she returns to Agra.

In the meantime, Sharifuddin, Sujamal, and one of Akbar's rebel ministers attack Agra. In the battle camp, Sujamal overhears Sharifuddin's dirty plotting of Akbar's killing. He heads towards Akbar's camp to inform the same and save his life but get seriously injured by the attackers. Before his death, he manages his own breathes to make Akbar aware of the deadly attack and also tenders an apology to Jodhaa regarding the misunderstanding about the letter. In one-to-one combat, Akbar defeats Sharifuddin but refrains himself from killing the devil as he was the husband of Akbar's half-sister, Bakshi-Bhanu Begam. However, he certainly punishes Sharifuddin by stripping him from the post of viceroy of Ajmer and Nagpur. Finally, Akbar proclaims 'Hindustan' as a prosperous and pacific land where people live with peace and honor under his leadership. It is at this point the film ends with the narrator's voice-over that Jodhaa and Akbar live ever in the pages of history for their display of eternal and unconditional love for each other.

### **Genre and Narrative:**

Clearly and concisely 'Jodhaa Akbar' is a 'period drama' completely dominated by conflicting romance as the backdrop of the film. The story of the film is in line with the historical shreds of evidence though it does not claim any factual conformity. War is another dominant sub-genre in the film. Melodious music composed by A R Rehman is certainly enhancing the film and can be considered as another sub-genre. Elements of epic, adventure, brevity, and conspiracy are also evident in the film.

Ashutosh Gowariker, the director of 'Jodhaa Akbar' is known for making cinemas on social issues and history. After the successful making of 'Laagan', he was approached by 'Haider Ali', a famous actor and screenwriter to do a film in a similar fashion to



that of Mughal-e-Azam, India's first-ever historical epic. Instead of making it a sequel, Gowariker gave 'Jodhaa Akbar' a new taste and twist with the flavor of war, romance, and all historical elements.

The narrative of the film is very much comprehensive and each incidence is presented with greater detail, factual reasoning, and logical dramatic considerations. The piece of history revolving around the great Mughal Emperor Akbar has been blended beautifully with his romance for Rajput princess Jodhaa which has created a cinematic splendor. The narrative has been presented in a linear manner with the standard format of the intro, built-up, conflict, climax, and end. Facts of history have been recreated through fictional elements in a calculative manner without manipulating much but at the same time narrative of the film has been embedded by commercial elements to make it engaging for a large section of the audience. The songs, musical scores, and lyrics are lifting the narrative altogether to a poetic level. The narrative structure reflects high level of sensibility and the conventional way of storytelling.

### **Visual Approach:**

Being a historical period drama, the scale of 'Jodhaa Akbar' is huge in terms of sets, supporting actors, animals, war sequences, etc. Hence, a large camera crew, pre-planning, preparation, and coordination were a must to shoot a film like this. The overall tonal look of the film was pre-decided; it should look like Hollywood period films like 'Troy' or 'Gladiator'. The cinematographer and director duo were agreed upon this idea. Hence the visual approach of 'Jodhaa Akbar' is a referred one and not an exploratory kind of approach.

The introductory sequence of Jodhaa's childhood has been shot as a montage inside the palace. The DOP has used a variety of camera angles and magnifications to shoot the sequence. The movements are very smooth and the lighting is soft and neutral in tone. Deohans has adopted a very naturalistic approach to treat the scene visually. The frames are filled with supporting characters and props in layers to bring the feel of a historical palace.

The initial war sequences have been shot by Deohans in a grand manner. The locations and the armies are established in extremely wide shots and frames are filled with soldiers and war equipment. Compositions are very balanced and symmetric in

nature. Multiple camera shooting and repetition of similar angles are primary techniques adopted by the DOP to handle such large-scale shooting situations.



Image 4.22 – Scale and Symmetry in war sequences, Film: ‘Jodhaa Akbar’

As the film starts introducing Akbar, the visual pattern suddenly changes. It starts with aerial shots composed in extremely long magnifications and the pan in wide lens gives an impact of vastness. The initial war sequences are also shot in a grand style with a nice balance of visual symmetry. The tracking van movement gives a very dramatic impact and increases the pace. The firing sequences of artillery cannons are actually giving the grand feeling and thrill of a real war sequence.



Image 4.23 – Low contrast in war sequences, Film: ‘Jodhaa Akbar’

Despite being a war sequence, the visual contrast is less and the shadows are boosted with a good amount of fill light. Whereas, the real strength of visuals is coming out in terms of its composition and scale. The frames are composed dynamically, always

filled up with visual elements like animals, soldiers, tents, war weapons, and ammunition. The color palette chosen for the war sequence is mostly in white, black, and grey including some colorful flags. The Rajput army is represented by white whereas the Mughal army is represented by black and gray. The framings have been done in a very symmetrical way and the compositional importance has been given to the main character most of the time.



Image 4.24 – Angle and visual balance, Film: ‘Jodhaa Akbar’

The shot design while Akbar trying to tame a wild elephant is also very much thoughtful and eye-catching. The camera angle chosen with the elephant in the foreground has been vividly impactful. The visual contrast has been created in this scene is only by means of tonal gradation; as the elephant is black, dust is grey and Akbar is given the white attire. The tension has been risen up by the dusted frame enhanced by a backlight. The shot is taken from a very low angle with the elephant in the foreground but the emperor is composed centrally, hence getting the weightage in comparison to the big animal.

In order to magnify the character of Akbar and his noble thoughts, Deohans has mostly chosen a low angle for him, sometimes with a straight trolley movement charging towards him, thereby changing the magnification and driving the audience's attention toward him. But in other sequences of Akbar, Deohans has explored the scope of situational lighting and the use of colors. The compositions are mostly central but with a larger perspective. The tonal quality of the sequences has been influenced by the source of lights used in those times. Some amount of slow-motion shots are also observable in song sequences.



Image 4.25, 4.26 – Selective lighting for beautification, Film: ‘Jodhaa Akbar’

In order to portray the beauty of Rajput princess Jodhaa, the DOP has used the trick of selective lighting with diffused quality and also by dynamic compositions. The intensity of light falling on Jodhaa is few stops brighter than the surrounding light and thereby driving the attention of the audience to the beautiful protagonist.

The ‘Man Mohana’ song sequence is a classic example of a brilliant visual approach with all its smoothness, soft light, slow circular track movement, and balancing of frames. A slow-motion shot of Akbar walking through the corridors with windy and wavy white curtains is an example of a splendid visual representation of his inner feelings of love and peace. The ‘Khwaja Mere Khwaja’ song sequence is again shot with very decorative lighting conditions. Though the narrative here represents a sense of devotion, Deohans has not attempted to make the light magical by shooting it with a moonlight effect. Whereas the frames are grand, symmetrical, and very stunning with light and shadow; patchy lighting.



Image 4.27 – Backdrop and composition in war sequences, Film: ‘Jodhaa Akbar’

The last fight sequence between Sharifuddin and Akbar is shot with all precision; in bright sunlight, a huge army in the background with multiple cameras and angles.

However, the shots captured by various cameras are quite repetitive and experimentation with camera angle is very less evident which gives a very monotonous cutting pattern to the entire sequence. Also, the sequence is shot with a neutral tone without any warlike special tonality.

It is observed from the overall visual approach of 'Jodhaa Akbar' that different scenes of different emotional needs have been treated with different lighting patterns such as scenes of romance and happiness with high key and scenes of conflict, rivalry, and conspiracy with a low key. Both the protagonists (Akbar and Jodhaa) are shot with a subjective camera and the visual approach adopted is different. Akbar is shot with a low camera angle and Jodhaa in a beautified manner. In terms of color, the film has got a saturated and selective palette chosen thoughtfully for particular sequences. The shots are wide when it comes to showing the geography or establishing the magnificence of the huge sets. In song sequences, Deohans has adopted a beautification approach to accentuate Jodhaa and her facial features. To shoot fight sequences Deohans has used multiple cameras with multiple angles and magnifications. Compositions are mostly central and lighting is of less contrast. On very few occasions mood light has been used as a tool to enhance the scene. There is a pattern observed in terms of the use of the color palette. The war sequences are dominated by white, grey, and black however, the palace sequences are infused with the use of primary and secondary colors. Largely, it is an accurate visual approach within the framework of proven cinematographic principles without much risk.

#### **4.2 Coding of Shots, Shot-Structure and Shot-Pattern Analysis**

This section represents data tabulation observed from coding of shots of selected three sequences from each of the films. In this research study, four films, belonging to various genres are taken as samples for study. Again, three sequences (Song, Emotional & fight) from each film have been chosen for coding of shots. All the shots of these sequences have been coded in accordance with mentioned cinematographic parameters in Chapter-3 (N3.5.2, p.63). The shot structure here means, the distribution of total shots of the individual sequence among various cinematographic parameters and their sub-categories. The shot structure has been analyzed in the context of the scenic requirement of the individual sequences and the same has been correlated with the overall visual approach adopted by the DOP to translate the theme.

Later, the data gathered from individual sequences have been combined together and represented in tabular formats to draw interpretations regarding the pattern (Similarity/Dissimilarity) of shot structure among a particular kind of sequences. Interpretations are also made regarding the shot pattern in various genres of cinema.

#### 4.2.1 Shot Structure Analysis of Three Sequences of ‘Dil Se’

##### Sequence 1: ‘Chaiyya Chaiyya’ Song

The total number of shots of the ‘Chaiyya Chaiyya’ song are 81. The total duration of the song is 6.29minutes. The distribution of total shots in various categories is presented below in tabular format.

<b>Magnifications</b>	<b>Frequency</b>	<b>Percentage</b>
Extreme Long Shot	05	06.17
Long Shot	38	46.91
Mid Shot	22	27.16
Close Shot	11	13.58
Extreme Close Shot	00	00
Over The Shoulder Shot	05	06.17
Total	81	100

Table No. 4.1 – Magnification of shots of ‘Chaiyya Chaiyya’ Song, Film: ‘Dil Se’

<b>Durations</b>	<b>Frequency</b>	<b>Percentage</b>
1-5 Sec Shots	58	71.60
6-10 Sec Shots	16	19.75
11-30 Sec Shots	07	08.64
31-60 Sec Shots	00	00

Above 1 min	00	00
Total	81	100

Table No. 4.2 – Duration of shots of ‘Chaiyya Chaiyya’ Song, Film: ‘Dil Se’

Camera Angles	Frequency	Percentage
Top Angle	19	23.45
Low angle	18	22.22
Eye Level	44	54.32
Total	81	100

Table No. 4.3 – Camera angle of shots of ‘Chaiyya Chaiyya’ Song, Film: ‘Dil Se’

Lighting	Frequency	Percentage
High Key	52	64.19
Low Key	29	35.80
Special Mood	00	00
Total	81	100

Table No. 4.4 – Lighting of shots of ‘Chaiyya Chaiyya’ Song, Film: ‘Dil Se’

Camera movement	Frequency	Percentage
Track	00	00
Crane	06	07.40
Handheld	03	03.70
Static	72	88.88

Total	81	100
-------	----	-----

Table No. 4.5–Camera Movement of shots of ‘Chaiyya Chaiyya’ Song, Film: ‘Dil Se’

<b>Tonality</b>	<b>Frequency</b>	<b>Percentage</b>
Cool	00	00
Warm	00	00
Neutral	81	100
Total	81	100

Table No. 4.6 – Tonality of shots of ‘Chaiyya Chaiyya’ Song, Film: ‘Dil Se’

<b>Depth of Field</b>	<b>Frequency</b>	<b>Percentage</b>
Full Depth	57	70.37
Moderate shallow	18	22.22
Very Shallow	6	07.40
Total	81	100

Table No. 4.7 – Depth of Field of shots of ‘Chaiyya Chaiyya’ song, Film: ‘Dil Se’

The opening song of the film ‘Dil Se’, the ‘Chaiyya Chaiyya’ sequence has been a visual sensation for the whole cinema fraternity. This is the first-ever song in the history of Indian cinema which is shot completely on a moving train. It requires absolute conciseness and endeavors to put an entire cinema crew on a moving train with all shooting equipment. By making this song a visual reality, director Mani Ratnam and cinematographer Santosh Sivan have displayed an everlasting example of cinematic imagination and creation that too in a most difficult shooting situation.

From the perspective of shot structure, the data observed from coding of shots suggest that in terms of shot magnification Sivan has captured the entire sequence mostly in



long and mid shots in order to show the geography, the natural beauty of locations of North-East and also to include the train and rail tracks in those shots. As these visual elements cannot be included in a tight framing, there are no extreme close-ups included in the sequence. As the pace of the song is in high bits along with the moving train and dancing actors, most of the shot's duration is very less. Almost 72% of shots are within the duration limit of 1-5 seconds. There are no shots above 30-second duration. The data of camera angles reflect that Sivan has deviated from the standard pattern of eye level and included an equal amount of high and low angle shots to make the visuals impactful. The lighting has been mostly naturalistic with sunlight as backlight, hence the long and mid shots are looking low key while in close-ups the cinematographer has added an adequate amount of fill light. Another reason for using camera angle as a persuasive tool is the high amount of static shots. As the scope of including camera movement on a moving train is very narrow, the sequence reflects 88.8% of shots are static. Still, Sivan has attempted a few amounts of handheld movements on the train and all the crane shots are taken from outside the train. Overall, the tone is neutral but it has that ambience tone of typical North-East weather with a slightly snowy tint. Again, the depth of field data shows that Sivan has preferred to shoot the sequence mostly in full depth to reveal the location and natural beauty. The representation of shallow shots is very less, limited to only 7.4% of the entire sequence.

**Sequence 2: Emotional sequence (In Ladakh, after ‘Tu Hi Tu Satrangi Re’ Song)**

The total number of shots in this sequence are 34 and the duration of the sequence is 9.37 minutes. The distribution of total shots in various categories is presented below in tabular format.

<b>Magnifications</b>	<b>Frequency</b>	<b>Percentage</b>
Extreme Long Shot	03	08.82
Long Shot	07	20.58
Mid Shot	08	23.52
Close Shot	05	14.70
Extreme Close Shot	00	00

Over The Shoulder Shot	11	32.35
Total	34	100

Table No. 4.8 – Magnification of shots of Emotional Sequence, Film: ‘Dil Se’

Durations	Frequency	Percentage
1-5 Sec Shots	04	11.76
6-10 Sec Shots	16	47.05
11-30 Sec Shots	08	23.52
31-60 Sec Shots	05	14.70
Above 1 min	01	02.94
Total	34	100

Table No. 4.9 – Duration of shots of Emotional Sequence, Film: ‘Dil Se’

Camera Angles	Frequency	Percentage
Top Angle	02	05.82
Low angle	02	05.82
Eye Level	30	88.23
Total	34	100

Table No. 4.10 – Camera angle of shots of Emotional Sequence, Film: ‘Dil Se’

Lighting	Frequency	Percentage
High Key	10	29.41
Low Key	22	64.70
Special Mood	2	05.82

Total	34	100
-------	----	-----

Table No. 4.11 – Lighting of shots of Emotional Sequence, Film: ‘Dil Se’

Camera movement	Frequency	Percentage
Track	02	05.82
Crane	03	08.82
Handheld	02	05.82
Static	27	79.41
Total	34	100

Table No. 4.12 – Camera Movement of shots of Emotional Sequence, Film: ‘Dil Se’

Tonality	Frequency	Percentage
Cool	12	35.29
Warm	00	00
Neutral	22	64.70
Total	34	100

Table No. 4.13 – Tonality of shots of Emotional Sequence, Film: ‘Dil Se’

Depth of Field	Frequency	Percentage
Full Depth	13	38.23
Moderate shallow	18	52.94
Very Shallow	03	08.82
Total	34	100

Table No. 4.14 – Depth of Field of shots of Emotional Sequence, Film: ‘Dil Se’

This is an extremely emotional sequence which has played a major role to give the desired twist to the narrative and from here, the structure takes a change. Amar loses Meghna once in Silchar but meets her again at Ladakh. This time he is a little more close and compassionate to her, attempting to know her mysterious life and holding the dreams of marrying her to tie her up forever. He proposes to her for marriage but gets a denial. When they are spending the night near the temple-like structures, under the open sky and moonlight, they get intimate with each other but holds them back. When Amar wakes up in the morning, he does not find Meghna. She has left again abruptly, abandoning him. Amar feels a lot of emotional pain, grief, and anger.

The DOP has used all kinds of magnifications to shoot the sequence only except extreme close shots which shows the intention of inclusion of locations and local elements of Ladakh. Durations are comparatively longer than the song sequence as the entire sequence of 9.37 minutes has only been portrayed through 34 shots. The idea is to not cut frequently between the highly emotive dialogues and the growing intimacy between the two protagonists. Camera angles are mostly at eye level as there is already a lot of energy in the content and Sivan had refrained mostly from using high or low angles to avoid the presence of a camera which may cause distraction. With respect to lighting, Santosh has again broken the conventional stigma and dared to bring a new style by shooting the sequence with mostly low-key light where the narrative is attractive. A little representation of special mood lighting is also evident in the sequence in terms of silhouette shots, grand landscapes, and his signature backlight which is natural sunlight in the day and moonlight in the night. The tonality of day shots are of neutral tone however he has treated the night portion with moonlight as the only source, hence the tone is blue which displays the logical decision and creative design in the visualization of the scene. Shooting a romantic sequence under the moonlight with the low-key approach is a huge risk but Sivan has never turned off from such challenges. In terms of camera movements, the visuals show a balance between static shots and movements. The walking-through shots are taken on a steady-cam which is a type of smooth handheld movement, added to energies the sequence. The long shots are shot in full depth where the DOP has given preference to the beauty of nature, however when the camera is subjective to characters, he has kept the focus on characters and made the background moderately shallow to keep the audience attention centered on the actors.

**Sequence 3: Fight/Conflict sequence (Lonely road inside jungle where three men threaten and beat Amar, lady station director came and rescued him)**

The total number of shots in this sequence are 31 and the duration of the sequence is 3.26 minutes. The distribution of total shots in various categories is presented below in tabular format.

<b>Magnifications</b>	<b>Frequency</b>	<b>Percentage</b>
Extreme Long Shot	03	09.67
Long Shot	06	19.35
Mid Shot	11	35.48
Close Shot	09	29.03
Extreme Close Shot	00	00
Over The Shoulder Shot	02	06.45
Total	31	100

Table No. 4.15 – Magnification of shots of Fight Sequence, Film: ‘Dil Se’

<b>Durations</b>	<b>Frequency</b>	<b>Percentage</b>
1-5 Sec Shots	19	61.29
6-10 Sec Shots	06	19.35
11-30 Sec Shots	05	16.12
31-60 Sec Shots	01	03.22
Above 1 min	00	00
Total	31	100

Table No. 4.16 – Duration of shots of Fight Sequence, Film: ‘Dil Se’

<b>Camera Angles</b>	<b>Frequency</b>	<b>Percentage</b>
Top Angle	12	38.70
Low angle	03	09.67
Eye Level	16	51.61
Total	31	100

Table No. 4.17 – Camera angle of shots of Fight Sequence, Film: ‘Dil Se’

<b>Lighting</b>	<b>Frequency</b>	<b>Percentage</b>
High Key	00	00
Low Key	31	100
Special Mood	00	00
Total	31	100

Table No. 4.18 – Lighting of shots of Fight Sequence, Film: ‘Dil Se’

<b>Camera movement</b>	<b>Frequency</b>	<b>Percentage</b>
Track	00	00
Crane	00	00
Handheld	06	19.35
Static	25	80.64
Total	31	100

Table No. 4.19 – Camera Movement of shots of Fight Sequence, Film: ‘Dil Se’

<b>Tonality</b>	<b>Frequency</b>	<b>Percentage</b>
Cool	05	16.12

Warm	00	00
Neutral	26	83.87
Total	31	100

Table No. 4.20 – Tonality of shots of Fight Sequence, Film: ‘Dil Se’

<b>Depth of Field</b>	<b>Frequency</b>	<b>Percentage</b>
Full Depth	11	35.48
Moderate shallow	15	48.38
Very Shallow	05	16.12
Total	31	100

Table No. 4.21 – Depth of Field of shots of Fight Sequence, Film: ‘Dil Se’

The thriller elements in 'Dil Se' have been portrayed mostly through terror plotting. The action sequences are very less in the movie. In this fight sequence, initially the three men take Amar into a lonely curvy road where they bit him. A relatively low retaliation has been displayed by Amar, though he is seriously wounded. When he first manhandled by one of the terrorist, he is very angry but later on when he came to know that Meghna is a maiden, the hurt face also displays an expression of pleasure.

The sequence has been shot mostly in mid and close shots to show the action and expressions. Only the geography has been established by long shots. The scene does not have any extreme close shots. The sequence has two parts to it; the first is the heated conversation and the second is the fight. The shots of the conversation part are mostly steady and of longer duration but the later part has most of the shots unsteady and of very short duration. The duration of 61.2% of shots is less than 5 seconds which reflects the high pace of the sequence. 19.3% of shots have movement and all of them are handheld. This concludes the DOP's choice of treating a fight sequence with handheld shots to build up tension in the sequence. Again Sivan has deviated from the standard eye-level and used a lot of (38.7%) top angle shots to simulate the

thrill. The scene has been shot completely with a natural lighting approach and it looks a little dark and low key to again enhance the ambience of the jungle, lonely road, and the criminal element. The tone is neutral but as the time transits to evening, the last few shots look a little bluish.

#### 4.2.2 Shot Structure Analysis of Three Sequences of ‘Asoka’

##### Sequence 1: ‘Roshni Se’ Song

The total number of shots in this sequence are 131 and the duration of the sequence is 4.01 minutes. The distribution of total shots in various categories is presented below in tabular format.

<b>Magnifications</b>	<b>Frequency</b>	<b>Percentage</b>
Extreme Long Shot	00	00
Long Shot	29	22.13
Mid Shot	44	33.58
Close Shot	44	33.58
Extreme Close Shot	11	08.39
Over The Shoulder Shot	03	02.29
Total	131	100

Table No. 4.22 – Magnification of shots of ‘Roshni Se’ Song, Film: ‘Asoka’

<b>Durations</b>	<b>Frequency</b>	<b>Percentage</b>
1-5 Sec Shots	128	97.70
6-10 Sec Shots	02	01.52
11-30 Sec Shots	01	00.76
31-60 Sec Shots	00	00
Above 1 min	00	00



Total	131	100
-------	-----	-----

Table No. 4.23 – Duration of shots of ‘Roshni Se’ Song, Film: ‘Asoka’

Camera Angles	Frequency	Percentage
Top Angle	14	10.68
Low angle	20	15.26
Eye Level	97	74.04
Total	131	100

Table No. 4.24 – Camera angle of shots of ‘Roshni Se’ Song, Film: ‘Asoka’

Lighting	Frequency	Percentage
High Key	00	00
Low Key	02	01.52
Special Mood	129	98.47
Total	131	100

Table No. 4.25 – Lighting of shots of ‘Roshni Se’ Song, Film: ‘Asoka’

Camera movement	Frequency	Percentage
Track	04	03.05
Crane	08	06.10
Handheld	04	03.05
Static	115	87.78
Total	131	100

Table No. 4.26 – Camera Movement of shots of ‘Roshni Se’ Song, Film: ‘Asoka’

<b>Tonality</b>	<b>Frequency</b>	<b>Percentage</b>
Cool	00	00
Warm	00	00
Neutral	131	100
Total	131	100

Table No. 4.27 – Tonality of shots of ‘Roshni Se’ Song, Film: ‘Asoka’

<b>Depth of Field</b>	<b>Frequency</b>	<b>Percentage</b>
Full Depth	43	32.82
Moderate shallow	67	51.14
Very Shallow	21	16.03
Total	131	100

Table No. 4.28 – Depth of Field of shots of ‘Roshni Se’ Song, Film: ‘Asoka’

Certainly, this song sequence is a poetic expression of the narrative embedded with deep meanings where it clearly describes the sacred sense of compassion that the emperor Asoka holds in his heart for his lost love Karuwaki. The song is an image of an enchantress that has been portrayed through magical visuals by the cinematographer. The sequence has been a display of highly pictorial, opulent, and overpowering visuals with all its perfection and one may not expect anything better.

Sivan has wanted to catch facial expressions and body chemistry of both the protagonist and therefore 67% of shots are in mid and close compositions along with a few extreme close-ups. As the set is dreamy and magical, there is an adequate amount of long shot has been taken to show its visual beauty. The pace is really high and almost 98% of shots are less than 5 seconds of duration which are just flashing in and out with a matching editing pattern. Only one shot is above 10 seconds duration and none of them have stayed for 30 seconds. The camera angle shows a balanced

combination with almost 75% of shots are in eye-level and the rest are in low and high angles. Lighting has been the soul of the whole sequence and it is completely painted by mood lighting, well imagined and crafted by Sivan. The light quality is soft yet there is a smooth contrast. Only two shots are looking low-key. Camera movement is another important element and has been used in an impactful way by Sivan in the shooting of this song sequence. In terms of movement, there are only 4 track shots, 8 crane shots, and 4 handheld shots observed. However, the top angle crane shot has been given a rotational movement which is creating that desired visual impact to enhance the narrative. In static shots also though the camera is physically not changing the viewpoint, there is a special Dutch head movement observed in 26 shots. All the shots are of neutral tone but Sivan has fiddled with the hues and saturation to give the visuals a distinct chromatic look. There is a well-distributed application of depth of field observed in the sequence. The extremely long and long shots are in full depth, mid and close shots are in moderate shallow and extreme close, and over the shoulder shots are in very shallow depth. The entire shot structure analysis reflects that Sivan has used many visual tools and tricks to give the sequence a very unique and pictorial look.

**Sequence 2: Emotional sequence (Asoka pays last visit to his mother, her death turns Asoka ferocious)**

The total number of shots in this sequence are 9 and the duration of the sequence is 2.26 minutes. The distribution of total shots in various categories is presented below in tabular format.

<b>Magnifications</b>	<b>Frequency</b>	<b>Percentage</b>
Extreme Long Shot	00	00
Long Shot	01	11.11
Mid Shot	03	33.33
Close Shot	04	44.44
Extreme Close Shot	01	11.11

Over The Shoulder Shot	00	00
Total	09	100

Table No. 4.29 – Magnification of shots of Emotional Sequence, Film: ‘Asoka’

Durations	Frequency	Percentage
1-5 Sec Shots	03	33.33
6-10 Sec Shots	02	22.22
11-30 Sec Shots	04	44.44
31-60 Sec Shots	00	00
Above 1 min	00	00
Total	09	100

Table No. 4.30 – Duration of shots of Emotional Sequence, Film: ‘Asoka’

Camera Angles	Frequency	Percentage
Top Angle	02	22.22
Low angle	02	22.22
Eye Level	05	55.55
Total	09	100

Table No. 4.31 – Camera angle of shots of Emotional Sequence, Film: ‘Asoka’

Lighting	Frequency	Percentage
High Key	00	00
Low Key	07	77.77
Special Mood	02	22.22

Total	09	100
-------	----	-----

Table No. 4.32 – Lighting of shots of Emotional Sequence, Film: ‘Asoka’

Camera movement	Frequency	Percentage
Track	03	33.33
Crane	00	00
Handheld	00	00
Static	06	66.66
Total	09	100

Table No. 4.33 – Camera Movement of shots of Emotional Sequence, Film: ‘Asoka’

Tonality	Frequency	Percentage
Cool	00	00
Warm	00	00
Neutral	09	100
Total	09	100

Table No. 4.34 – Tonality of shots of Emotional Sequence, Film: ‘Asoka’

Depth of Field	Frequency	Percentage
Full Depth	00	00
Moderate shallow	08	88.88
Very Shallow	01	11.11
Total	09	100

Table No. 4.35 – Depth of Field of shots of Emotional Sequence, Film: ‘Asoka’

This is in fact one of the few highly emotional sequences which have brought transformation inside the emperor. Initially, he was subjected to the deadly conspiracies of his kith and kin, but this time the same has cost him the life of his mother. Asoka was tolerating all the injustice to him till this point in the movie but from here on, he seeks revenge and an emotional change is taking place within him. Though his wife Devi attempts to stop him from the bloodshed, Asoka turns deaf to her and proceeds on the path of devastation. This is a small sequence but a powerful incident that changes the course of the narrative of the film.

The film 'Asoka' is all about emotional transitions and the same has been Sivan's objective to portray through his visuals. This emotional sequence is completely dominated by the superb emotive performance of Asoka (Shahrukh Khan) and Sivan has enhanced the same with logical and influencing cinematography. The entire visual attention has been prioritized for the lead character 'Asoka' and the other elements have been deliberately kept under. In comparison to the previous song sequence, here Sivan has given the visual treatment a completely different taste.

Again to show the expressions and emotions on the faces of characters, the sequence has been shot mostly with mid and close shots. As there is a continuous flow of emotion in the shots, their durations are on the higher side. 44.4% shots are in the duration slot of 11 to 30 seconds. The top angle and low angle shots are in equal proportion to that of the eye-level shots. However, the DOP has used camera angle (top and low angle) as a powerful tool to show the point of view shots of the mother-son duo in an impactful way to make the most important portion of the sequence even more persuasive. In this sequence, Sivan has used tracks for camera movement. One-third of total shots have track movement and the rest of the shots are static.

The tone has been kept neutral as it is a powerful emotional sequence and changing of tone will cause distraction. The scene has been treated with a low-key source lighting approach and only the last two shots are taken under special mood lighting created by a streak of light and smoke. As most of the shots are mid and close compositions and the backgrounds do not have much relevance in the sequence, Sivan has captured most of the shots (88.8%) with moderate shallowness. In this way he has persuaded the audience to focus on the characters and the backgrounds are just used as passively suggestive elements.

**Sequence 3: Fight/Conflict sequence (Bhim, Karuwaki & the young prince travelling in the forest when a group of people attacked them, Asoka enters in and rescues them.)**

The total number of shots in this sequence are 116 and the duration of the sequence is 2.44 minutes. The distribution of total shots in various categories is presented below in tabular format.

<b>Magnifications</b>	<b>Frequency</b>	<b>Percentage</b>
Extreme Long Shot	00	00
Long Shot	22	18.96
Mid Shot	39	33.62
Close Shot	34	29.31
Extreme Close Shot	04	03.44
Over The Shoulder Shot	17	14.65
Total	116	100

Table No. 4.36 – Magnification of shots of Fight Sequence, Film: ‘Asoka’

<b>Durations</b>	<b>Frequency</b>	<b>Percentage</b>
1-5 Sec Shots	114	98.27
6-10 Sec Shots	02	01.72
11-30 Sec Shots	00	00
31-60 Sec Shots	00	00
Above 1 min	00	00
Total	116	100

Table No. 4.37 – Duration of shots of Fight Sequence, Film: ‘Asoka’

<b>Camera Angles</b>	<b>Frequency</b>	<b>Percentage</b>
Top Angle	11	09.48
Low angle	36	31.03
Eye Level	69	59.48
Total	116	100

Table No. 4.38 – Camera Angle of shots of Fight Sequence, Film: ‘Asoka’

<b>Lighting</b>	<b>Frequency</b>	<b>Percentage</b>
High Key	03	02.58
Low Key	113	97.41
Special Mood	00	00
Total	116	100

Table No. 4.39 – Lighting of shots of Fight Sequence, Film: ‘Asoka’

<b>Camera movement</b>	<b>Frequency</b>	<b>Percentage</b>
Track	00	00
Crane	00	00
Handheld	45	38.79
Static	71	61.20
Total	116	100

Table No. 4.40 – Camera Movement of shots of Fight Sequence, Film: ‘Asoka’

<b>Tonality</b>	<b>Frequency</b>	<b>Percentage</b>
Cool	00	00



Warm	00	00
Neutral	116	100
Total	116	100

Table No. 4.41 – Tonality of shots of Fight Sequence, Film: ‘Asoka’

Depth of Field	Frequency	Percentage
Full Depth	36	31.03
Moderate shallow	68	58.62
Very Shallow	12	10.34
Total	116	100

Table No. 4.42 – Depth of Field of shots of Fight Sequence, Film: ‘Asoka’

The sequence narrates that some hired killers are sent by the Prime Minister of Kalinga to assassinate Karuwaki and Arya but they are getting rescued by Prince Asoka who is still in disguise as Pawan. As this is an intense and high skilled fight sequence, it also has an imperative role in spinning the narrative and taking the story forward. This fight sequence features the superior sword skill and heroism of Asoka and he proves himself as a trustworthy person for Karuwaki and Arya by saving their lives. Later, Bheema also shows faith in him.

There are no extreme long shots in the sequence as it is close combat between a few assassins and Asoka. Sivan has captured the sequence mostly in long, mid, and close patterns. He has also made the sequence very suggestive and threat full by taking some over-the-shoulder shots (14.6%) with the killers in the foreground. This is an extremely high pacy fight sequence where 98.2% of shots are less than 5-second duration. Most importantly, out of a total of 116 shots, there are 90 shots which are only of 1-second duration including 16 shots which are even less than one second of duration. There are also no shots above 10-second duration. Top angle and low angle

shots are representing almost 40% of the total sequence which signifies that the cinematographer has attempted to make the pacy and fast visuals more powerful by camera angles.

The lighting has been dramatic due to the misty and cloudy weather in the rain forests. Though there is no existing contrast in the lighting conditions, still Sivan has treated the scene with a low-key approach by setting the exposure for the backgrounds and not putting more light on the actors. As the lighting is mysterious and low-key, it is creating suspense in the sequence. The scene looks extremely natural. The tone has been completely neutral and similar to those of rains and mist. The remarkable observation about camera movement is that the only type of movement used to treat the sequence visually is the handheld camera movement and they are used in 38.7% of the total shots which reflects that Sivan has wanted to build up the tension by including this kind of movements. The rest of the shots are static but the unrest has been created by the high movement of the actors. In terms of depth of field, usually, the fight sequences are shot with full of sharpness and depth to keep the actors in focus during their fast movement. However, here, naturally, the weather conditions are adding up to the shallowness of the background which is why 58.6% of shots are moderately shallow. The long shots are in full depth and the close-ups are mostly reaction shots, shot with very shallow depth of field. It is observable from the sequence that the depth of field changes in accordance with the change of shot magnification.

#### **4.2.3 Shot Structure Analysis of Three Sequences of ‘Mission Kashmir’**

##### **Sequence 1: ‘Chupke Se Sun’ Song**

The total number of shots in this sequence are 49 and the duration of the sequence is 3.18 minutes. The distribution of total shots in various categories are presented below in tabular format.

<b>Magnifications</b>	<b>Frequency</b>	<b>Percentage</b>
Extreme Long Shot	04	08.16
Long Shot	05	10.20

Mid Shot	01	02.04
Close Shot	19	38.77
Extreme Close Shot	12	24.48
Over The Shoulder	08	16.32
Total	49	100

Table No. 4.43 – Magnification of shots of ‘Chupke Se Sun’ Song, Film: ‘Mission Kashmir’

Durations	Frequency	Percentage
1-5 Sec Shots	40	81.63
6-10 Sec Shots	08	16.32
11-30 Sec Shots	01	02.04
31-60 Sec Shots	00	00
Above 1 min	00	00
Total	49	100

Table No. 4.44 – Duration of shots of ‘Chupke Se Sun’ Song, Film: ‘Mission Kashmir’

Camera Angles	Frequency	Percentage
Top Angle	05	10.20
Low angle	04	08.16
Eye Level	40	81.63
Total	49	100

Table No. 4.45 – Camera Angles of shots of ‘Chupke Se Sun’ Song, Film: ‘Mission Kashmir’

<b>Lighting</b>	<b>Frequency</b>	<b>Percentage</b>
High Key	29	59.18
Low Key	07	14.28
Special Mood	13	26.53
Total	49	100

Table No. 4.46 – Lighting of shots of ‘Chupke Se Sun’ Song, Film: ‘Mission Kashmir’

<b>Camera movement</b>	<b>Frequency</b>	<b>Percentage</b>
Track	05	10.20
Crane	08	16.32
Handheld	01	02.04
Static	35	71.42
Total	49	100

Table No. 4.47 – Camera Movement of shots of ‘Chupke Se Sun’ Song, Film: ‘Mission Kashmir’

<b>Tonality</b>	<b>Frequency</b>	<b>Percentage</b>
Cool	00	00
Warm	00	00
Neutral	49	100
Total	49	100

Table No. 4.48 – Tonality of shots of ‘Chupke Se Sun’ Song, Film: ‘Mission Kashmir’

<b>Depth of Field</b>	<b>Frequency</b>	<b>Percentage</b>
Full Depth	11	22.44
Moderate shallow	20	40.81
Very Shallow	18	36.73
Total	49	100

Table No. 4.49 – Depth of Field of shots of ‘Chupke Se Sun’ Song, Film: ‘Mission Kashmir’

The romantic song ‘Chupke Se Sun’ comes as a relief and break of monotony from its thriller narrative and also it symbolizes the growing compassion between Sufi and Altaaf. A sense of romance, trust, faith, and belongingness has been shown in this song to dramatize the narrative a bit because just after this song, the story is going to take a different turn.

Binod Pradhan has taken this opportunity to shoot the sequence in a beautified manner. He has mostly captured the song with close, extreme close and over the shoulder, shots to get a close feel of their intimacy. These close compositions are visible in almost 79% of the shots of the entire sequence. The shot durations are small; 81.6% are less than 5 seconds in duration. This has happened in an attempt to incorporate more shots of expression while they are not holding for a long duration. In terms of camera angle, Pradhan has followed the standard pattern of more eye-level shots which are 81.6% of the total shots. As the song is romantic and the attempt is beautification, the result is evident in the lighting of the sequence which has got a high key and special mood lighting treatment by the DOP. The close-ups do not exhibit any visual contrast. The tone is completely neutral. He has added movement in almost 30% of the shots; most of them are track and crane movement but the creative part is he has created the track movements by tracking the boat in the waters of the lake. As the compositions are close, in terms of depth of field, almost 77% of shots are taken with moderate to a very shallow depth of field which is another method of glamor photography and well adopted by the cinematographer in this song sequence.

**Sequence 2: Emotional sequence (The meeting sequence between Altaaf and his mother Neelima after a gap of 10 years)**

The total number of shots in this sequence are 42 and the duration of the sequence is 5.18 minutes. The distribution of total shots in various categories is presented below in tabular format.

<b>Magnifications</b>	<b>Frequency</b>	<b>Percentage</b>
Extreme Long Shot	03	07.14
Long Shot	04	09.52
Mid Shot	02	04.76
Close Shot	11	26.19
Extreme Close Shot	13	30.95
Over The Shoulder Shot	09	21.42
Total	42	100

Table No. 4.50 – Magnification of shots of Emotional Sequence, Film: ‘Mission Kashmir’

<b>Durations</b>	<b>Frequency</b>	<b>Percentage</b>
1-5 Sec Shots	25	59.52
6-10 Sec Shots	07	16.66
11-30 Sec Shots	10	23.80
31-60 Sec Shots	00	00
Above 1 min	00	00
Total	42	100

Table No. 4.51 – Duration of shots of Emotional Sequence, Film: ‘Mission Kashmir’

<b>Camera Angles</b>	<b>Frequency</b>	<b>Percentage</b>
Top Angle	03	07.14
Low angle	03	07.14
Eye Level	36	85.71
Total	42	100

Table No. 4.52 – Camera Angles of shots of Emotional Sequence, Film: ‘Mission Kashmir’

<b>Lighting</b>	<b>Frequency</b>	<b>Percentage</b>
High Key	26	61.90
Low Key	16	38.09
Special Mood	00	00
Total	42	100

Table No. 4.53 – Lighting of shots of Emotional Sequence, Film: ‘Mission Kashmir’

<b>Camera movement</b>	<b>Frequency</b>	<b>Percentage</b>
Track	03	07.14
Crane	02	04.76
Handheld	00	00
Static	37	88.09
Total	42	100

Table No. 4.54 – Camera Movement of shots of Emotional Sequence, Film: ‘Mission Kashmir’

<b>Tonality</b>	<b>Frequency</b>	<b>Percentage</b>
Cool	00	00
Warm	00	00
Neutral	42	100
Total	42	100

Table No. 4.55 – Tonality of shots of Emotional Sequence, Film: ‘Mission Kashmir’

<b>Depth of Field</b>	<b>Frequency</b>	<b>Percentage</b>
Full Depth	12	28.57
Moderate shallow	15	35.71
Very Shallow	15	35.71
Total	42	100

Table No. 4.56 – Depth of Field of shots of Emotional Sequence, Film: ‘Mission Kashmir’

The sequence has high emotive weightage in the narrative of the film as Altaaf meets his mother after a gap of ten years. There is a flow of affective expressions in the entire sequence which the cinematographer has attempted to catch in close compositions again. There are almost 31% of extreme close shots are used in this sequence which reflects the representation of closeness in terms of visuals. The pace is slow and there are a high amount of long-duration shots; 23.8% of shots are between 11 to 30 second of duration. Again Pradhan has stuck to the eye level camera angle in most of the shots due to close compositions.

The lighting has been realistic when it comes to the long shots but still, we can see a high key approach by the DOP in the close shots as the characters are placed in shadows. Usually, in shadows, there is no contrast, hence while setting the exposure for shadow, it has given a high key kind of feel. Pradhan has made the camera very subjective and created movement by putting it on the boat which involves the



audience to a greater extent with the narrative. However, the amount of camera movement is very less and the sequence has almost 88% of static shots. The tone is even and neutral. The depth of field has an even distribution in terms of full, moderate, and very shallow depth of field across the entire shot structure though there is more percentage of close shots in the sequence.

**Sequence 3: Fight/Conflict sequence (Fight sequence between Altaaf & IG Inayaat Khan towards the end of the film)**

The total number of shots in this sequence are 122 and the duration of the sequence is 6.38 minutes. The distribution of total shots in various categories is presented below in tabular format.

<b>Magnifications</b>	<b>Frequency</b>	<b>Percentage</b>
Extreme Long Shot	00	00
Long Shot	15	12.29
Mid Shot	03	02.45
Close Shot	35	28.68
Extreme Close Shot	39	31.96
Over The Shoulder Shot	30	24.59
Total	122	100

Table No. 4.57 – Magnification of shots of Fight Sequence, Film: ‘Mission Kashmir’

<b>Durations</b>	<b>Frequency</b>	<b>Percentage</b>
1-5 Sec Shots	106	86.88
6-10 Sec Shots	13	10.65
11-30 Sec Shots	02	01.63
31-60 Sec Shots	01	00.81
Above 1 min	00	00

Total	122	100
-------	-----	-----

Table No. 4.58 – Duration of shots of Fight Sequence, Film: ‘Mission Kashmir’

Camera Angles	Frequency	Percentage
Top Angle	15	12.29
Low angle	32	26.22
Eye Level	75	61.47
Total	122	100

Table No. 4.59 – Camera Angle of shots of Fight Sequence, Film: ‘Mission Kashmir’

Lighting	Frequency	Percentage
High Key	04	03.27
Low Key	113	92.62
Special Mood	05	04.09
Total	122	100

Table No. 4.60 – Lighting of shots of Fight Sequence, Film: ‘Mission Kashmir’

Camera movement	Frequency	Percentage
Track	01	00.81
Crane	03	02.45
Handheld	31	25.40
Static	87	71.31
Total	122	100

Table No. 4.61 – Camera Movement of shots of Fight Sequence, Film: ‘Mission Kashmir’

<b>Tonality</b>	<b>Frequency</b>	<b>Percentage</b>
Cool	00	00
Warm	00	00
Neutral	122	100
Total	122	100

Table No. 4.62 – Tonality of shots of Fight Sequence, Film: ‘Mission Kashmir’

<b>Depth of Field</b>	<b>Frequency</b>	<b>Percentage</b>
Full Depth	21	17.21
Moderate shallow	43	35.24
Very Shallow	58	47.54
Total	122	100

Table No. 4.63 – Depth of Field of shots of Fight Sequence, Film: ‘Mission Kashmir’

This is the concluding sequence of the film, yet it has got lots of twists into it. The narrative has taken a complex dramatic shape as IG Khan convinces Altaaf about the deadly eventualities of ‘Mission Kashmir’. Altaaf rethinks his mother’s words and changes his course of action which elevates the storytelling impact to its high point.

DOP, Pradhan has made the shot taking very stylized but the lighting has been precisely realistic with an ambient feel of local Kashmir. Again, the sequence is composed with mostly close magnifications; close, extreme close, and over the shoulder shots are amounting almost 85% of the total shots. As it is a high pace fight sequence, 86.8% of shots are less than 5 seconds duration. The camera angle has been used as an essential tool to make the visuals impactful. Pradhan has used a lot of low angles (26.2%) shots to give emphasis to the characters. As per the need of the sequence, the lighting approach has been mostly low key with few shots having a spill-out streak of light which creates a thrilling mood. Most of the movements are handheld (25.4%) and the static shots exhibit the Dutch movement of the camera

head to give a sense of instability to the narrative through visuals. Fast motion and slow-motion camera techniques have also been used to make the audience feel the jerk. The tone of the sequence has been completely neutral with that magical ambience of the valley atmosphere. Concerning depth of field, as the compositions are tight, most of the shot backgrounds are moderate to very shallow. Almost half of the shots (47.54%) of the sequence exhibit a very shallow depth of field.

#### 4.2.4 Shot Structure Analysis of Three Sequences of ‘Jodhaa Akbar’

##### Sequence 1: ‘Man Mohana’ Song

The total number of shots in this sequence are 77 and the duration of the sequence is 6.17 minutes. The distribution of total shots in various categories is presented below in tabular format.

<b>Magnifications</b>	<b>Frequency</b>	<b>Percentage</b>
Extreme Long Shot	08	10.38
Long Shot	13	16.88
Mid Shot	12	15.58
Close Shot	28	36.36
Extreme Close Shot	01	01.29
Over The Shoulder Shot	15	19.48
Total	77	100

Table No. 4.64 – Magnification of shots of ‘Man Mohana’ Song, Film: ‘Jodhaa Akbar’

<b>Durations</b>	<b>Frequency</b>	<b>Percentage</b>
1-5 Sec Shots	58	75.32
6-10 Sec Shots	14	18.18
11-30 Sec Shots	04	05.19

31-60 Sec Shots	01	01.29
Above 1 min	00	00
Total	77	100

Table No. 4.65 – Duration of shots of ‘Man Mohana’ Song, Film: ‘Jodhaa Akbar’

Camera Angles	Frequency	Percentage
Top Angle	15	19.48
Low angle	13	16.88
Eye Level	49	63.63
Total	77	100

Table No. 4.66 – Camera Angles of shots of ‘Man Mohana’ Song, Film: ‘Jodhaa Akbar’

Lighting	Frequency	Percentage
High Key	70	90.90
Low Key	07	09.09
Special Mood	00	00
Total	77	100

Table No. 4.67 – Lighting of shots of ‘Man Mohana’ Song, Film: ‘Jodhaa Akbar’

Camera movement	Frequency	Percentage
Track	17	22.07
Crane	03	03.89
Handheld	00	00

Static	57	74.02
Total	77	100

Table No. 4.68 – Camera Movement of shots of ‘Man Mohana’ Song, Film: ‘Jodhaa Akbar’

<b>Tonality</b>	<b>Frequency</b>	<b>Percentage</b>
Cool	00	00
Warm	00	00
Neutral	77	100
Total	77	100

Table No. 4.69 – Tonality of shots of ‘Man Mohana’ Song, Film: ‘Jodhaa Akbar’

<b>Depth of Field</b>	<b>Frequency</b>	<b>Percentage</b>
Full Depth	29	37.66
Moderate shallow	41	53.24
Very Shallow	07	09.09
Total	77	100

Table No. 4.70 – Depth of Field of shots of ‘Man Mohana’ Song, Film: ‘Jodhaa Akbar’

The song sequence is highly melodious, lyrical and in terms of narrative, it represents the holy foundation of Jodhaa and Akbar’s eternal love. It also represents Jodhaa’s transparent character infused with spiritual devotion and Akbar is realizing the same. The emperor is in a state of peace, satisfaction, perpetuity, and positive vibes. The setting up of the sequence has been done in a grand manner by its sets, properties, costumes, and all other visual elements. DOP Kiran Deohans has attempted to bring

that feel of divinity and inclination of two souls towards each other through his visual design.

In terms of magnification, the close shots have a high representation (28%) in comparison to others. As the setting is grand, the sequence shows a very less number of extreme close shots. More than half of the total shots are less than 5 seconds duration, however, there are long-duration shots also in the sequence. Hence, duration wise the sequence is a fair distribution. The use of angles is also conclusive as there are more eye-level shots with moderate use of top and low angles. As the mood of the sequence is happy and joyful, Deohans has given it a high key lighting treatment. 90.9% of the shots are taken with high key lighting. Almost 25% of shots have camera movement, mostly with a track movement. There are 3 shots in the sequence in which the crane has been used and there are no handheld shots. The overall tone of the song sequence is completely neutral but the skin tone has been enhanced a bit like an attempt to beautify the protagonists. The depth of the shots has been kept in full depth to the moderate shallow range to show the details in the highly decorative and grand backgrounds. Only 7 shots are taken with very shallow depth of field which is mostly tight compositions. The total visual approach in terms of shot structure is as per the set principles and established norms with all perfections in a grand manner.

**Sequence 2: Emotional sequence (After intermission, the sequence where emperor Akbar came to know about the treachery of his nanny Maham Anga and he repents for his mistake of accusing princess Jodhaa of betrayal)**

The total number of shots in this sequence are 62 and the duration of the sequence is 4.22 minutes. The distribution of total shots in various categories is presented below in tabular format.

<b>Magnifications</b>	<b>Frequency</b>	<b>Percentage</b>
Extreme Long Shot	01	01.61
Long Shot	04	06.45
Mid Shot	02	03.22
Close Shot	41	66.12

Extreme Close Shot	10	16.12
Over The Shoulder	04	06.45
Total	62	100

Table No. 4.71 – Magnification of shots of Emotional Sequence, Film: ‘Jodhaa Akbar’

<b>Durations</b>	<b>Frequency</b>	<b>Percentage</b>
1-5 Sec Shots	47	75.80
6-10 Sec Shots	11	17.74
11-30 Sec Shots	04	06.45
31-60 Sec Shots	00	00
Above 1 min	00	00
Total	62	100

Table No. 4.72 – Duration of shots of Emotional Sequence, Film: ‘Jodhaa Akbar’

<b>Camera Angles</b>	<b>Frequency</b>	<b>Percentage</b>
Top Angle	02	03.22
Low angle	02	03.22
Eye Level	58	93.54
Total	62	100

Table No. 4.73 – Camera Angles of shots of Emotional Sequence, Film: ‘Jodhaa Akbar’

<b>Lighting</b>	<b>Frequency</b>	<b>Percentage</b>
High Key	00	00



Low Key	58	93.54
Special Mood	04	06.45
Total	62	100

Table No. 4.74 – Lighting of shots of Emotional Sequence, Film: ‘Jodhaa Akbar’

Camera movement	Frequency	Percentage
Track	05	08.06
Crane	00	00
Handheld	00	00
Static	57	91.93
Total	62	100

Table No. 4.75 – Camera Movement of shots of Emotional Sequence, Film: ‘Jodhaa Akbar’

Tonality	Frequency	Percentage
Cool	00	00
Warm	54	87.09
Neutral	08	12.90
Total	62	100

Table No. 4.76 – Tonality of shots of Emotional Sequence, Film: ‘Jodhaa Akbar’

Depth of Field	Frequency	Percentage
Full Depth	02	03.22
Moderate shallow	48	77.41

Very Shallow	12	19.35
Total	62	100

Table No. 4.77 – Depth of Field of shots of Emotional Sequence, Film: ‘Jodhaa Akbar’

The sequence comes as an interim resolution to the bigger conflict between Emperor Akbar and princess Jodhaa where he becomes aware of the poisonous conspiracy of his nanny and repents for his earlier decisions. The emperor is in a high state of emotional frustration due to the betrayal of his kin and at the same time, he is under heavy grief because of the injustice done by him toward his lady love. So the sequence has an emotional overtone to it and plays an important turning point in the structure of the narrative of the film.

Cinematographer Deohans has captured the sequence in close compositions as the expressions and reactions are the core interest in the scene. 66.1% of shots of the sequence are close shots only. In order to display the scene through action and reaction, the duration of shots is also very short; 75.8% of shots are less than 5 seconds of duration. Deohans has kept the angles straight and at eye level (93.5 %) as the sequence has been represented through the point of view shots mostly and there are not many subjective angles. A major observation was made regarding the use of camera movements in the scene. The shots of this scene are mostly static (92%) and camera movements are observed in 5 shots which accounts for 8% total shot structure. Again in all these five shots, only track-in movements have been used by Deohans to emphasize the expressions of characters.

As the scene is taking place in a close conversation in the night and inside the palace, the DOP has chosen a low-key selective lighting approach to treat the scene. The long shots are lit up in a patchy manner to create the mood of a grand palace under silence. The tone has been kept warm deliberately to create the feel of the night sources in a historical period. The flambeau-like sources at those times were emitting mostly orange and red light. In terms of depth of field, a moderately shallow depth is observed in 77.4% of shots as most of the shots are taken with a close composition. A very articulate and logical visual approach is again evident in this entire scene.

**Sequence 3: Fight/Conflict sequence (One to one conflict between Akbar and Sharifuddin toward the end of the film)**

The total number of shots in this sequence are 234 and the duration of the sequence is 7.18 minutes. The distribution of total shots in various categories is presented below in tabular format.

<b>Magnifications</b>	<b>Frequency</b>	<b>Percentage</b>
Extreme Long Shot	08	03.41
Long Shot	78	33.33
Mid Shot	38	16.23
Close Shot	90	38.46
Extreme Close Shot	07	02.99
Over The Shoulder Shot	13	05.55
Total	234	100

Table No. 4.78 – Magnification of shots of Fight Sequence, Film: ‘Jodhaa Akbar’

<b>Durations</b>	<b>Frequency</b>	<b>Percentage</b>
1-5 Sec Shots	223	95.29
6-10 Sec Shots	10	04.27
11-30 Sec Shots	01	00.42
31-60 Sec Shots	00	00
Above 1 min	00	00
Total	234	100

Table No. 4.79 – Duration of shots of Fight Sequence, Film: ‘Jodhaa Akbar’

<b>Camera Angles</b>	<b>Frequency</b>	<b>Percentage</b>
Top Angle	45	19.23
Low angle	64	27.35
Eye Level	125	53.41
Total	234	100

Table No. 4.80 – Camera Angles of shots of Fight Sequence, Film: ‘Jodhaa Akbar’

<b>Lighting</b>	<b>Frequency</b>	<b>Percentage</b>
High Key	194	82.90
Low Key	40	17.09
Special Mood	00	00
Total	234	100

Table No. 4.81 – Lighting of shots of Fight Sequence, Film: ‘Jodhaa Akbar’

<b>Camera movement</b>	<b>Frequency</b>	<b>Percentage</b>
Track	12	05.12
Crane	04	01.70
Handheld	09	03.84
Static	209	89.31
Total	234	100

Table No. 4.82 – Camera Movement of shots of Fight Sequence, Film: ‘Jodhaa Akbar’

<b>Tonality</b>	<b>Frequency</b>	<b>Percentage</b>
Cool	00	00

Warm	00	00
Neutral	234	100
Total	234	100

Table No. 4.83 – Tonality of shots of Fight Sequence, Film: ‘Jodhaa Akbar’

<b>Depth of Field</b>	<b>Frequency</b>	<b>Percentage</b>
Full Depth	128	54.70
Moderate shallow	90	38.46
Very Shallow	16	06.83
Total	234	100

Table No. 4.84 – Depth of Field of shots of Fight Sequence, Film: ‘Jodhaa Akbar’

This is one of the longest fight sequences shot with a huge number of shots to represent it in a comprehensive manner. However, the sequence is quite predictable in terms of its narrative structure. In line with the scale of the film, here also the war field decoration in terms of visual elements has been done in a grand style with lot of soldiers, animals, ammunition in the backdrops.

The sequence has been composed mostly in long (33.3%) and close (38.4%) shots. A moderate amount of mid shots are also used to capture the sequence. The pace is too high and 95.2% of the shots are less than 5 seconds in duration. It is also observed from the sequence that out of a total of 234 shots, 141 shots are only of 1-second duration. Camera angle as an effective tool has been used in this particular sequence to make the visuals more effective and impactful. Eyelevel and the other two angles (top and low) are almost used in an equal proportion in the sequence. Though this is a fight sequence, the lighting approach has been on a high key side and almost 83% of shots are taken with a good amount of fill light and reduced visual contrast which is a standard deviation noticed in this sequence in the context of conventional cinematography. The tone has been completely neutral as it is shot in broad daylight.

Very few camera movements have been observed in this sequence and almost 90% of shots are static. In terms of depth of field, most of the shots (93%) are in the range of full depth to moderate shallow depth of field. Overall, it looks like a multi-camera production with some fixed magnifications and angles. There is less evidence of experimentation or risk-taking approach in the entire visual treatment of the sequence.

#### 4.2.5 Pattern Analysis of Shot Structure in Song Sequences of Four Films

The percentage of shots in the song sequences of selected four films with reference to their cinematographic parameters are presented below in tabular format.

Cinematographic Parameters of shots	Sub-Category of Cinematographic Parameters	Percentage in 'Chaiyya Chaiyya' song of 'Dil Se'	Percentage in 'Roshni Se' song of 'Asoka'	Percentage in 'Chupke Se Sun' song of 'Mission Kashmir'	Percentage in 'Man Mohana' song of 'Jodhaa Akbar'
Magnification of Shots	ELS	06.17	00	08.16	10.38
	LS	46.91	22.13	10.20	16.88
	MS	27.16	33.58	02.04	15.58
	CS	13.58	33.58	38.77	36.36
	ECS	00	08.39	24.48	01.29
	OTS	06.17	02.29	16.32	19.48
Duration of shots	1-5 Sec	71.60	97.70	81.63	75.32
	6-10 Sec	19.75	01.52	16.32	18.18
	11-30 sec	08.64	00.76	02.04	05.19
	31-60 sec	00	00	00	01.29
	1 min above	00	00	00	00
Camera	Top Angle	23.45	10.68	10.20	19.48

Angle	Low Angle	22.22	15.26	08.16	16.88
	Eye Level	54.32	74.04	81.63	63.63
Lighting	High Key	64.19	00	59.18	90.90
	Low Key	35.80	01.52	14.28	09.09
	Special Mood	00	98.47	26.53	00
Camera Movement	Track	00	03.05	10.20	22.07
	Crane	07.40	06.10	16.32	03.89
	Handheld	03.70	03.05	02.04	00
	Static	88.88	87.78	71.42	74.02
Tonality	Cool	00	00	00	00
	Warm	00	00	00	00
	Neutral	100	100	100	100
Depth of Field	Full Depth	70.37	32.82	22.44	37.66
	Moderate Shallow	22.22	51.14	40.81	53.24
	Very Shallow	07.40	16.03	36.73	09.09

Table No. 4.85 – Comprehensive shot structure in Song sequences of four films

**Interpretations:**

- Magnification of shots: The observed data shows that song sequences are shot mostly with long, mid, and close compositions. When Sivan has not shown much fascination toward extreme close shots or OTSs in any of his song sequences, Pradhan has used ECSs extensively. Both Deohans and Pradhan has used OTSs in moderate amount in their song sequences.
- Duration of Shots: In the song sequences of all movies, it is observed that

above 70% of shots are of 1-5 second duration. Shots between 6-30 second duration have moderate representation in song sequences. However, it is hard to find a lengthy shot which is above 30 seconds of duration.

- Camera Angle: In all four song sequences it is observed that an average of 68% of shots are eye-level shots and the rest of the shots are taken either with a top angle or low angle composition. Hence, with respect to the selection of camera angle in song sequences, the use of top and low-angle shots exhibits a good amount of representation.
- Lighting: In terms of lighting, it is observed that it is mostly high key lighting with which the songs are treated visually. But, contradictions are observed in Santosh Sivan's lighting approach. In the song sequence of 'Dil Se', Sivan has used both high key and low key lighting to capture the 'Chaiyya Chaiyya', song, however, in the 'Roshni Se' song sequence of 'Asoka', he has completely made the visuals pictorial with special mood lighting.
- Camera Movement: In all song sequences, it is observed that static shots are amounting more than 70% of the total shots. Among the moving shots, the DOP's have preferred to use mostly track and crane movements. Representation of handheld camera movement is very negligible in song sequences.
- Tonality: An immense observation has been made in this category. All the shots in all the song sequences are of neutral tone. However, the tonal look of Sivan's songs are synchronizing with the tone of ambience and weather conditions of locations where the songs are pictured.
- Depth of field: In song sequences, depth of field does not exhibit any fixed pattern. While Sivan has preferred to shoot his song sequences with full depth to a moderate shallow depth, the other two DOPs have used moderate to a very shallow depth of field.



#### 4.2.6 Pattern Analysis of Shot Structure in Emotional Sequence of Four Films

Analysis of total shots in the emotional sequences of selected four films with reference to their cinematographic parameters are presented below.

Cinematographic Parameters of shots	Sub-Category of Cinematographic Parameters	Percentage in emotional sequence of 'Dil Se'	Percentage in emotional sequence of 'Asoka'	Percentage in emotional sequence of 'Mission Kashmir'	Percentage in emotional sequence of 'Jodhaa Akbar'
Magnification of Shots	ELS	08.82	00	07.14	01.61
	LS	20.58	11.11	09.52	06.45
	MS	23.52	33.33	04.76	03.22
	CS	14.70	44.44	26.19	66.12
	ECS	00	11.11	30.95	16.12
	OTS	32.35	00	21.42	06.45
Duration of shots	1-5 Sec	11.76	33.33	59.52	75.80
	6-10 Sec	47.05	22.22	16.66	17.74
	11-30 sec	23.52	44.44	23.80	06.45
	31-60 sec	14.70	00	00	00
	1 min above	02.94	00	00	00
Camera Angle	Top Angle	05.82	22.22	07.14	03.22
	Low Angle	05.82	22.22	07.14	03.22
	Eye Level	88.23	55.55	85.71	93.54
Lighting	High Key	29.41	00	61.90	00
	Low Key	64.70	77.77	38.09	93.54
	Special Mood	05.82	22.22	00	06.45

Camera Movement	Track	05.82	33.33	07.14	08.06
	Crane	08.82	00	04.76	00
	Handheld	05.82	00	00	00
	Static	79.41	66.66	88.09	91.93
Tonality	Cool	35.29	00	00	00
	Warm	00	00	00	87.09
	Neutral	64.70	100	100	12.90
Depth of Field	Full Depth	38.23	00	28.57	03.22
	Moderate Shallow	52.94	88.88	35.71	77.41
	Very Shallow	08.82	11.11	35.71	19.35

Table No. 4.86 – Comprehensive shot structure in Emotional sequences of four films

### Interpretations:

- Magnification of shots: The observed data shows that the emotional sequences are mostly shot with close (CS, ECS and OTS) compositions. The long and mid shots have a moderate representation. Sivan has used many OTS and very less ECS shots in the emotional sequence of ‘Dil Se’.
- Duration of Shots: In comparison to the song sequences, the emotional sequences have longer duration shots. In the emotional sequence of ‘Dil Se,’ the duration of 14.7% of shots is from 30-60 seconds. There are also a few shots whose duration is above 1 minute.
- Camera Angle: In the emotional sequences, the angle of camera is mostly kept at eye-level. The use of top and low-angle shots are relatively less than the song sequences. However, in the emotional sequence of Asoka,

the top and low angle shots have a high representation of almost 44% due to the use of point of view shots.

- Lighting: The lighting approach in all emotional sequences are observed mostly as low key, except in ‘Mission Kashmir’ as the sequence is shot in shade with lot of ambient light. Sivan has approached the emotional sequences visually by simulating the ambience light of locations.
- Camera Movement: Camera movement in emotional sequences is very less. The percentage of static shots are almost 81%. Mostly track movements are used for the moving shots.
- Tonality: In emotional sequence, it is observed that tone is mostly neutral. In ‘Dil Se’, a portion of emotional sequence is shot under the effect of moonlight, hence it has the cool tone. In ‘Jodhaa Akbar’, in order to bring in the tonal impact of historical light sources, the tone is made warm.
- Depth of field: In emotional sequences, depth of field is mostly in moderately shallow zone.

#### 4.2.7 Pattern Analysis of Shot Structure in Fight Sequences of Four Films

Analysis of total shots in the fight sequences of selected four films with reference to their cinematographic parameters is presented below in tabular format.

Cinematographic Parameters of shots	Sub-Category of Cinematographic Parameters	Percentage in fight sequence of movie ‘Dil Se’	Percentage in fight sequence of movie ‘Asoka’	Percentage in fight sequence of movie ‘Mission Kashmir’	Percentage in fight sequence of movie ‘Jodhaa Akbar’
Magnification of Shots	ELS	09.67	00	00	03.41
	LS	19.35	18.96	12.29	33.33
	MS	35.48	33.62	02.45	16.23

	CS	29.03	29.31	28.68	38.46
	ECS	00	03.44	31.96	02.99
	OTS	06.45	14.65	24.59	05.55
Duration of shots	1-5 Sec	61.29	98.27	86.88	95.29
	6-10 Sec	19.35	01.72	10.65	04.27
	11-30 sec	16.12	00	01.63	00.42
	31-60 sec	03.22	00	00.81	00
	1 min above	00	00	00	00
Camera Angle	Top Angle	38.70	09.48	12.29	19.23
	Low Angle	09.67	31.03	26.22	27.35
	Eye Level	51.61	59.48	61.47	53.41
Lighting	High Key	00	02.58	03.27	82.90
	Low Key	100	97.41	92.62	17.09
	Special Mood	00	00	04.09	00
Camera Movement	Track	00	00	00.81	05.12
	Crane	00	00	02.45	01.70
	Handheld	19.35	38.79	25.40	03.84
	Static	80.64	61.20	71.31	89.31
Tonality	Cool	16.12	00	00	00
	Warm	00	00	00	00
	Neutral	83.87	100	100	100
Depth of Field	Full Depth	35.48	31.03	17.21	54.70
	Moderate Shallow	48.38	58.62	35.24	38.46

	Very Shallow	16.12	10.34	47.54	06.83
--	--------------	-------	-------	-------	-------

Table No. 4.87 – Comprehensive shot structure in Fight sequences of four films

### Interpretations:

- Magnification of shots: The observed data reflect that the fight sequences are also shot in a pattern of long, mid, and close compositions. When Sivan has used a moderate amount of extreme long compositions, Pradhan has a fascination toward extreme close and OTS shots which is visible in his visual approach to all sequences including this one.
- Duration of Shots: The shots of the fight sequence are very short in terms of their duration. In the war sequences of historical films, it is observed that more than 95% of shots are less than 5 seconds of duration.
- Camera Angle: In the fight sequences, top and low camera angles have been used almost in 40% of shots to make the visuals look thrilling and powerful.
- Lighting: Lighting is mostly low-key in fight sequences. ‘Jodhaa Akbar’ shows a deflection in this trend. The enhanced use of fill lights in the visual has resulted in low contrast. This reflects the influence of reference image and an approach to stay in safe latitude. In the Hollywood Epic, Troy, the war sequences do not exhibit much visual contrast, however, it is due to the skin tone of their artists and the reflection of light from the sandy locations.
- Camera Movement: In all fight sequences, it is clearly observed that handheld camera movement is a stand-out factor. A very high amount of handheld shots (almost 40%) has been used by Sivan in shooting the observed fight sequence of ‘Asoka’.
- Tonality: The tone in fight sequences is observed to be neutral. Only the dusk shots in the fight sequence of ‘Dil Se’, exhibit a cool tone.

- Depth of field: In fight sequences, though the depth of field is evenly distributed from full depth to very shallow across the entire range of shots, it is also observed that a more amount of full-depth shots are there in these sequences in comparison to the previous two sequences. In fight sequences, the pace is very high in terms of characters and camera movement. In order to keep the fast-moving objects in sharp focus, usually, the DOPs prefer to work with an extended depth of field and due to this reason, all the fight sequences studied here are witnessing an extra bit of depth.

#### 4.2.8 Pattern Analysis of Total Coded Shots of All Four Films With Respect to Genres

A comprehensive structure of total number of coded shots of selected four films belonging to different genre, with reference to their cinematographic parameters are presented below in tabular format.

Cinematographic Parameters of shots	Sub-Category of Cinematographic Parameters	Percentage in three sequence of 'Dil Se'	Percentage in three sequence of 'Asoka'	Percentage in three sequence of 'Mission Kashmir'	Percentage in three sequence of 'Jodhaa Akbar'
Magnification of Shots	ELS	8.22	0.0	5.1	5.13
	LS	28.95	17.4	10.67	18.89
	MS	28.72	33.51	3.08	11.68
	CS	19.10	35.78	31.21	46.98
	ECS	0.00	7.65	29.13	6.8
	OTS	14.99	5.65	20.78	10.49
Duration of shots	1-5 Sec	48.22	76.43	76.01	82.14
	6-10 Sec	28.72	8.49	14.54	13.4
	11-30 sec	16.09	15.07	9.16	4.02
	31-60 sec	5.97	0.0	0.27	0.43

	1 min above	0.98	0.0	0.0	0.0
Camera Angle	Top Angle	22.66	14.13	9.88	13.98
	Low Angle	12.57	22.84	13.84	15.82
	Eye Level	64.72	63.02	76.27	70.19
Lighting	High Key	31.20	0.86	41.45	57.93
	Low Key	66.83	58.9	48.33	39.91
	Special Mood	1.94	40.23	10.21	2.15
Camera Movement	Track	1.94	12.13	6.05	11.75
	Crane	5.41	2.03	7.84	1.86
	Handheld	9.62	13.95	9.15	1.28
	Static	82.98	71.88	76.94	85.09
Tonality	Cool	17.14	0.0	0.0	0.0
	Warm	0.0	0.0	0.0	29.03
	Neutral	82.86	100	100	70.97
Depth of Field	Full Depth	48.03	21.28	22.74	31.86
	Moderate Shallow	41.18	66.21	37.25	56.37
	Very Shallow	10.78	12.49	39.99	11.76

Table No. 4.88 – Comprehensive shot structure of total coded shots in four films

**Interpretations:**

- Magnification of Shots: In the context of shot magnification, it is observed that in all genres the representation of extreme long shots is less, and close-ups are high, however, the other shots do not exhibit any uniformity.

- Duration of Shots: In terms of shot duration, it is observed that an average of 70% of shots are less than 5-second durations across all genres, however, the representation of shots above 30 seconds of duration is very negligible.
- Camera Angle: Across all genres, it is found that a minimum of 60% of shots are eye-level shots. The top angle and low angle shots have been used almost in an equal proportion.
- Lighting: Low key lighting has a little edge over the high lighting across the genres which are learned in this study. However, special mood lighting is an exclusive visual phenomenon and its representation is very less. Its use in cinema is a subjective choice.
- Camera Movement: The ratio of static to movement shots is almost 80:20. Crane movements are relatively less in comparison to handheld and track movements. In both the films of Sivan and one film of Pradhan, it is observed that the percentage of handheld camera movement is more than those of track and crane movement.
- Tonality: It is observed that an average 88% of shots in all genre are neutral in tone. However, a deviation in tone has a strong relationship with the color of the ambient light source of the location. It is also very much dependent on the lighting design of the sequence.
- Depth of Field: In terms of depth of field, moderate shallow depth shots are little high in quantity in comparison to that of full-depth or very shallow depth shots. Depth of field shows such a result due to the use of high percentage of mid and close compositions in the cinematic medium.



### **4.3 Summary of Focus Group Discussions**

An introduction to the focus group discussions of this study has been mentioned in Chapter – 3 (N3.5.3, pp.66-67).

When the participants are asked about the role of cinematographer in a film, most of them are of the opinion that the Cinematographer is the person responsible for translating the film's script to a visual form. A cinematographer portrays the vision of the director through a visual form that can create the desired impact on the audience. His role is to create profound and meaningful images which can communicate the story to the viewers. The visual treatment and the tools necessary to achieve that are also decided by the cinematographer. He is also responsible for the selection of locations, settings, and shot division which are required to set the tone and mood for a particular scene or sequence. Apart from this, the operational responsibilities like lighting, camera movement, highlights-shadow contrast, lens selection, depth of field, etc. are also taken care of by the Cinematographer. A cinematographer should be well versed with the technical as well as the aesthetical aspects of filmmaking which would enable him to create the mood, essence, and flavor of the story in the best possible way. The cinematographer creates a new cinematic world through his visual imagination within which the objects and characters interact to create meaning. His works are very integral to the film in terms of telling the story in a visual way which can evoke emotions and enhance the genre of the film. Visuals are the key ingredients of the cinematic medium of communication and the cinematographer creates them with his sensibilities.

The participants have perceived and understood the visual approach in their own ways. According to them, the visual approach means how any cinematographer sees the story visually. The visual approach is a broad term that refers to the tools and decisions in terms of mood, color, tone, shade, composition, camera movement, lensing, and lighting, that a cinematographer can use to tell the story effectively & creatively. The visual approach for a film is the visual treatment that helps to justify the script. For a cinematographer, the visual approach changes with respect to genre, the nature of the story, and demands of a particular scene or shot, and accordingly he creates his own signature style. E.g. the approach in a romantic film will be different from a horror film because they both belong to different kinds of genres.

Every cinema has its own genre but for this research study, it is important to understand that how the genre of cinema plays a role for the cinematographer to design his visual approach. Hence, when the participants were asked that what they mean by genre of cinema from a cinematographer's perspective, they explained that cinematographer's understanding of genre is based on certain general tropes or cliché that have been related to particular genres. The genre of cinema from a cinematographer's perspective varies with the narrative style, plot, and concept of a story, and also it is a very personal choice. That is where the idealistic visual approach of a cinematographer remains dependent on the broad mood and aesthetics. The lighting, movement, and framing will differ from a murder, thriller, or suspense genre of cinema to a comedy or slapstick genre. Where, the first genres might involve more of an ambient, realistic style the other genres might focus on a pictorial style of filming. For example; Crime generally demands a low-key setting but one can choose to contradict those and still produce interesting results. Genre means categorizing your motion picture through your emotional response. So, to emote those emotions visually, you have to change your perspective as a cinematographer. You can't use the lensing of comical genre film into any melodramatic film.

In order to find out largely the correlations of genre and visual approach, the participants are asked to point out parameters of visual approach that change with the genre and also to explain the phenomenon. Most of them replied that certain things will definitely change with a change in the genre but the visual approach is a creative choice and hence very subjective. Lighting is heavily dictated by the mood that is to be reproduced in a particular scene from a film, therefore a change in the scene will cause a change in lighting. Certain other calls regarding camera movement, choice of lenses will also be affected by the choice or change of genre. The nature of the visual approach goes hand in hand with a particular genre that a film is based on. Shooting a thriller or mystery film might involve the use of darker, dull color tones against a comedy film where colors are subtle, warm, and organic and it gives you a flavor of reality. To state another example; a musical film may have shots of longer duration to evoke rhythm and tempo against an action or adventure film which uses rapid intercuts frequently in between sequences. If you are making any historical genre film, you have to understand the space and how you are going to show the space and character through your lighting, lensing, angle, and composition. If you are making

any comedy film, here, all the aspects of your visualization will change. E.g. in the movie 'Badhaai Ho', the composition of the shots is from normal eye view however if you see 'Asoka' the angles are very subjective and different for composition. Also, the visual approach is different for different cinematographers.

After the introductory round of discussion, the core subject has been discussed with the participants. Regarding Santosh Sivan's visual approach in 'Dil Se', they are of the opinion that Santosh Sivan has adopted a very pictorial approach to a relatively darker genre film. His signature use of backlight comes off almost magical in certain scenes, which also would not be present in such a manner in most natural scenarios. He has energized the camera in scenes where action and emotion are elevated. Enough weightage is also given to the setting of the film in Kashmir. This pictorial approach becomes visible especially in close-ups since they have a big catch of lights. It's usually a genre trope to go with a more documentary-like camera work & approach to lighting in such subjects but he has consciously stayed away from that approach. 'Dil Se' being a romantic yet thriller film has multiple layering of filmmaking to it. Santosh Sivan has used dynamic camera movements, vibrant colors, and lighting for various scenes. He has used silhouettes for establishing landscapes of Himalayan snowfields and the high-altitude deserts of Ladakh. He has played interestingly with handheld movement in dance sequences. He has also used space dramatically to tell the emotion like it is in the 'Chaiyya Chaiyya' song. Whenever Meghna and Amar meet, the lighting conditions are always high key. He has used natural lights in creative ways. If we analyze camera angles, this film has explored angles according to the situation of the character. His compositions are so precise that if we see one shot from 18:08 to 19:19 of screen timing of the film, he has changed the magnification of all the three characters and the position of his camera also. He has gone from ELS to MCU and to OTS as well. In his first shot, he went for out of focus shot which generates curiosity. His songs have really meaningful visuals according to lyrics and using all the detailing he creates visuals of his film. In 'Dil Se Re' song, he has used fire and unrest shots to symbolize the real-time situation of northeast states. In this movie, his visual approach was according to space which is northeast. We could see a lot of Red colors used in every scene where the mood is of Love while in serious or thrilling scenes blue hues are mostly used to add impact to the scenes. He also used

the deep Depth of Fields throughout the movie. There are handheld shots many a time that gives an impact of thrill.

Regarding Santosh Sivan's visual approach to 'Asoka', the participants mentioned that it is again on the pictorial side. But here the inspiration for lighting seems to come from paintings and therefore the use of heavy backlight is absent. Another major style in the approach is the use of atmospheric in the scenes to stylize the image. Since the scale of the film is huge, the camera also follows it up with the use of low angles and extreme wide landscape shots. But Asoka also being a character-driven film, the camera is always in close quarters of the lead character. The use of camera movement is again to make the action and emotion more dynamic. Asoka being a periodic film has a relatable look of history, legacy, and antiquity to it through inventive camera angles and shot formation. For example, the fight sequences have been shot multiple times to contract film time into real-time and to show the events as they are happening. The geography of the Mauryan dynasty has been well established with the use of wide shots. For emotional scenes, the faces of characters are well-read through tight shots. In the Asoka movie, Sivan didn't use low-key lighting often as he did in 'Dil Se'. In the scenes of Asoka and Karuwaki, Sivan has positioned them in the frame in very intimate ways which shows the dynamism of their relationship. His approach towards his visual is different in different genres because he understands visual space, story, and character. In this film, the fighting scenes were shot with a variety of camera angles and have been presented in a dramatic way which gives the feel of the historic era itself. His lighting in this film is so diffused and soft in most of the places which replicate the weather and seasons by using nature and the fog.

Since 'Dil Se' and 'Asoka' belong to two different genres and are shot by the same cinematographer, the participants were asked to give their opinion about whether did they observe a difference in visual approach in both the films, and they are also asked to point out the same. They all agreed that there is a clear distinction in the visual approach to both 'Dil Se' and 'Asoka', withholding certain stylistic similarities. According to them 'Dil Se', a contemporary and rather serious film is dealt with from a distance and almost like an observer (from a camera perspective). Whereas, Asoka is a historic epic and is dealt with in a picturesque epic style. The camera is closer to the characters, letting it into their minds and feel similarly. The epic battles are also

made more dynamic with stylish camera work. Overall both the films' lighting also differs albeit not significantly. One major difference is the use of Backlight or Kicker in 'Dil Se' which is absent majorly in Asoka. In 'Asoka', the shot taking in fight sequences is of short duration. Each shot lasts only for a few frames until the next composition takes over. Whereas in 'Dil Se', there's no need for the story to have fast intercutting points. Hence a few shots are slow yet dynamic with a lot of camera movements. In 'Dil Se', the compositions are more central. Characters are far from the lens. The color changes with locations. However, in 'Asoka' the compositions are mostly as per the rule of thirds. The characters are very close to the lens. The tone and color of the film are uniform throughout.

To have an understanding of the individualistic approach of the cinematographer to the films of the same genre, the participants were asked to do a comparative analysis of the visual approach of 'Dil Se' with 'Mission Kashmir'. They pointed out the similarities and differences regarding their observations. According to them; the visual approach in 'Dil Se' and 'Mission Kashmir', both the films being in the same genre and of similar plots, there are several differences that stand out starkly. In 'Dil Se', a more pictorial, beautified approach has been adopted by Sivan to represent a dark theme. The love story angle in the film also seems to dictate these choices. The lighting on the actors is beautiful. The camera work is subtle and used only to heighten any emotion that is being felt. Although the camera here is physically away from the characters it seems to bring out their inner understandings well. Whereas, Mission Kashmir on the other hand is a more naturalistic approach. The film is lit and shot more in documentary style and this feeling is enhanced with the always energized, unsteady camera. It uses a lot of zooms and the camera seems to be closer to the characters but never heightens or is dictated by the emotions except for a few exceptions. 'Dil Se', particularly has a mood or tone to it. For example, the militant scenes specifically have a colder look to them which is played with tints of blues and greens. Romantic scenes have a warmer and more subtle tone. Whereas, Mission Kashmir has a generic tone to the entire film which is not specifically focused on particular scenes. Usage of real locations and people gives 'Dil Se' a very organic feel to which anyone can relate to. In 'Mission Kashmir' few song sequences are shot in sets and it appears to be a little unreal. In terms of similarities, camera movement is one such factor. Both the films have dynamic camera movements, be it crane or

handheld or static pans, tilts and in-camera zoom-ins, both films have achieved that style of cinematography quite impressively. In song sequences, e.g. 'Chaiyya Chaiyya' has a fast beat and energy which is felt in the camera movement and dramatic kind of angles. However, in 'Mission Kashmir' you will see a realistic approach in lighting and camera angles. The 'Chup Ke Se Sun' song has a slow beat so the visuals are of low pace and on the realistic side.

When the participants were asked to compare the visual approach of 'Asoka' with 'Jodhaa Akbar' in terms of the similarities or differences, they all expressed that the key differences in the visual approaches in 'Asoka' and 'Jodhaa Akbar' are the way these similar almost epic characters have been dealt with from a camera perspective. In 'Asoka', a single pivotal character demands more screen space and therefore a more personal, the closer camera has been positioned in physical proximity. Whereas, in 'Jodhaa Akbar' the dual characters are both dealt with from a distance. Almost as if the camera is aware of the personal space of the rulers and stays away from these personalities. Another difference is the way in which the lighting is approached. 'Asoka' has a more pictorial approach and seems to be driven by that, whereas, 'Jodhaa Akbar' is more realistically, naturally driven. 'Asoka' is confined more in nature-related locations while 'Jodhaa Akbar' uses more of the sets. In regards to the use of color, the colors of 'Asoka' seem muted and 'Jodhaa Akbar' seems to have heightened saturation in the film. 'Jodhaa Akbar' has a much more scale and magnificence to it and is established with soft and even lighting, extensive use of practical lamps, establishing geography, and set design with wide-angle lenses. 'Asoka' on the other hand is set during the Mauryan Empire where the prime focus of attention is on the life and works of Asoka. Hence camera has minimal use of extreme wide shots and decides to stay more with the lead protagonist and not mislead the audience with wide framings. When it comes to similarities, the song sequences in both films have a simple narrative—shooting mostly with extensive camera movements. In 'Jodhaa Akbar's 'Man Mohana' song, the cinematographer sticks to a relatively realistic zone of lighting. Deohans has used beauty lighting to accentuate Aishwarya Ray's facial features. In the 'Roshni Se' song of 'Asoka', the lighting is dramatic and highly stylized. The cinematographer ditches realism and creates the mood, he intended. Again, few songs in 'Asoka' are about the memory of Karuwaki after her death. Sivan has created a dreamy world that exists between her and Asoka.

His visuals also give you feelings of a dream world and it's more like a painting. On the other hand, if you observe 'Jodhaa Akbar', specifically the song sequences, Dehons has used the real space to tell the emotions when Akbar is walking in the corridor which is full of curtains and wind is blowing so pleasantly; through that visual, you can feel the emotion of the character. This is mostly shot from the POV of the Akbar. Fight scenes in 'Asoka' are dramatized through the visuals and you will get this feeling because the same action was from so many different angles.

Though all the participants agreed that the visual approach changes with respect to genre, they all point out at various parameters. According to them with a change in the genre all the major parameters of the visual approach change. Parameters such as Lensing, Lighting, and Camera movement are almost all affected by a change in genre. However, some changes are drastic whereas, some are not so much. For E.g. a change in lensing from one to another may or may not be drastic but changes in lighting & camera movement might change very dramatically on the other hand.

The entire visual approach of a film depends upon genre and it is mostly based on lighting style, shot design, and composition. The composition of historic genre films will be larger, which means composing larger spaces. Your spaces and character psychology inspire you to make cinema. All of these factors have a direct impact upon cinematography as a craft and as genre changes, the aforementioned parameters are bound to be replaced.

When the participants were asked about the other elements, other than the visual approach which are contributing to emphasize the genre of a cinema, they all pointed out various aspects. According to them, cinema being an audiovisual medium, a change in the genre usually would mean a change in approach. So, other than the visual approach, the approach the sound may vary drastically. E.g. use of sound in a thriller wildly differs from the use of sound in a romantic film. The same goes for music. Even in the writing stage, the genre of the film might dictate dealing with the characters differently. A psychological thriller demands a deeper dive into the workings of the lead more than probably a comedy. Cinema in its purest form is an amalgamation of different approaches to filmmaking. Other parameters such as production design, art direction, costumes, make-up, dialogue, film editing, let motif, mise-en-scene have a direct impact upon establishing an ideal approach to a film.

Also, the performance of actors drives the genre to a different level. How you are creating the pace and rhythm of the film is also an important part to emphasize genre.

From the three focus group discussions, it is observed that the visual approach is highly correlated to the genre and narrative structure of cinema. Individual cinematographers have their own taste and choice but the central idea remains focused on emphasizing the director's perspective and presentational style. Sivan as a visual artist springs a very distinct and stylistic approach to his visual design which has realism as well as pictorial elements. In each of his films, there is a thoughtful design evident in terms of composition, lighting, and movement.

#### **4.4 Interviews of Eminent Cinematographers**

An introduction to all the eminent cinematographers interviewed here has been provided in Chapter-3 (N3.5.4, pp.67-69)

##### **4.4.1 Interview with Santosh Sivan**

**What do you mean by visual approach in context of cinema? How was your visual learning started and how did you translate the same in your films, later on?**

I think you know, visual approach is basically an art. It is of course, even in school activities, there is one class everyone like is when they asked to draw pictures, but unfortunately if you ask some children to draw the most beautiful picture that they imagine, most of them will draw a sun and some mountain and birds and river which is their concept of beauty but there are always some people who will try to personalize it and do it. Of course, I think very early on there should be an encouragement for that.

So in my case, I used to sketch. My grandmother used to enjoy me sketching because she is actually used to take painting classes in the palace. So, she could recognize that may be my imaginations are distinct and my observations are very different. So, she would encourage, she would make me feel good by telling, this picture is original and frame it but what you realize more and more as you sketch it is you start observing. In today's time, you find people have a mobile phone, children learn how to take a



picture before they learn how to read and write. So, picture drawing is not so much happening now which is very important because only when you draw pictures, you start observing it in detail. Even if you are drawing a table or chair or a face then you will try to draw the nose like that or the ears like that. So, you tend to observe it more than if you take a picture.

This early on training is very interesting and slowly when you get that into your system, you will start to look at painters of olden times and you will learn a lot. So, I was very fortunate because I had a grandmother who used to teach in a palace, she would come with Raja Ravi Varma paintings and because it was all mythology, she would illustrate the story that the picture spoke. So my visual education start like that, my early visual education. Then I start to make sense of 'Kathakali' and all cultural inputs, so I could appreciate things more, each cultural form adds something to that story. Then I listen to all that my grandmother's stories of good over evil and things like that. So, this of course made me like to create something that exists out of imagination. When you do a real film then you say ok, this should be like this because it is all like a modern type but when you do a period movie you can of course mix in across, then you have to create your own world; this is how it might have been. So, it become totally your thing and then you start thinking like that. So, this is my early visual education. Then I realize that what excites me more than being in school and all of that is a fact that I like to travel. When you travel, you meet very different kind of people, you come across very different kind of places, you start observing and then you try to recreate it later and you get into that. So, travel is the best first hand education I got because it is not a classroom experience. You learnt what you have seen, so you start liking that. Even if I read about some places, I always find it fascinating to actually go and see it myself so that something may happen to me also, like for example; if you ask a farmer what is one plus one? The farmer will tell you one plus one is two to you but not to me because if I throw a handful of grains, it will create hundreds of plants to grow, if two people get married they may become three. So, one plus one is never two. So, it is same with the actors, art and creative elements. If you just do one plus one is equal to two then you are merely recording something, you are not putting your thing into it. So, it is very different to record something and interpret something. You do not have to make a big difference but fact is, it will affect people when you do something, something different about it.

The same thing you know when I was in North-East, teaching children and stuff like that, it was a kind of place where they have made Gandhi like them, muscles and all that with a hand with stick raised because they believe that he got freedom for India. They do not understand what nonviolence as a real idea is because they all carry swords as they do in tribal community. So, they are like that only. Those people are more naturist people. So, my idea was also to learn something like that. When their dog dies, they use to bury the dog some six feet deep under a tall tree. Once it was getting late also, so I asked that why you make it so six feet deep? “Then only the roots will get the dog and then only you see the flowers”. So, they connect everything which is what I think, I actually liked.

They said, not the kids, the elders said that everything that has to have mystery, has to have darkness and light. It is very simply put. It is like a grey scale, it is like a Piano keys, so tree is exactly like that you know. It has its root which is taking carnivorous, taking from here and there and it produces all these beautiful things which you see. It is just like people, people also if you see, Ohh, they are coming well dressed and all that but they have other side to them. So, I feel that when you start lighting up, if you are motivated and then thinking about all this, when you have a frame and there is blend of light and darkness, mystery whatever it is, you feel good about it. It is not about taking references and lighting it up. When you do like this, you always, everyday your work becomes more and more interesting, so you try to think of all this things. Also, I actually work very fast. That also I learnt during this period, this is just after institute because after institute everyone thought that you should assist but I did not want to assist anyone because I thought after coming out from film institute you have this strange feeling that you are too good and all that, you know most of the kids think like that. So, I did not want to assist because I thought I should do whatever I believe in, whether it is good or bad, it is ok but I like to be on the edge. I do not like to be comfortable. I do not want anything which is one plus one is two. So, I wanted to be very experimental early on whether it is commercial cinema or any other cinema, so I never assisted anyone. That is how I took up this work and started teaching still photography. Later on, of course I did my own film, I directed, I shot and everything, I got award for that and all that stuff. So, my thinking was like that.

After North-East, I actually started working very fast because there is a story to this. Once I and my students were there in forest, in North-East. By the time we return, it

become dark and all the children, two or three kids were there, they say sir, two tiger prints. So I said, my God, you brought me here and now this. The grasses in the forest were so tall that you can't see through much deep. I was little scared that time, I was thinking that there must be a tiger behind saying, "south Indian dinner on the way". It was very scary at that time, now I laugh about it. I can't be acting very scared because I am teaching them photography, ok, so I can't be scared also. I asked them, "What will you do if you see a tiger"? So, they said, "we will run very fast and climb the tall tree very fast". So, I said, "my God, I can't run like you people can run and climb the tall tree very fast, how I will do"? Then they said that no problem sir, when you see the tiger, you will learn how to climb very fast. So, this is what you think because I think everyone has in it to solve problems and work very fast. It is just that you are little bit relaxed, either you will say we will do it tomorrow or let me take little bit more time, but I think it is interesting to work fast which is also because I feel most of beautiful thing in nature are very flirty. When the sun sets and for few minutes it is beautiful sky and it's gone or the season, all it starts to rain heavily and then suddenly sunshine comes and catches also glazing and it's gone. So most of the moments in nature are also very fleetly. It is like a moment changing as close as possible like in a painting, neither it is fully nude or it is the other way round, it is like that. So, there is a quality to it. So, I think you suddenly develop this ability to abounding to capture, work fast, so that is also there. Also you need to capture the seasons correctly like I have done lot of Kerala tourism and things like that. In fact, in 'Asoka' the movie that I have shot and directed as well, in that movie the guy Asoka's character is done in such a way that he behaves like water. So, water can take different shapes; it can be static, it can be like a rush of waves, it can be of violent form, it can be gentle and human emotions are very similar to that. In 'Asoka', I shot the scenes in such a way that when Asoka is romantic, it is misty, in the rains you find him alive, active and in war it is all dusting with harsh sun light and then, when everyone dies, the moon and the sun is there which are also witnesses to all the people who died. So, I have tried to incorporate the seasons and colors into the film very interestingly which I think was highlighted by the Kodak people; they actually wrote about it because they understood that the film had that quality. Therefore, I think, people who are looking for such things, they find all these metaphors in it, which makes it interesting for them.

**How do you correlate visual approach with genre in context of ‘Asoka’ and ‘Dil Se’?**

**Asoka:** I spoke about ‘Asoka’, so let’s finish ‘Asoka’ first. It is because I travel a lot, I have been to all these Madhya Pradesh places when I was studying in institute. Hence I wanted to capture them. However, there was no access to these places at that time. If you have to take someone like SRK to forest, shoot with a small generator, because you can’t carry huge equipment to those places, then it becomes a huge challenge. Still I shot a lot in Madhya Pradesh including Jabalpur, Marble Lake and things like that.

But, all that visual appeal is from what you saw and you want to bring it. You saw it in a way and irrespective of all difficulties, you wanted to shoot there only. I feel sometimes that when you put these actors in such places, they only overwhelmed with the whole idea of film. You automatically get into that kind of feeling. Then I feel, like I said before, your lighting style is also, for period, I always tried to shoot in a way that I know, I like the rains and when you do a period film, I like to incorporate a lot of timing when it looks timeless. You do not have this morning afternoon or evening. So, it works very well when it rains, you can’t tell the time. It is a very beautiful way and also it gets rid of the pollution without actually talking about it. You know, we do not talk about pollution because the air does not look polluted. Then I also find the best place to shoot is hills and things like that where, when it rains, it suddenly becomes green and slowly it becomes barren. Very suddenly, there are waterfalls which are there for very limited time. So, you try to make the landscape also a character and in ‘Asoka’ it is very much like that because I like this whole idea. We waited for long time to shoot a symbolic shot when the Kalinga war is over, when he comes, we show the sun and the moon at the same time. That is why the whole hand thing is there; when you born, you grip everything and then your hand is open always. The kid also says about the sun and the moon; it’s a goodbye from him and like that. So, I think, these are all things that you have learnt along your travel and which works very well. So, I thought, it will be very interesting to incorporate all these ideas also. May be they are not very commercial but I think, it is very interesting to put it in a visual level.

But, I must tell here that most of the films that I have done including 'Asoka' which I have directed is something that has happened in the school. I have also made so many children's film which I have learnt in school. How I perceive 'Asoka' is very interesting. One day, my history teacher used to take class after lunch. At that time we were in sixth standard or something, so when he takes classes, he used to act out very loud like a historical figure. Once he came and talk about Asoka but he found most of them are sleeping because they all are tired out playing, lunch and all that. So he felt very offended and he told that it looks like you do not like Asoka very much, why? He asked and someone stood up and said that he was a king but he stopped fighting. So, he got very upset and said that he stops fighting and you do not like him? Then he asked, "How many of you throw stones at dogs"? Few hands went up. I also put up my hand. Then he said, "one day you will stop throwing stones at dogs and that time you remember Asoka, ok, who remember? You? You? You". So, this somehow stayed with me. That is how the cuts of the film. Then I started to understand little more, why he stopped fighting and all that. Then you know also the fact that a film like this is very difficult to make because if I go to watch a war film, the audience expects someone to win and someone to lose. If I see a football match, someone should win and someone should lose. If Germany is fighting against Britain then Britain should win. So, that is how your mindset is. So, this film does not have anything about anyone winning, rather it was about losing. It does not have a very commercial element but that does not mean you cannot make a film like that.

While doing 'Asoka', I must have travelled almost two months inside Odisha. All the cave paintings about Karuwaki and all, I observed there only. We shot something there. I have travelled almost two months through that place just collecting facts about these cave paints and all. To the people of Odisha, Asoka was a villain but for the rest of the places, Asoka was a hero. To explore all these, I went over all these places. Most of my research are from Odisha actually.

**Dil Se:** See, previous to this, I had shot 'Iruvar', it is again a Mani Ratnam's film for which I got a national award, which was more like a documentary, shot in real time, so there were lots of single shots, those days actually. It was very interesting. So, this time (Dil Se), we wanted to make it more appealing to a commercial audience but at the same time I felt that you can also do it very stylistic for a commercial audience

because, whenever I shoot such films which talk about that kind of the scale, I always imagine when I look through camera that this is a big screen and little people are sitting and watching and this bangs to you when you see through it. So, I do not feel like I am looking through camera frame but I imagine that it is a theatre or cinema hall and there are small people sitting and watching this frame and watching it on big screen and is it going to work for me? So, that is how I shoot 'Dil Se'. Then the film had very interesting sections, for example; it goes to different places which is a fantastic thing to do. Even in 'Roja', we had done it. From south you go to Kashmir, so I like the whole idea of treating every place differently, especially Delhi. I had done a documentary on Delhi and spend almost one and half month shooting there, early in my career called 'Delhi Walon Ka Delhi' where we have shot this place with all available light. So, Mani wanted to have that kind of look for it and we shot it like that also. So, Delhi has that feel of cold and available light and things like that. Even though it was a commercial film, we had the freedom to get into that kind of a choice. So, it is also a very interestingly different way of looking at Delhi of course. We have lots of songs in it and of course all the songs are become big highlights.

While shooting, may be 'Chaiyya Chaiyya' is a good example that how to do a song like that because that song has a lot of emotion in it. Even though you say, seeing "Chaiyya Chaiyya" and all that you start thinking of your first train ride, going through tunnels and all that which is why we fixed the location like that because we had to go through tunnels because that is when you can actually make it nostalgic to think that ok, I remember my first train ride. For that, Mani and I have travelled through so many places including Patanguda and all these places to see that which is a right place to do this and how we could film such a complicated thing in extra quick time. We were on a train and we have very active people like SRK and Farha who was the choreographer and Mallaika Arora, everyone were so excited and the train can't stop because there is no brakes, so you have to finish the song, so in two days we finish the song. It's like that you have to keep on shooting, you can't stretch it, so that way it has happened. Actually, Mani and I tried to shoot it in one day on top of a rail train because it was an enactment kind of thing and we always wanted to do it, so we were very prepared. We knew exactly what we are doing, no need to commute. You do not need to say first how we will shoot and all that but the fact is that there were some very really complicated shots in that song and I think if you have a good

team of people who really want to do something, then I think it automatically comes through in a very interesting way, that's what I feel.

Even while doing 'Asoka' war sequence, it's not easy to shoot in two-three days and all real without any VFX to do something like that, but I think if you are prepared for it then you can because these are huge set ups, it's not very small set ups. After one shot you have to feed elephants and it's not going to be easy, that too in desert. So, we had to be very quick and you have to plan it out and you have to be very selective about your shot and things like that.

Then if you ask me what the other things are, there was a whole flavor of Kerala which was there in one of the songs because the character was a Kerala character; Preeti Jinta is from Kerala, so it is done that way. So, the songs were shot in different locations of the country and the locations were explored beautifully because this guy Amar is working in All India Radio, so they have to travel and it is basically travelling. I like the idea that you explored a small part of India as such, also in the film which is actually interesting and of course that is why I think it works. Also, it has a story which goes from being a love story to a thriller to revenge etc. it has all the elements, genre to it as a film.

**Different scenes have different emotional needs in both the films, 'Asoka' and 'Dil Se'. How do you translate those emotions to visual form?**

Like I said, we have used seasons for 'Asoka' to show him like when it is romantic, it is all misty and beautiful and in the rains we have the confusion and he has to go away and then later it ends with full sunlight and horror of war and dust and everything. So, we actually connected his life style to like the way water keeps changing, seasons keep changing and you find it is done like his character. So, if you see the film correctly, he travels through that mode. When he becomes violent, it becomes dusty and then it is very quiet and all, so it goes like that.

'Dil Se', of course it is a different experience, there is this thriller element when he comes to Delhi and you can see for thriller element always the lighting has changed. The romantic part, it is like a romantic adventure I would say, it is not a usual romantic thing. You are chasing through this and that and the girl is mysterious, so everything goes with that. The boy travels to Ladakh and that kind of a landscape and

all that, so we have explored these things in the songs also. So, it is a very different kind of thing. Even, sometimes I feel in the second part when the thrilling action starts, a song is not pictured, it is just her listening to the radio (Aye Ajnabi) and things like that. So, it has more unnerving elements. It has a romance quality but not suddenly song and dance. It is one of the best songs in the film but it is not treated like a song because it is now in a thriller mode, the other people are there and it is a very unique way of treating the song which I think brilliant and Mani likes doing things like that.

**When we switch from one genre to another genre, does visual approach change, and if so, in terms of what?**

The visual approach changes according to genre but I think, it changes significantly according to the story and you will find style in it because you know, if I do every lighting same for every genre, for example for a thriller genre; if I do three films and same lighting for all it will become boring. So, you will find it for the story. My whole idea is that, I feel that I would like the frame that you shoot in the film, composition wise or the way it is lit or whatever, I should make you feel it is this film, it does not belong to any other film because the whole idea of cinematography when you say visual way of looking at things, it is like music. For example; in music, there should be the melody, there should be the silence, then there should be little bit of instruments, then again the melody. So, it is boring if it is all the same. So, it should be appealing to you as you see the film like a musical composition. It is ok to not have so great shots early, so you might make sure that you avoid taking each shot like that, so you underplay these shots and then suddenly the grand thing happens and then you will feel like wow, it's like a reveal but if I have started with that, then you won't get the excitement, so it is like that. So it is like you peel onions, you try to cheat everything like a musical composition.

**You have worked in both the formats, then film and now digital. Where is cinematography heading and how you do see the transition in visual approach when people on shooting sets often say, "Let's do it in post"?**

See, I can tell you when my grandmother used to do paintings, she would frame and she would do it original. My dad taught me still photography. So, he will tell me the



original is the negative. Today, we are in a world where digital is a copy. Copy mean when you can light a lamp and another lamp, it is same. It is not like a print from the negative. It is an equal thing, whatever you shoot, it is there. Now, we have to accept that change is a thing that is going to happen anytime. Yesterday it was film, today it is digital but your sensibility do not change. So, sensibility is more important. That is why I tell everyone that when you point to the moon, do not look at the finger, look at the moon, that is what you are shooting. So, for me what you are shooting is more important that what you are shooting with. 'Dil Se' and all are shot with very outdated cameras and 'Kowa' projection lenses compare to today's cameras and lenses. Still, there is something remarkable. Most of the interesting work that I have seen, it happened way back in film also, but digital has come a long way and it is here to stay actually. Why it will stay because film is becoming more difficult to get and may be you do not have enough work in film so the laboratory loses its standard and everything become difficult.

From the point of view of how people can interfere "let's do in post", I believe that before, you could only grade it, now you can get into the painting and do whatever you want. That means other people can also tamper with your work, but then today, I think most of the cinematographers will sit in the grade and try to get what they want and the people who color grade and all are sensible people, they are not just doing whatever they feel like. I think may be it can help you also in a way, so because VFX and all can come in. So, there is a lot more complex because of VFX and all coming in, some of our mythologies come into life in a big way. Even though in 'Asoka' we did not do any VFX, now you can actually do, but I feel that the more and more you start putting it in the post and all that, it is like putting a lot of sauce into your fish, so you lose the taste of fish. The best fish curry is like I said before is near the fisherman's place. That is the precious fish you can taste. Here, if you put a lot of sauce and often fridge it and it comes out and you do not have idea that what it is actually as if just you are tasting a lot of sauce. It looks very good, but actually the flavor of fish is not there. So you actually lose out on that. So, I think the idea is to capture it well. When you capture something well, then you can toy around a little bit. So it should not be the tail wagging the dog. So we should not treat a digital grading and all that the question of the tail wagging the dog, it should be the dog wagging the tail. So you should think of all this only as a tail and not as the main thing. So that,

you can't say ok, let's do digital correction later on because if you capture fresh, then people will feel for it, for sure. People will know from a real cloud to a fake one. People are too clever now a days, they understand everything. Today, this media has opened up so much that they know what ever is happening. Our whole idea is to shoot something that they believe it. When I try to shoot a visual, I want them to smell the visual. I should feel the way (smell...) it is. I feel I should smell it, then the visual elevates itself actually.

**Any young cinematographers, who are going to deal with genre specific content, what is your message for them?**

I think the most important thing if you want to be really a good cinematographer, be yourself. See, cinematography is a very different art actually to be very frank with you, because it needs a lot of dedication. I think, only if you find your own voice then people will appreciate your work, like I said one plus one is not always two, these are all good things to do. Early morning you get up at 4.30 or 5, watch the nature turn from darkness to black and white and then the soft light will bring the colors in the flower, then sunlight will make it dance and in the afternoon it becomes something else and in the evening it again goes back into something else. This is basically 'Navarasa' happening, Navarasa of light. Every place you go, it is different, so you have to be in love with it all the time and then if you are sketching and all and appreciate people who sketch and paint and that observation in you, you have to build slowly, you can suddenly start doing great. Now, it is very easy to find a reference and shoot like that and say, I did it. It is not going to grow then. It is just going to be a repetitive work. Also in this field, there is a big problem you know; the problem is that when you do photography, after certain point it is like a priest you know who does puja and all, so if he knows how to do a birth, wedding or death, his job is assured, you know what I mean. So, he has only learnt so much. He does not have to read all the weathers which is unending. So, he stops there because it is giving him money. However, I feel, the more you start reading, you can never completely understand everything but the more you go in, you will understand, ohh, is it like this, you will start growing with the whole thing. So, you suddenly want to do something because you think it is a gift of the art because you see so many Piano keys like music, you want to use all of them, you want to see like them, you want to do something that you feel proud of. So for that to happen, what I do is that to motivate

myself, to find the strength and everything, I will decide to dedicate this film to my father, mother or someone who you love very much. Then I have to be very honest. I can't pick neighbor's flower and put it in front of God. I have to grow it. That means, you have to be very pure and you will not feel tired, you will say bloody you are doing it for your mom yaar, do something, so you have to do something. After you finish all this, when people say ohh, this is very good and I like that and I like this and all, you will feel great. If you have actually borrowed something, you stand in front of mirror, you look at yourself and say what rubbish yaar, they say so many things but this is not you. May be you can do all this things early in your career to understand the art, to know how to do it because when you say originality, it means something with an origin but let that origin be from within your experiences and not from some other computer references or from somebody else's work. That is the way you should think. If you start getting your motivation and the reason why you are in this, very correctly, then you can do it. Today, it is a very rewarding and you get good returns, if you are successful, it is a very good profession to be in but that should not be the reason for doing it. So, for younger generation, I would say to go back to your roots, pick up what you have got and make something of your own, then others will appreciate you because you are different. That's how you should be thinking.

**You are the only cinematographer from India honored with an ASC membership and 'Padmashree' award. How do you feel about this journey?**

See, when I went to Film Institute, I basically wanted to do black and white films. I never had any intention of anything else. When I started working in this format, I realize many things. The most interesting thing about visual is that this medium is fantastic. Because it has no language. I am a very good example; may be from Malayalam, I went to Tamil and I came into Hindi and then to Hollywood, ASC and whatever. Visual language is something that everyone understands the world over. So, I think it is a very fantastic advantage. So, we should think that the whole world is yours.

See, you have to have some kind of dream, what you want to do. When I was a kid, I read this ASC magazine. So, I simply wrote; Santosh Sivan, ASC. So, my dad said that idiot, you can't, you have to work like a dog if you want to get an ASC and all that because no one has got it. I did not try to get it also but they actually invited me

and then I became an ASC member, may be first in hundred years, the only one in India. Then in India, I got Padmashree around six years back. So, when I went ASC to discuss, talk about work, they were very curious. When I told them about this tree and roots and all that, which is not how they learnt it, so they feel you are an asset to them because you came with a whole set of different sensibilities. Now, supposing, I am imitating Hollywood films, they would not have called me. They don't respect you.

So, it is not about getting an award but about your dream, knowing that it may break. You should have the thrill of making sand castles near the wave, very close to the wave when you also know that it is going to go off. If it is far away from the wave then there is no thrill. It has to be close. It is like 'Ganapati Puja' happening and they know they are going to immerse the idol to the sea, so there is something into that. So, I think, we should be ready to take challenges very nicely, which I think makes it more exciting. It is like a challenging game or whatever, so I like doing such things. I like to be on the edge. It is very interesting that I have done so many films, so many national awards and all that, may be that also highest number of awards but then all that does not interest you because you feel the next one you are doing is going to be the best thing. So, it always keeps going.

#### **4.4.2 Interview with Kiran Deohans**

##### **How do you define visual approach and how does a cinematographer decide his style for a particular genre of film?**

Visual approach depends upon person to person, hence it is very subjective. The subject can be same but two different DOPs can see it differently. That is the difference between the two DOPs or the two individuals but there is a difference because of the director also. For example; a historical film directed by Sanjay Bhansali and another by Ashutosh Gowariker will have a difference, even if I land up doing film for both of them, the visual approach and look will be different for the two films because I will have to cater to what director is looking for, what is his thought of school towards giving a look to that period film. So, I think every DOP's work for a film depends a lot upon the script and also the director he is working with. Therefore, a DOP will definitely bring it up on the table that how he sees the subject, but primarily, we take it to the requirement of the script and the director.

**Moving from one genre to another, the look and visual treatment of films may become very different. What tools or elements of cinematography do you use to bring that distinct visual look of the film?**

See, in context of genre difference, I will give you examples of the films that I only shot. If you take 'AKS' and 'KKKG' (Kabhi Khushi Kabhie Gham); now AKS is a thriller, it is a dark film, it's about good versus evil whereas KKKG is a family drama, it is a high key film in which there are lot of dramatic situations; slice of life of a family which goes through ups and downs. The director does not have the requirement of a dark image even if there is a very sad scene or a depressing scene. It does not require extreme contrast of black and white or where shadow or highlight is required like the way it is required for a genre like 'AKS' which is a film noir or we call it a thriller. Again, I will come back to same thing in 'AKS' that film demands a certain kind of look because the content supports that and a film like 'KKKG' demands a certain kind of a look because it is a very light frothy happy kind of a film. Now I cannot light up 'KKKG' the way I lit up or framed 'AKS'. Its framing, its lighting, its camera movement the way you have it for the thriller are totally different than what you have in a light romantic comedy or a romantic drama for a family film like KKKG.

**'Jodhaa Akbar', being a historical period drama, what were the director's expectations from you? Tell about your visual approach in the film, how did you translate director's imagination into visuals?**

See, my approach or I think by and large all of us would have is firstly, I listen to the script and secondly, I discuss it with the director, with whatever he has in mind or otherwise you hear the script and tell the director that don't tell me anything; let me go back and let me bring my visual pitch about how I see the film; like I did with 'Jodhaa Akbar'. I heard the script and I came back and I got couple of films which can be an example to Ashutosh that this is how the film should look. I collected some paintings of that time and all that material and created a nice visual pitch or an A.V. /PPT and went to Ashutosh. I showed it to him; this is how I see the film. For example, a film like 'Gladiator' or a film like historical which India has made; couple of them. So, I took up a few selective scenes, that is how the film should be looking along with some paintings which I copied and scanned and then created a collage or

montage of that and showed it all to him together put up on the screen in his office. After seeing that it was really easy because Ashutosh looked at that and said, “Even I saw the film the same way” and then he showed me whatever visuals he had in his mind; they were almost on the same page. By and large we were close to what he was thinking about. So that is how we actually worked for a particular look of the film specially historical because it has a long duration of the shoot, there are big stars, big budgets so unless you decide and lock everything in the beginning your costumes, your sets, everything will go haywire. So, when you decide the master look of the film, it has to be decided in totality initially; how the film has to look totality wise. Like, Ashutosh has this beliefs in the film to look the film in a bare possible kind of ornamental look which it can have. He believes in the direct sunlight coming in. He does not believe in too much make up. So lot of actors were almost without make up. It was designed to look like without make up but there was basic make up but not overly eye shadows , blush-ones or glossy lipsticks, nothing like that was there. So, for someone like Aishwarya also, without makeup, the look was no-make up look and that worked for the film.

So I think all that once you decide your master make up look, you don't need to work on the set “ki ab iss scene ko kya kare” (Now, what do we do about this scene?). Your master look is there in your mind. Individual scenes will have a drama scene or something very dramatic spoken by the main actor or may be a romantic scene happening or may be something very sad; now keeping in mind the master look you have decided, along with the director you start lighting individual scenes along those lines and nothing will go haywire. Only because the main look is in your mind, you sat with your director and decided your basic palette of the film. Once that is decided then on the set, there is zero clash.

**Jodhaa Akbar; the scale of the film was so large in terms of the locations, the sets, lot of animals, junior artists, the huge war sequences etc. So, when the scale was so large, how did you manage to handle all these things in terms of lighting, lensing and all that for a large setups and their continuity throughout?**

Generally the prep-time for these films were quite a lot; longer period. We had a prep time of about three-four months. Primarily, because we were not using any foreign technician; the stunt or special effects. Everybody was from India; nobody was from

Poland to work on this film and we did not hire anyone from foreign for any department. Ashutosh did not want anyone from abroad firstly because it is expensive and secondly, he wanted to try with only Indian crew. So, prep-time had to be longer and we prepared in such a way. That time the VFX was at a very infancy stage; very much beginning in India and we did not want to experiment with that. Hence, whatever we could do on shooting we wanted to try that. For that a lot of planning was required because of the number of people in the frame, size of the set and one more thing which actually helped us was because we had enough time to prepare, every scene was carefully locked as per the camera movement. So, whether it was going to be a jimmy job or long trolley, by and large there was breakdown done before that, there were some improvisations obviously. Because of that if there were 500 people standing and there is a crane shot and we make them look like one lakh we need to be clear about how many passes we have to take. Everything was worked out on paper along with the art direction team and my team and my gaffer whether it is a small film or a big film but this is a period film; there were lots of people in the frame and we had to be extra careful and this is very important. With a period film like this, we had to be sure. There were instances where the shot had to be taken at 7 in the morning and we were already on set by 4 in the morning. Even besides having a three months preparation, every day, we had to be an hour or two before the shot is taken so that we don't miss the correct light.

**Apart from cinematography, are there any other elements which according to you helps in defining a visual look or approach, which is very much genre specific?**

I think experience counts a lot there, that's where your exposure to films also plays a big role. Studying masters, painters and photographers and looking at the work by masters internationally in terms of photography, if you can absorb while watching all that, then it helps a lot. It is not that when I land up on the set, it is not that day's decision rather it is the decision of all that 10-20 years of yours' in filmmaking from school to film school to college whatever all that put together; industry experience, discussions with your batch mates, your peers, your seniors all that goes into getting what you actually get on the screen.

#### **4.4.3 Interview with A K Bir**

##### **How do you define visual approach and how genre is connected to it?**

In cinema, the purpose of capturing images is to communicate a story. Different genre of film making means, different type of stories; that may be a thriller, comedy, children film etc. Cinematography is a part and parcel of the process of communication and it essentially means writing with motion. Then the question arises that what kind of motion. In order to understand that, one has to go through the idea of language because all the art forms finds their roots in language. Visual approach comes from somebody's strong feeling about a subject. A cinematographer aims to communicate that strong feeling to an external world which will give a boost to the development of mankind. Philosopher Bertrand Russell termed this process as metaphysics ahead of commonsense. He also compared it with philosophy and other branches of science. Therefore, I personally see visual approach as a text which has lot of similarities with literature and the process of writing. All the elements of a literary text which has a narrative structure will have elements like character, performance, plot, setting and style and you will find all this elements in cinema as well. Style brings different genre of storytelling to visual approach. Even poetry can be used as a part of visual story telling technique. The writer uses words, phrases, grammar, syntax etc. to create rhythm in literature. By following this approach, with the help of composition, lighting and movement a cinematographer can create layers and layers of meaning which will ultimately connect with people. When you are communicating a story through the medium of visuals, you should think of a framework. First you need a frame to grab the attention of audience. Once you have the frame, then you should think of its elements like focus, light, lens, color, movement, texture etc. and they are all interconnected. The motto of visual storytelling should be to purify the minds of audience and then give them the reason to differentiate between what is good and evil or what is right and wrong. Light plays a very important role in visual storytelling. As literature spreads knowledge, light also illuminates the visual knowledge. The illuminated parts of the frame provides information and the shadow part hides information. So, designing a visual approach is actually giving something to people in an emotional way.



The moment you come into different genres of filmmaking, you are also going back to the idea that how much it has borrowed from other source of art. I personally feel Cinema and Science are very well linked. Because the basic fundamental nature of cinema is connected or centered on the space and time. The Cinema and science are very much closely related because that is one fundamental aspect one has to understand and the most fundamental aspect of cinema is connected with Space and Time. They interact, they intermingle, and they interchange. So they create a perfect simulation of a perfect space/time phenomenon. So it is specialization of time, or temporization of space. That becomes an issue which gives a different freedom of expression. The same thing happens with science. 150 years back science used to consider space and time as two independent factors. Space being solid and uclouvian in structure and time is an endless flow. But, in today's science they bring space and time into a perfect combination so it becomes space time continuum. So it creates framework the universe is set, at a basic fundamental level how cinema and science are very much closely connected and what science is able to prove empirically, cinema is able to sow it to you very visually and that is the greatest credibility of cinema in different levels of its own genres.

**A Director of Photography approaches to different genre of cinema in terms of visual tools or cinematographic tools like composition, lighting, camera movement, tonality or by using depth. How did you use these tools to portray the visual requirement of a particular genre?**

See these again depend upon directorial perspective. If you are working with somebody as a director and you are just working as a technician you have to understand that the nature of the thought, the feel for example like the emotions, the words, the ideas, the descriptions, the emotional factors all has to be understood. All the nonverbal communication plays a very crucial role in framing of a particular style that you are going to adapt! And that is how the things takes shape, because you know technicalities. You know what an exposure is, you know what a camera is, you know what is a lens and all these factors you know you can use various other instruments to keep your camera moving. Now what kind of motion are you trying to set in; the one could be a camera on a track and trolley, or camera on a jimmy jib, or camera on a panther dolly, or camera on a your hand. So these are the things which needs to be

developed on the basis of your strength of understanding about the theme which the director is trying to express. I will give you an example how I decided the style of filmmaking for a film called '27 DOWN'.

This film was my first feature film after I passed out from FTII, the first film I got an offer. But when I read the script I found this as quite a task by itself. For a newcomer for the first time working on a film, probably it could be a challenging task but still I thought that let me go through the script. When I read through the script I realized that it needs a different approach than a normal conventional filmmaking style. And that is again a challenge for me, for a newcomer. So I thought what kind of a style we have to adapt. And it is this journey if a young mind trying to find its own identity vis-à-vis the social phenomenon. Then I thought probably it is best to use it as a candid work.

He asked me, 'what is your approach to the making of this film'. I told him that I think it will be quite useful if you can capture in a stark black and white image and at the same time the image should have some spontaneity certain characteristics in terms of reality which we have to capture right on location as the incidents are being unfolded. He said how are you going to do it? I said that is what you have to work it out first in principal you have to decide whether we will be going to carry forward this process or not. If you agree then we will start developing solutions to this problem otherwise it is going to be a difficult task because right on location, with camera, with actors and especially with known actor like Rakhi; she was at that time very well-known actress. So how are we going to do this? That is what I said if you agree we will go with the process. He said okay, you decide now what to do. Now you have to take camera on hand. I had to take camera on hand because we have to do some trick shooting and the situations are such that will add to the depth of the storyline or depth of the idea with which you are trying to express and I knew it was a difficult task. Then how are we going to take the dialogues at a close level; the moment you take the camera close, crowd will start coming. So that you had to work it out. You have to do some kind of a rehearsal before it and then do it and that is how they shot the whole film, the 75% was done on handheld and people still don't believe and people don't believe how so much amount of handheld shot were used. But the problem I had that I had to carry a battery with me on my shoulder and that battery was not that usual Arri battery. It was the car battery. So the camera rental did not have Arri battery. So it's a

heavy one and camera attendant said, “Sir give it to me I will carry” and I said, “Listen, that is not the purpose.” The purpose is something else. The purpose is for nobody to notice. I should be a self-independent unit by itself to capture the images I feel like and through indications of the actors we will be able to capture those images. So coming back to this factor the kind of premise with which you develop your idea of using your technique, methodology, system, the whole approach, everything is connected with kind of premise you create.

**A Cinematographer works under a director and a cinematographer works sometimes as a director also. You being a cinematographer has directed most of your films. How do you see these two different things in terms of visual approach?**

It is a task by itself. If you are working for someone for some other director. You have to be very adaptable because you are working for someone so you have to be very honest with that. You also have to help him out whichever way you think you can improve or contribute. Some directors are very thorough with their work, some are not. So, there you need to negotiate with them at a different level and intelligence so you can work things out in a better form. The moment you get into your own self as a director and cinematographer, there are two different disciplines coming in to create a conflict within yourself because cinematographic discipline has a different character by itself. The director has directorial approach as a different character. So what I do, for cinematographic approach I pre-conceive beforehand then workout the whole pattern of my shooting style and then I go for sketching. And that becomes my guiding factor. Beyond that I don't try to apply my mind because I have to direct. Now there comes the directorial approach. When I write my own script, I know within which space and time I am trying to create. That kind of an imagery and you accordingly take the steps and the discipline and move along/plan/execute it and that is how things are done.

**You introduced handheld camera movement and mastered the art. What was your source of inspiration?**

See the basic idea is to clear the sense of fluidity because there is an equipment with which you capture images and then there is something called motion, with which you

create motion. When you create motion for example in a painting, since it is a static frame but still it creates motion inside you mind because the kind of feeling it generates. It creates the layers and layers of sensibilities to make you feel moved. You might have heard, he is moved by the texture of the painting or the color scheme of the painting, or the compositional aspect of the painting. So movement is an abstract process and it is not just that holding the camera and moving around, you are actually creating certain aspects of information so spontaneously so those elements can only be achieved momentarily. So you have to be very alert to capture those images by the process of your hand-held camera movement. Because the moment you start acting as a kind of a pre-arranged workout. Like you fixed your tripod, fix your camera, then you are missing out on certain things. So even though the camera may be in your hand you are watching continuously, consistently the certain elements which you want to capture.

**Sir, can you please tell about the plot of ‘Baaja’? What were the visual requirements and challenges that you faced in terms of composition, camera movement, lighting etc.?**

‘Baaja’ is an example of instinctive intelligence and falls under children category genre. It tries to find out instinctive intelligence in a child’s natural response to certain situations. Now this film, when I began writing the script, it just came to my mind that some of the children had that inherent quality in themselves. They can find extraordinary solutions to certain problems. On the strength of your perception to certain incidents which adult might may not be able to grasp it? How a young child coming from a rural sector to cosmopolitan city like Mumbai, he came in and then so happened that on a particular situation in which he came across an incident and he enacted his own instinctive intelligence in such a way that he could save the life of an old lady who could have passed away. Even though the people arrived the neighbors the adult people are there they could not grasp that situation. So the idea was that the greatness of the child like sensibility has an important means comes only when you understand the child so that is how the whole film actually started and so I was looking for a child because I was very keen, I did the sketching of the child’s face and showed it to people that can you find the child like this because that would reflect the instinctive intelligence in him. But somehow I couldn’t find the child. So people told

me why are you searching or such a thing since long time, why don't you get a child who is theatre oriented, so there are many people in the theatre who actually groomed the children to pick it up. But I didn't want these already crafty children, I wanted a child who is natural by itself. So then I thought maybe I should pick up a child from the street. Also somebody suggested that there is an orphanage and look for the child there. So I contacted them and it so happened that the director of the orphanage who is a lady she happens to know me. She told that Mr. Bir please come and we will help you out and select someone if u wanted any and we will try to help you out. So I went there in the afternoon and the room twice the size of this room and I saw children are sitting. The social activities they're narrating stories to them so they feel closer to each other. And then I saw one child who was sitting in the corner, sitting and doing his homework. And he was totally engrossed and he did not look at me. I was sitting in the middle after the child kept his notebook in his bag and kept it inside the Almirah there and then came and sat next to me. He began talking to me, "what do you want, why are you here, what do you expect us to do" So these were the question she was asking and I became very interested and curious and I started talking to him do you like to act in a film. He said yeah but I never acted in a film or in any stage. Then I started asking questions to understand his intelligence and I found that he has something special. And then I had two NSD Students some students who were working with me. They told me can you contact your workshop with him for a couple of months before I begin with the shoot. I said okay and then he started talking to them and for three to four months they did one class every week and I sometimes used to go and see them. And they found that this boy picked up so quickly that he started teaching other students. So the whole idea of how you should be, what is the methodology with which you try to communicate with people? And how do you deal with your friends, the whole language of expression comes in terms of vocal and the gestures. They picked it up and of course the problem was to shoot because certain scenes. If you remember there was a scene where he is playing the mouth organ and it suddenly slipped out of his hand and it started moving down and down and I was shooting at Pali Hill and there they don't allow anybody to shoot. They don't even allow big producers. I just went for the shooting and kept taking shots.

But there is part in filmmaking that what you see on screen and what you go through is totally different. Visually of course it has a tremendous fluidity and the best part

which I enjoyed during the filming was the boy. He had some little problem in terms of his mental sickness but I came to know about his methodic life in fact he had run away from Calcutta, got into the train, very tragic life of his family. He came and landed up here with no money to eat anything and from the station somebody picked him up someday in a small restaurant where he was cleaning the plates and leftover food was being given to him. And some social activists found him, he was brought into this orphanage. The shooting, as mentioned to you earlier it has, I had sketch of him and did not shoot much but if you look at the film you might think that might have been shot but most of the things put in but actually didn't.. I worked out the whole shot division my style of work, my editing pattern, the kind of images you wanted to capture. For example; like the boy is lying in the street and capturing the feet continuously and following it up. There was different places it was shot but editing wise it looked like everything was matching as if whole thing was happening right there, there itself. So that is the way I captured it and it was shown at the 'Fukuoka International Film Festival' in Japan. And people who saw the film they asked me, did the boy act? So that was a compliment to the child's performance.

**You are being regarded as the teacher of the whole cinematography fraternity and they call you sir. Now so many things have moved from celluloid to digital, and therefore, what is your message to this new generation of cinematographers?**

Nothing should be taken into granted, and you must try to perfect yourself as much during the shooting rather than thinking that everything will be perfect in the end. So that is when I advise that you should be honest when you are doing it and if you are doing it you should understand it perfectly with perfect understanding and try to do best whatever you can do to achieve at the initial stage. Before you go on to post production.

#### **4.4.4 Interview with Dharam Gulati**

**How do you define visual approach for a particular genre of cinema and how does a cinematographer decide that?**

It all depends upon the script basically. What kind of script you are going to shoot and what kind of locations you are getting, accordingly you figure it out. If it is sad kind of a movie may be you will think of keeping it low key and if it is happy go lucky fun

loving film you will have it kind of a high key lighting. Now, lensing also decides on that. If it's a fun loving film you can go for wide angles, low angle and all that kind of things. But in a serious kind of film, you go for a perfect kind of thing where every frame; the lighting and every scene needs to have its mood. So when I am shooting a scene, me and my assistant both; I tell my approach to all my assistants and they know exactly what we are shooting on a particular day. So, they go through that and I tell all my assistants how to light up; they do the thing and then I check it if any corrections are to be done, we will do the corrections and see it on the monitor and we carry it on. Basically, it all depends upon the set; but at times you are shooting on location. See, on a set you have control and do it exactly the way you want to do it, whereas, on locations it becomes a bit difficult because you don't have that kind of arrangements where you can get lights from the top, the windows are not accordingly what you would expect to create your source light. That's where you start compromising a bit but you try your best to get that mood. So that's how I approach whenever I am doing any film, most of the times I am doing some artsy kind of a film so the look is that kind of a thing. I have not done any period film as yet but again in a period film you have a different kind of a space; huge sets and all but we have done huge sets in a commercial film but that's different, then again the lighting changes in a totally different way.

I did a film where we had huge sets. Some two songs we did on that. So, that song's mood is a different mood and you do it accordingly. Like I can tell you if I am doing "Padmaavat" or something like that it will be totally different. I really appreciate Sudeep's work. He has done amazing work. So that is the kind of a look you will go into. You know, this is kind of the set you've got, you have those wide lenses and capture the whole thing, then you have the mood and that's how you approach. Every genre has its own way of doing and obviously it depends upon each cameraman. Somebody wants to experiment, one can experiment. It is not that a sad film cannot be done in a very high key mood also if the dialogue or the characters are so much powerful you do not need to enhance it with your lighting. Otherwise what happens is, if the scene is not that much powerful the way it is written then music adds into it. When background music adds into it; it enhances the scene. The mood of the lighting enhances the scene. So that is how you do it.

My thing is, I never do a film unless I get the script first. Once I get the script, I see it for myself whether I can do some justice to the script or not. I have told people to go away, because the script did not appeal to me only, nothing much for me to do. Like television; I gave it up because till the time I was doing television I was doing good job. Like, when I was doing a project with Ramesh Sippy, we used to take eight days to complete one episode and then the time came where you had to shoot one episode within a day. So, I realized that I cannot do justice to my work and I slowly moved out. This is not my kind of a way. This kind of “chhapai” I don’t agree to. There you just have to bounce the light and to make it high key and shoot. Because you have to complete your twenty minutes of the day. So it becomes very difficult if you start getting into the mood light because then everybody needs some time. I remember I was doing a program where first they told me, the director told me, “no-no, we do not want to do it the way other people are doing and we will do it differently”. So I said fine. And I remember there was a sequence where this guy, the actor is in a very sad mood and he is sitting alone in his house on a rocking chair. I remember I used only one baby light, created the shadow of that rocking chair and this guy sitting and composed it in such a way that just one light and nothing; dark everything—just one key light and the shadow moving like that. They took takes and suddenly the director comes from behind and says, “Sir, it is looking very dark, can we make it a little bright?” “So, I said boss this is the mood! So, in those days these guys had problems with the channel and channel used to tell them “no-no, this is not bright enough” they will see their luminance in the waveform monitor and then they will say so. I tried explaining to them that don’t be worry. But they insisted, so you start adding light which kills the mood. So, slowly-slowly I started moving out if this, if this is the way people are going to work. This is not giving me my job satisfaction. I got out of it. So, it all depends upon that. I don’t do any TV right now. If you know the script and you feel there is something for me to do I will do it.

**Coming specifically, for a film like ‘Rudaali’, which is a kind of art film with lot of emotions in it! Can you briefly talk about the script, emotional need of the story, the characters, the locations you dealt with and how did you arrive on a visual style for the film?**

See for me, I joined a little later. In fact, Santosh was doing a film and he did a schedule for 10-15 days or something. Then there was a problem when Dimple



Kapadia fell sick and she came back. So, the next time the dates were not there and Santosh was busy on doing one of Mani Ratnam's film. So he called me up and asked "Dharma if you are free please do this film". Luckily I was doing a small corporate film, so I manage to postpone that and that is how I did it. I had to follow a little bit of what Santosh has done, because there was already a look which was decided. So I went through the footage of what he had shot and figure out what kind of look, because I had to maintain the same thing that is how actually the film look in a similar kind of a thing. Since it has a lot of powerful scenes and my director in fact, she involved me and now doing the shot breakdowns and everything so that works in more favor of my work because you can decide the movements and other kind of things. It went really well so that is how it worked and it blended really well and the film got national award or something. That is how it worked out.

Yeah, it looks realistic because the whole film is shot on location except a few patch work we did in the studio but rest of the things are done on location only. The subject is such, it is based on Maheswata Devi story. And it is a powerful subject and we follow that and in fact we followed even the color schemes, the kind of dresses dimple was wearing, because that goes well with the mood of the film. Even the locales kind of maroons has got the look of it.

**So, which tool of cinematography helps the most to give a genre specific look to a cinema?**

See, the first important thing in cinematography is lighting. Lighting is the main thing. That decides the mood to the particular scene and mood of the whole thing. That is the first thing. Second thing is the lensing what kind of lens you want to use. What kind of effect you are trying to achieve. I can give you a reference. Have you seen a film called the funny old man? It is a Czechoslovakian film. It is a story of an old man who is in a hospital. The whole film is shot on a tele-lens. Tele means almost 500mm kind of a thing and its wide aperture open, everything in outdoors, daylight scenes and in indoors. Everything is so shallow in depth of field that you can only see the guy in focus and rest everything out of focus. So that is where the lensing comes. Because your attention is all the time on the man and nothing else disturbs you in the frame.

Your attention is there on this man so that is roughly I am saying. The same kind of things happen when you have composition. That is very important. Each frame has to look like the way you want them. I can give you some examples; like ‘film looks like a painting’, people say. Arre, “it looks like a painting”. Why do they see that? Because that is lighting and composition and the lens. These are the three factors which decide that and that is again the choice of a cameraman.

The cameraman decides about the lighting, the lens and at times we have problems with the director who do not understand the lensing much here. So one has to convince them, show them at times. And especially I am not saying like the directors, the stunt directors and the dance directors also because they are technically not very sound out here. So they usually don’t understand. I can give you a reference. There was a stunt director he told me, put a 9.8mm lens, low angle and this guy is standing on the bed here and you take his close up. I was like blown out. I said what; 9.8 lens and that too low angle and close up. So I tried to explain it to him but he did not understand, so ultimately I fixed the frame and showed it to him and said, “Master Ji, come and see this once”. And he looked at it and said, “haan yahi chahiye”. So, then I realized to myself that may be his terminology is wrong. He wanted a full frame kind of a thing and he is telling “close up laga doo”.

So sometimes these kind of things do happen because that is the communication between the director and cameraman. If this does not happen then you will always have a problem! But otherwise, yeah at times you both are on the same wavelength and when the work appears on the screen, you can see it. It has to blend basically; that is the vision. The vision is actually the director’s vision. Director visualizes when he is writing a scene or even somebody else’s script he is visualizing it. The cameraman’s job is just to bring it on the screen. Whatever he is thinking of, if that works out, that’s how a successful team is made.

#### **4.4.5 Interview with Prasanna Jain**

**How do you define cinematography? What is the role of Cinematographer in a film?**

Cinematographer is somebody who is responsible for recording cinematic images and those images should portray the intended meaning of the story to the audience. This is

the guy who is making the director's imagination into reality in a sense as far as image creation is concerned. This is the most obvious thing but the real task is how the cinematographer do it and that is something very interesting. Many people say that this guy read the script, react to the script, cross check it with the director, does his homework, and start executing. I would say a good cinematographer has to be a good listener first, he must listen to the idea that the director has created by investing all his time and efforts. He is sharing his most personal thing with this guy. So first he has to listen to it, imagine that script or imagine that he is looking at the screen not only as a listener but as a viewer also as if he is seeing the film for the first time! He should feel that he is among the lucky persons who gets to know this idea at this initial stage. So, as he has his own film he becomes a curious guy and the role changes. From audience suddenly he becomes a bachcha(kid) and starts asking questions like; I am seeing it like this did you mean it like that? Yes or no? If yes it's ok, he will form his own opinion and move on. So Cinematographer is a person who sees the film before may be most of the other crew members. Do you agree?

I personally do not read the script on the paper first. I prefer to listen to it as my own film. That is my film, even though I am listening from somebody else but I cross check. See it's a natural reaction. You like it, you ask queries, you become a bachcha if that person is ready to answer you, convince you then you get immediately connected to the idea, connected to the script and instinctively you decide either to help it means how you would like to treat it. You take it as any other project for commercial or economic reasons or you really want to get involved. But generally, even if you go for a project for purely economic reasons this way or that way, somehow if you are a sensitive human being you get a taste to the thing, because once you take the responsibility, economics becomes secondary for most of the guys. So role of the cinematographer is like adopting a child. Once you hear the story and you have already seen the film and you have cross checked it and you are convinced about it, now somehow whether you say it or not you feel that you own it. This is your moral responsibility to come out with the best of the visuals which goes well according to the script. This is the primary role of cinematographer. How he prepares for the project is entirely a different chapter. It's a very vast thing because every project, every scene, every difficulty has its own character, own demands, so to fulfil that you have to prepare accordingly. There are certain basic things like a

cinematographer has to prepare that is a known thing that is you have to prepare your own team, to go for the equipment, make a choice of the equipment, to ask for general requirements, go for the test, go for the recce and all sorts of technical and otherwise reference shots, all sorts of preparations.

### **How do you perceive and explain the following tools of cinematography?**

**Composition:** Composition for me is what composition does. Money is what, money is what money does. So composition is compose for a purpose. If you are into visual art, you will compose different elements available in the nature. To compose you need a frame, you need an outline. If you go out in the nature how will you compose it? You have to have some boundaries, correct? So whatever your observations are, whatever your elements are first you have to look for them and then you have to bring them into that given frame. That frame could be of any size, shape and structure. It's not enough, when you are composing it in nature what happens? Whatever is there inside the line everything is included. Then you start eliminating things. Whatever is not needed you eliminate them. So you are left with certain things which are needed. Then those needed things, those things which has to be arranged in a particular manner to attain certain kind of visual effect. So, this is in short what composition is if you are referring to any visual art.

**Lighting:** Come on, let's talk about the lighting also. Lighting and lit up are two different things, two different words with absolutely different meaning. They sound very close to and people mix up those things. Lit up is what is given to you, lighting is what you do what you take from available things. You manipulate it, you change it, and you mould it according to your requirement. You do it with natural resources, you do it with artificial resources whichever way, when it becomes your arrangement and when you are talking about playing with lights the lights, it is like extension of composition only. You are composing things in a particular fashion, they should be seen in a particular fashion and so is lighting. How it is done, again you go back to the first thing. You match it with your dream, match it with your understanding of the idea and the available means at your imagination. With the approval of your director go ahead and you are done with light.

**Camera movement:** I think all these things are filler to each other. If you have a

static frame and your elements are also not moving, so how do you create movement? So literary meaning this becomes a static thing but there is still a way to experience movement, how? The frame may be static, the elements may be static but are you static? Are your eyes static? Your eyes can move anyway. The sense of movement can be created and it is all there until and unless you are gauging something with fix gauge and looking at the fixed frame then it is a slightly different issue. So camera movement is again something like a writing tool in film making to bring the audience to confidence in such a way that they start believing it. Means whatever you want to show them they are seeing it that way only. It is in your hand because you are operating the camera, you are looking through the camera. So you can transport the audience whenever you want and for that number of gadgets people use.

**According to you, what is visual approach? Is it all about the above tools or according to you, it is something else, which is inherent?**

For me all these things are later thoughts or after thoughts. I would say once I hear the idea and if I am convinced I already have that approach, I already have everything there. I just have to reconfirm and recreate those things. My visual approach is absolutely there know? Script is what? Script is written in a way that if you are reading it or you are hearing it, it is like seeing it on the screen. You must know that it is written in present tense. So whatever director wants to show, he is already saying that you are seeing this with all the details. So my visual approach is based on the references which is right there and I can judge it very well because I see things in totality. So which scene requires what kind of treatment visually that I already know? Otherwise you tell me how do you prepare for the film? How do you do the homework? How do you do the testing of things?

**What are the elements of a cinema that helps a cinematographer to decide upon a particular type of visual approach?**

Let me talk about the film script. Basically we talk about human story, in general it is human story. You have characters, characters are going through different emotions either happy, sad or going through some kind of turmoil. So all these things have to be replicated into moving images. So visual approach is already there. Only thing is you have to acknowledge that. You have to keep connecting with the instinct and it is right

there in front of you.

**What is genre of cinema and how do you correlate it with visual approach? Also, how visual approach can be helpful to emphasize the genre?**

Why not, all are interconnected, interrelated. You tell me if you are talking about comedy and your visuals are depicting low key will that be digestible? So you cannot have low key for this kind of genre. If you are treating a historical subject what you think about the backdrops, the principal characters and what is happening in the background and also what about the time zone? So all these things are interrelated. If some character or scene is really-really depressing and there you do your high key lighting will that match? It can match only when it is intentionally done to bring out something else other than this. So when you start analysing your work, your work load and your homework lots and lots of things can be incorporated.

**In your views, what are the other elements apart from cinematography that helps to emphasize/supplement the genre specific look of a film?**

Most important thing is the production design. Cinematography is just one part. Production design is the next most important thing after the director's dream and producer's expectations. Production design means again the production designer is the person who when hearing the script he is watching that whole film before anybody else and he is making the scale, he is deciding the scale because that perspective is most important without that nothing will work. All these other departments fall into production design. Production designer will decide what kind of people are needed and what scale one can go or one must not go. This helps to create the look of the film. I think for me production designer way above most of the crew.

**In your film 'MAMMO' which belongs to a situational, tragic genre, what kind of visual approach you have adopted to shoot the film?**

The film was based on the story of Khalid Mohamed. This was one of his first three films which Shyam Benegal Sahab directed. So, how I came into the project is like my ex-boss, he recommended my name and I without thinking twice was ready for it, Benegal approached me and it just happened. So in front of me the question was if you are working with Shyam Babu, you have to forget everything and dedicate

yourself to the project. So, it happened like that. He already told me about the limitation of the project. The project is made for television first because this was a collaboration between Doordarshan and NFDC. The moment you see and hear these two names, you know the budget so you know the scale. When you hear about the cast and other things which are going to be provided to you, you become concerned also and likewise you start preparing. So, since you are working with Shyam Babu, you do not have to bother about anything else, that itself is a very big high. When you hear about very talented seasoned artists involve into that, you realise that nobody is working in this kind of project for money only. So you feel safe. Since you are working with a legend for the first time, you try to give your very best. That was my approach toward the whole project.

The story is about an old lady whose family is disintegrated. After marriage she had to migrate to another country Pakistan and there after the death of her husband she was not treated well. So this is a film whose genre can be said as situational tragic story but based on reality and it did not happen in very earlier time, it happened at partition time. So, this lady looks for excuses to come back. She had a sister in India, she wishes to come and stay with her sister. Finally, she comes here and how she deals with the local problems here and how in spite of everything we discover strong character of the lady, such a strong lovable character she is. Her sister has one grandson, story is from the point of view of this child about this lady. So, very beautiful story but the scale was limited.

Now, when you talk about the visual approach, you know that this film is primarily for what kind of audience, you have to keep your characters central means centrally composed because when you know that the television is involved, there you cannot bring the characters to the edge of the frame as it is a risk in composition. So that way you cannot, means you have to mould yourself accordingly. Most of the times the location itself helped me design my lighting plan but it was such a difficult location in terms of cinematography if I tell you it was a challenge. At that time it was really-really tuff. But ultimately after it was done, I started really enjoying it.

I will give you the example. It was shot in one big old house, in one floor which is a second floor of an old building. The building is located near Himalayan drug factory in Andheri-East near highway. Second floor of an old building was in quite high. We

are shooting in the month of August so, Mumbai weather you know what it is. Most of the story is inside that house. There are so many, almost ten windows, ten large windows without any grills on them. You have the curtains on the doors. You are on height, when you open the window you see so much light. If you keep all the windows open the room can be flooded with light, but the season was such that one time the exposure was going to f/22 and all, the second moment you see the exposure was coming down to f/4. You tell me which stock in the world could take such kind of things those days, I am talking about 1994 and scale I have already told you one could not afford rustams so what kind of exposure one should work on? And this is just one observation. Second thing is Shyam Babu had decided to use that child's point of view so we used one lens in most of the shots and that was a 25mm lens. A 25mm lens put on a crab dolly and that dolly is moving in the entire house, can you imagine where to place the lights? When outside exposure is going into f/11 plus to f/22 we have to balance something accordingly. Where do you place the lights? So you have a ceiling of 10feet, you are using a 25mm lens and camera is placed on a crab dolly which is moving all around, so just imagine what kind of pressure is on DOP but with the FTII background and working with other legends as your boss, what I did was I used some poles. That time HMI lights were much bigger in size. So we tried to use smaller lights. I used curtains also to hide my flaws and I trusted my director, everything is seen also, you know, even if I complain. I know he cannot afford to give me that much time to wait for the outside weather to be good to give the correct exposure. So, those kind of challenges working with very senior legendary figures and seasoned artists were the main concerns but we managed, you see the film and judge yourself.

**Hence, did you treat the subject with low key lighting?**

No, low key light again when you know when you are doing it. I am talking about the time when digital was not there. Nobody was thought that digital will take over and you will have such great latitude. That time with limited resources and once you know that you are doing it for television, television if you go for low key lighting too much and you know the kind of broadcast, it will spoil it. So, I played it safe but I must say that such extreme conditions also somehow we managed it and I have no regrets. It was a reasonably good work. This film became the opening film of Mumbai International Film Festival.



### **How do you see visual approach of Santosh Sivan in the films 'Dil Se' and 'Asoka'?**

I cannot recall the whole film 'Dil Se' but I saw a song. 'Asoka', I saw. I did not like the film that much but Santosh being Santosh you cannot avoid it. His camera work is so dominating, it's like he has his own visual style. Meaning, you see very interesting movements with wide angle lenses close to the subjects and with every movement you see the perspective changes. So even for normal scenes and all you see that yes this is Santosh's signature. He has developed this style. I quite like it. The only thing is one can't become a follower because sometimes it becomes too much.

We saw that song on the top of the train in 'Dil Se', that "Chaiyya Chaiyya", so when you see that song, it require sheer guts to put all your equipment in top of a train and film it. Logistical things is one thing but kudos to the whole team but I am quite sure this must be Santosh's idea because most of the times DOPs, experienced DOPs, such talented DOPs they have much more to play in a film project than what is seen on the screen like camera work. I am telling you, they contribute much-much more, most of the times. It's only with some exceptional directors that cinematographer's role is limited to cinematography. They are otherwise most of the times, like silent warriors for which who are never rewarded for.

#### **4.4.6 Interview with Mahesh Aney**

### **What does visual approach mean for cinema and how do you correlate it with genre?**

When you say visual approach or when you say genre, as a cinematographer, for me, the most important aspect is the script. Because the script is what that dictates what my visual or visual treatment is going to be. So it is very important as a DOP; you need to understand the content of your script and once you get the content of your script correct, then when I am shooting, say a historical film, the lighting is going to be different and if I am shooting comedy, the lighting is going to be different or if I am shooting a war film the lighting will be different. So a lot will depend upon the script. I think in the basic, it is the script that governs rest of the film all together.

**So, when you say Visual Approach; is it all about composition, camera movement, lighting, tonality, depth or there are something inherent? Like; different scenes have different emotional needs, so what are the factors apart from these visual tools that a cinematographer has to keep in mind?**

See, as you say, you mentioned lighting and other things, so yes, that comprises the totality of the scene you are doing. But again as I said, what is the mood of the scene, if the scene has a particular kind of mood, all yours lighting, camera movement, lensing, angles and all will depend upon the mood of the scene. So if you are doing a fight scene your cutting is fast, if you use a trolley you are going to use pans, switch pans, or if you are doing an emotional scene automatically your camera movements become slower because the visuals have to support the script. You can never have the visuals overriding the script.

As a DOP, I don't want anybody say, 'what a shot!' I want people to not see the camera movement. What is important is the story, the performances and things like that. Because that is what really makes up for the whole thing. So it is never about visuals and camera work and it is only a support to the story telling.

**Sir, can you elaborate on your experience in shooting your acclaimed film 'Swades'? What were the demands of the director, your visual approach, pre-production stages and so on! Also elaborate on the challenges that you faced while shooting the film?**

If you see 'Swades', it is a fairly straightforward film. It is not a complicated presentation either in form of visuals or storytelling. But, what is very important and stands out is my cinematography has to lend hundred percent support to Ashu's script. Now you know Ashu was recording the music and had gone to meet Rahman and he called me to Chennai so he could narrate me the script. So I said ok. I landed up in Chennai and we began at 8 in the morning and at 2pm, he finished. Then he asked, what does my script tell you? What are the images you are seeing? So I told him, I am seeing images like Gandhi. I feel that Gandhi should be the basis of the visuals and the kind of lighting treatment I would be doing. And the funny part was when he drew a DVD of Gandhi from the cabinet. He said, in case we were not on the same page.

So this is what even he had in mind. So as a DOP you need to be completely in conjunction of the director. You are the director's eyes and you are going to be the person to translate his story and script into visuals. So you cannot have disagreements there. As any cinematographer and director you may not necessarily have arguments but discussions. And even in those discussions I may not agree with you. Or he may not agree with what I am saying but one person has to convince the other. Again I am using the word discussion and not fight. Fighting I left as I graduated from the FTII. Today when you are working, you work at a very mature level. Ashutosh and I had worked a lot before 'Swades'. I shot a lot of his ad films. All those Aamir Khan Coca Cola ads were directed by Ashutosh and shot by me. So, we never really had arguments in what kind of lensing I am going to use or camera movements we are supposed to do because we used to rehearse. And that used to bring in a lot of clarity. So the thing is once you get into the groove and the director starts understanding and realizing that my DOP is 150 percent with me, then the comfort zones are very good and which is how shooting should happen. Shootings are not meant to be fighting with people. Because cinema is a bi-product of 50-100 people coming together to make one film. So everybody is important. So it is not only about visual approach. The color of art director should be proper, the costumes has to be in sync and so all these matter. So cinematography definitely is important but it is only one layer in the whole structure of a filmmaking.

**Sir, can you please elaborate about the locations in which you shot 'Swades' and also what kind of lighting and camera movements were worked out in the shooting process?**

See, Swades is very old movie now. We did Swades in 2004. We shot from January to March and April, almost for over 100 -110 days. So in those days we did not have LED lights which are there now. The film was shot completely in real locations. We started shooting on 2<sup>nd</sup> January but from August or even before that we used to visit the location twice a month. To see how the art direction is coming up. I saw that a lot and a lot of things being put together. If you go to the house that was used in 'Swades' you would not recognize it today. Because it is divided between three families. So along the verandah of that house there are rooms. So when we saw the

house and decided it is going to be the one, we shifted the family for over two years. For two years they were given a house to stay in.

This is not a joke. Then all the rooms were broken and house was restructured back as it was. So the wooden structure was polished. The vegetable garden in the backyard was planted. The Bajra field was being bought on so that the produce is not being cut-off and sold before the shooting began. Because we wanted the greenery. So that was the kind of effort that was put in is amazing. I will tell you an incident; do you remember the color tone of the house? It has a very strange mix of blue and green. The walls! Now we used to go every time and I used to tell Nitin that I do not like it. And he used to tell me next time when you come it will be fixed. So every month we used to go and see the set and locations. So then he turned down and towards mid-November or by the first week of December we were to move into Wai (Panchgani) and start setting up. So in the last week of November I told Nitin, this is not looking good and we hardly have any time left. He said, “Don’t worry I will get it fixed”. And we went, next time I came it was looking perfect. So I asked him, what did you do? He said, “Nothing, we used to put whatever color you asked us to, and in the end I knew I have to scrap the colors again”. So as the colors wormed out with time, it look aged. The places where Diya was kept, for one month, every day the Diya used to be lit up for almost four hours to give it a good texture. So aging would come naturally. In the kitchen, a fireplace used to be kept every day to get a natural soot and all. So that is the kind of detailing you need. And when you have that kind of detailing available, cinematography also becomes easy and I get so much more involved. So it doesn’t work like when I go to the set and say, “okay, let’s put the lights”. When you are on set, thinking, talk to the director and see rehearsals. You see the movements with director and assistants. We spent three days pre-lighting the sets. At that time the biggest lights I had was 6k’s HMI’s. We had them on all sides through the tile roof and whenever we wanted the light, we would switch one off and on another. So we were always ready on set. So what happens is that you can only have this sort of facility available only when you are doing a big film. For 10 days we did not use to shoot in the house but the lighting was not removed. So somebody is paying the bill for those lights, right? So when you are doing a small film, it is not possible. So when people say that lighting is good, so you must look at the production value. The

production value is very essential for you to deliver. So it is very important that everything falls into place, you get a big producer, so work becomes relatively easy.

Budget is very important. Like I could not see for example when we were doing that Ram Leela song, there is a temple on one side, fields on the other hand a river in between, naturally. Over the field we had put up 6 towers of 40ft each. On each tower there were two units of 6k's, plus other lights. Now to put up those towers the field has to be leveled. So we had got bulldozers. They also had to be tied down in case of heavy winds. Since we were shooting the song for 5 to 6 days the tower had to be concrete and lighting continuity had to be maintained. Lights were secured and to get the generators at the location we had to make a road as well. How is it possible if you don't have the money to do all this? Or even the production support? So everything and all this is pre-determined. When you are planning a shot or a film, see it is very essential that your director and cameraman and sound person and art director have to be available for watching rehearsals or reces because everybody's coordination produces a good product. I'll tell you something very simple; you might have very good crew with best director, DOP and sound but when picture doesn't work everything drowns. And you do a shit film with bad actors, terrible camerawork, very bad art direction and useless costumes but if picture works everything is a hit. That is the strange part of our business and that is what happened with 'Swades'. 'Swades' today is a classic cult film, but at that time it was a flop. See today, even when I talk to his batch or younger people, they still know 'Swades' and watch it.

Visually we treated it very differently; the Indian part was different, the NASA part was different. The NASA was really NASA. When we shot in NASA, it was the third film ever to be shot in NASA. I shot entire America on Fuji and entire India in Kodak because I wanted the tonality difference. Kodak people don't like it when I talk like that because they like to tell everybody that 'Swades' was shot on Kodak. It was half Fuji and half Kodak. Now in digital you can manipulate the colors and watch it but in film you cannot do that. You have to only have the knowledge. I just knew that Fuji has green bias, so I am going to have a larger bias on green. Which is what I wanted America to be very cold, look-wise! While shooting India, I wanted warm, so that was Kodak.

See that is the difference; today you see people don't believe in big compositions because you are so used to TV. TV is not a medium where you can shoot big. Therefore when I used to go and shoot TV, I am a failure because I think differently. My visual sense of composition is very different from a TV cameraman. I am not saying whether it is good or bad. There was a Marathi serial to be shot. The director told me to shoot for first 10 days. I said okay I will do it. Within 6 days nobody would talk to me because I was too senior to be talked to. So finally the actor's wife came up to me and says we need it a little bright and I said, "it's night" how can I make it brighter? Now in cinema you don't do that but in television they want all glitter and glamour on screen. Therefore the approaches are different. So, for 'Swades' I had the option because of the locations. Even in outdoors we had scope to create good images and lensing, very rarely. In the entire film there is no zoom. It is completely shot using block lenses. I was using Arri-scopes because we had shot in cinemascope. The use of 28mm, the widest that I had was 18mm. I used them a lot even for close ups I might take a 35mm or 40mm. Instead of just taking 85mm and go for close I might go for 40 and move the camera close. So what happens is that you are getting your images but your background remains and opens up.

#### **4.4.7 Interview with Arun Varma**

##### **How do you define cinematography and role of a cinematographer for a films?**

See there is a cinematographer and there is a motion picture photographer. So what you learn in the film school is basically the art of motion picture photography as opposed to still photography. Motion picture photography is capturing object in motion, the camera is in motion. And a film school generally teaches you the art of dealing with moving subjects of a moving camera. It teaches those aspects. And it also teaches you about the equipment that is necessary to create certain kind of anything in which object is moving, or something like that.

So once you know the craft of handling such situations you become motion picture photographer. But a Cinematographer is very different from a motion picture photographer. A cinematographer is a part of cinema. He behaves accordingly like having a full knowledge. His work is only a certain part of it and not the whole of it. And when he works accordingly, that is cinematographer. He shoots any moving image with a certain expertise. When that image has to correspond to the earlier

image and the one after that, and to get that consistency thereby carrying a cinematic narrative forwards, that is a cinematographer.

For example, Bresson, the French director; he actually called the director a cinematographer. There is a book called notes on Cinematographer by him where any practitioner of cinema is called a cinematographer. Bresson considers his art as that of a cinematographer. See cinema is a borrowed art. It is borrowed from painting, theatre, and lot of things. So many aspects of cinema are actually the compositions are like painting pertain to the classic rules of paintings.

The actors, the action is borrowed from the art of theatre or drama. There is something called as cinematic, where something is conveyed only through cinema. It cannot be written down, expressed by the painting or frontal nature of the theatre. Hence it can be conveyed only through cinema. That is cinematic. So any camera movement or motion picture photographer which/who understand these things is a cinematographer.

**What is visual approach? Is it all about camera movement, tonality, depth of field and lighting or something else which is inherent?**

Our sense of lighting or composition is so much derived, so much from the art of painting that sometimes there is a need to break from all this. In film school you learn about classical approach. It is very imp to know classical approach before breaking it. Hence you should know which rule you are breaking. Again the visual approach is something that is determined by script itself and is not a constant factor. The visual approach of what I think and you think might be totally different. So, there is a film noir. Where harsh shadows are given to create a mood or a suspense. People light up that way.

It was a classical Hollywood way of lighting up the scenes. But when French new wave happened, Godard and Truffaut cameraman Raul Coutard, who had also come to FTII for a workshop. He said, a murder can happen in a well lit room. So there are various ways. It depends on yourself as a person, your own background and how you view things. That determines a visual style. It is a very personal thing for a cameraman and director.

It is not constant. But in the industry we prescribe certain standards. If it's a suspense film, it is going to be lit up in a certain way and same goes with a love story. There are others who completely don't agree with this mood. This has come from the art of painting. Then there are other cameraman who actually completely break this and say that we will not stick to any other art and we have our own way of looking at the things.

### **What is your take on genre of Cinema and how you correlate it with visual approach?**

Genre of cinema, as far as the history of cinema goes before the studios came up the genre of cinema has always determined the visual style of a film. When we are talking about Hollywood, European cinema, the genre of cinema has always dominated the kind of film that we would like to make. In the early 1900's when there were various art movements happening all around the world—impressionism, expressionism, surrealism, cubism, all these things have been incorporated into cinema also because people also wanted to see things in a certain way.

See how cinema has been influenced by painting? For example in German expressionism; very graphic frames, subjective lighting, subjects are in dark and intriguing such as *Cabinet of Dr. Caligari* and it could be a horror film like *Nosferatu*. So, the lighting was very subjective, the framing was very graphic. Hence, lighting supported a certain genre of the film. And, this film noir slowly turned Hollywood into film noir. Film noir carried same style of lighting, graphical elements and most of the suspense film. They had this kind of high contrast lighting, then coming to Hollywood studio films, here I won't say that the genre conveyed it. But studios bosses wanted their actors to be seen very well. All actors used to be lit completely with no shadows, representing renaissance lighting.

So that was another way of doing things. When we come to Indian cinema. Indian cinema has always been a mish-mash—we call our films Masala films. It is like a rice plate. Unlike the Europeans or Americans where everything is pure. For us, it is always mixtures of taste. Like our films also have a mixed kind of things. So we cannot pin point at a genre. We could say it is a social film, a dacoit film, but all the films have a comedy track, a comedy track so it is a mish-mash of genre.



So an Indian film is very rare where one comes across this kind of mood when we talk about lighting. There were people who did that. Like; V K Murthy who only lit for certain genres in Guru Dutt's 'Pyasa' or 'Kagaaz ke Phool' which had high elements of subjective lighting, high contrast lighting, very noiristic lighting but otherwise by and large things were very well lit and happy. It is only after FTII when people from the film schools went out and started working in films, people like KK Mahajan or Santosh Sivan, A.K. Bir, because they had seen cinema all over the world. They had brought these styles into their realms of works thereby creating certain mood. They understood the dominant Sthai-bhava or the dominant Rasa of a certain films.

So the whole lighting approach would depend upon the dominant Rasa. There were cameraman like PC Sreeram, who made very dramatic lighting in accordance with the subjects. That is how the history goes. So genre or this Sthai-bhav for a certain film, it determines the style because there are certain associations. There is this joke we say that high key and good mood, Low key and sad mood. When it's happy you light up as high key and when it's sad you light up as low key but it could be completely turned around. You know? So yeah, that's how the genre affects the visual approach. So yeah, how do different cameraman look at the same subject? It is dependent upon space, geographical position and time in which you live. Like Raol Coutard said that the murder can happen in a well lit room as well.

In a film of suspense you don't necessarily have to light it up in a way to accentuate a certain Rasa because that is a much borrowed concept. It is a very personal thing. It depends on where I come from, where do another come from and same cameraman when he approaches different subject he brings out with his own personal experiences how he views the whole thing so it is an intrinsic personal thing otherwise you take references from other things. Again that is a very artificial thing. You can rather bring it out from your own experiences which makes it unique.

I'm not a big practitioner of mood. Though I do lit up as the demands of the director but I prefer lighting up as unobtrusive to the narrative flow of the film. I would say the lighting of Santosh Sivan are very dramatic. I find them extremely beautiful though but when I see them now, they just stand out of a certain film. Sometimes they tend to be a series of postcards and personally for me lighting has to be as unobtrusive as possible... it should just not dominate the overall narrative.

**Tell us about your film ‘Strawberry Point’. How was the script and what were the requirement in terms of locations, the character, visual treatment and how did you deal with the subject? Also, in which genre would you place the film?**

The film I want to talk about is not yet released. It’s called the ‘Strawberry Point’ directed by ‘Prabal Barua’. Which I felt was very interesting because it had only one character in one space, set in a house and you could call it a suspense film in a way the story is about a man who comes home and realizes it’s his wedding anniversary. He finds his wife missing so initially he thinks she must be out and later she doesn’t come back for a long time and starts getting worried. Then he calls up a friend to find her out and suddenly he finds out that wife is in some serious mess. Kidnapped or dead and he is not in any position to leave the house. The whole thing exists within the house and because there is just one character and one space the way to make it dynamic, so it was a very challenging job. For example, what would the guy do, what would the cameraman do?

The director wanted a lot of camera movements in flow. It was constantly on the Steadicam. The fill was entirely on Steadicam. Once the buildup starts it is entirely on Steadicam. From the ground floor to the first floor and then to the second floor the terrace and then comes back and the transition from day to night. So when people ask me what are the films which have challenged you? I say, none of the films have challenged me. None of those challenged me in a way as this one did. Because of the whole physicality of it, having to move the camera, having to light up within the parameters and that was the time when I went totally into this digital age because I had to know the extremities this digital could handle.

Because knew I wouldn’t be able to light up in a very conventional sense. So to look for the right kind of lights and to keep those fixtures which would provide ample light but in spite of that give the sufficient exposures and one very important aspect was cutting light off the wall. So you have to select the right kind of light and fixtures. I could create different zones of light and therefore not make it look like a very uniformly lit place. So that was a very challenging process. One really had to think out of the box and look for alternate ways to light up and ways to move the camera so as to make the film dynamic with one character.

**Sir, how do you define Santosh Sivan's visual approach in general?**

I haven't seen all of Santosh Sivan films. I have only seen films after a certain point. When I was in college and this whole fascination of cinema was happening, PC Sreeram and Santosh Sivan were the legends. Their film used to look very unlike the other films from anywhere in India. The boldness and audacity with which they used to handle light. The thing is his approach has been very dramatic and on your face sometimes. I look at these films now and feel they have now taken away from the narrative also.

They stood out which is something I do not prescribe to. Everything is overpowering. The whole trend I think of Santosh Sivan lighting was pioneered by PC Sreeram. He started adopting this lighting pattern in films like 'Nayak' and Agni-natchathiram' but for him it was a passing phase. He quickly got out of it and continued doing his other kinds of cinematographic work. Whereas Sivan picked up onto that and stayed with it for a very long time. So I think it had a certain time but it hasn't stood the test of time. Like the way I look at VK Murthy work or Subroto Mitra's work, they have transcended time. For me Sivan's work is like that.

## Chapter - 5

### FINDINGS AND CONCLUSION

#### 5.1 Checking Validity of Hypothesis

With reference to the objectives and hypothesis in Chapter-3 (N3.3 & 3.4, pp.61-62), this study has been carried out mostly through qualitative research tools such as visual approach analysis of films, focus group discussions, and in-depth interviews of Santosh Sivan along with other eminent cinematographers. The primary data observed from these methods are qualitative in nature which reveals the aesthetical elements and underlying layer of meaning embedded in the visual approach. The shot coding and shot structure analysis is the only quantitative method adopted in this study and it has provided an adequate amount of primary quantitative data to draw interpretation regarding the shot patterns in particular sequences of cinemas and their genres. Through the review of literature, some amount of secondary data are observed regarding cinematography and its tools, however, it is inadequate with regard to visuals and narrative correlation, particularly in the context of Santosh Sivan's visual approach. Therefore, the validity of the hypothesis are going to be examined here mostly through primary data observed from the various research tools applied in this study.

##### 5.1.1 Verification of Hypothesis # 1

This hypothesis states, "Santosh Sivan's unique visual approach has a correlation with the infused layers of meaning, creativity, and visual semiotics".

From Sivan's interview (Chapter-4.4.1, pp.159, 161, 167, 169 & 171), it is observed that his initial visual journey in childhood has been influenced by sketching and paintings. He is also a keen observer of nature and its magical lighting which he attempts to infuse into his visuals. Sivan grasps diversities from people and places and induces them in his work. He has an inbuilt risk-taking attitude, he likes to be tested through difficult circumstances and when it comes to cinematography, he tries to stretch and explore each element and tool to their edge without playing it safe. He wants each film to visually look different and to be remembered as a signature style cinematography of that particular film. As deeper meaning, distinctiveness, and aesthetics are his personal philosophy, the same reverberates in his visuals.

Starting from the 'Chaiyya Chaiyya' song sequence of 'Dil Se', it is Sivan who has shown the courage to shoot a song like that on a moving train with so many actors, all camera equipment, and crew members. The song has been shot with all perfections without any noticeable compromise and it gives a distinct feel of somebody's first train journey. When the train passes through the tunnel, the screen becomes completely dark and slowly it emerges out by catching up on a proper exposure, which unfolds the plan of a highly imaginative visual design behind the shooting of the tricky sequence. However, in the same movie, another song sequence 'Ae Ajnabi' does not have any picturing except catching deep expression. As mentioned in Chapter-4 (N4.1.1, p.80), Sivan has treated the film's prime narrative (journey of love through seven stages) visually as a journey through the exploration of locations, its ambience, and local elements. The conventional photographic stigma of treating romantic scenes through high key lighting is almost absent in 'Dil Se'. Rather, Sivan has pervaded the elements of thrill in terms of the use of low-key, backlit realistic lighting and ruthless movements in romantic sequences as well, which is his inventive visual approach to elevate the genre (romantic thriller) of the film. There are highly imaginative frames in the film which have layers and layers of meaning jolted into it (Image-4.5, p.79) and there are others, which look exactly like painting (Image-4.6, p.79) in an enormously arty and communicative manner.

While shooting 'Asoka,' which is a period film, Sivan has wanted to give it a distinct visual look, different from the conventional Hollywood period films. It has been visually established as an Indian period film with all its atmospheric tone, song, dance, and drama. Usually, period films are visually large-scale films with huge palaces and battlefields for which VFX becomes the ultimate tool to achieve the same. Sivan with his distinct idea has treated the film as a character-centric film and the setting and compositions are made accordingly (Chapter-4, p.85). The scale of the film has been represented through authentic visuals and there is no evidence of the use of any visual effects in the film. The narrative expresses the compulsive emotional transition taking place within the epic character of Asoka which has been portrayed visually through the infusion of seasons, lighting, and locations. Because of the period genre of the film, he has made the timing of the film look timeless. In his interview for this study, Sivan expressed that he shot the film in such a way that the character of Asoka appears alive

in rains, when it is misty, he is romantic, and in harsh dusty sunlight, he becomes merciless, devastating bloodthirsty warrior.

Therefore, these are examples of exceptional visual approach, completely way above the conventional method of cinematography which defines Santosh Sivan's signature style of visual design. He follows rules, breaks them if necessary, infuses new and innovative ideas, makes the visuals pictorial, and ensures that it is elevating the narrative and genre. Hence, the above interpretation of available data is suggestive that hypothesis-1 is valid.

### **5.1.2 Verification of Hypothesis # 2**

This hypothesis states, "Shot structure in terms of cinematographic parameters has a dissimilar pattern with respect to various sequences and genres".

With reference to Table No – 4.85 (Chapter– 4, pp. 141-143 ), the shot structure of selected song sequences of four films shows a dissimilar pattern with respect to their shot magnifications, lighting, and depth of field, however, with respect to their durations, camera angles, tonality, and camera movements, they exhibit a similarity.

It is observed from the analysis of the data of Table No – 4. 86 (Chapter– 4, pp. 144-146) that the shot structure of selected emotional sequences of all four films does reflect a similarity in terms of their magnifications, shot durations, camera angles, lighting, camera movements and depth of field except their tonalities, as the tone is highly dependent on the time of the day and color of the source light. However, when compared with the song sequences, the shot structure analysis shows a divergent pattern with respect to all the listed cinematographic parameters.

The data of Table No – 4. 87 (Chapter–4, pp. 146-149 ) and its analysis reveal that the selected fight sequences of four films represent a similar shot pattern with respect to their shot durations, camera angles, and camera movements but they vary in their shot pattern in regard to their magnifications, lighting, tonalities, and depth. When compared to the song and emotional sequences, the fight sequences exhibit a different pattern of shot structure.

However, the comprehensive data of Table No – 4. 88 (Chapter–4, pp. 149-151) and its analysis clearly signifies that when it comes to genres, the pattern of the shot structure

shows mostly uniformity and little divergence irrespective of being shot by their individual cinematographers.

Therefore, it can be concluded that the pattern of shot structure observed under certain cinematographic parameters reflects both, similarity and dissimilarity with respect to similar sequences and divergent sequences also. In the context of the different genre-specific films, the shot structure does exhibit a similar pattern. Hence, hypothesis-2 is found to be partly valid and partly invalid.

### **5.1.3 Verification of Hypothesis # 3**

This hypothesis states, “Symbolic lighting along with the inclusion of visual objects as metaphors are the major differences between Santosh Sivan’s visual approach and the work of other DOPs”.

This hypothesis can be verified with reference to the qualitative data observed from Sivan’s interview, focus group summary, and visual approach analysis (Chapter-4.4.1, 4.3 & 4.1).

Sivan, in his interview (Chapter– 4, pp. 159-161), mentioned about his early visual education, his observation, and his association with nature and natural lighting conditions. He talked about ‘Navarasa’ of light (Chapter– 4, pp.169) which is a phenomenon of light and shade from extreme dark to extremely bright with the whole greyscale within it. He also spoke about blending light and darkness in his visuals. He explained about the visual approach of ‘Dil Se’ and ‘Asoka’ (Chapter– 4, pp.163-166). When asked about VFX, he replied that he attempts to create visuals which he can smell (Chapter– 4, pp. 167-169). The same experimentation with lighting and authenticity is observable in his visual treatment given to genre-specific films. He stylizes his work by making it pictorial with light but at the same time his visuals resonate with the truthfulness and taste of nature. He also talks about metaphors in the last part of his answer to the first question.

In ‘Dil Se’, the natural environment of various locations has been reflected through lighting, yet it has that element of pictorial bias. The northeast sequences have the feel of soft and snowy light with mist in the background enhanced by backlights which are evoking attraction and infatuation at the beginning of the romance. When it goes to

Ladakh, the setting sunlight, large landscapes and silhouette images with monastery shots are symbolically expressing love and worship. The lighting has been reached its metaphorical highest point in the shot of Meghna, while she has locked herself in a cluttered room and listening to 'Ae Ajnabi' (Image– 4.6, p.79); the soft and antique source light given to her face is signifying the internal happiness within all that event of the thriller. The same frame has an eyeless, smiling portraiture which is an example of a metaphorical visual object suggesting a similar emotional feeling. The use of visual objects such as 'fire', 'fear' and 'unrest' in 'Dil Se Re' title song (Image – 4.2, 4.3, 4.4, p.78) is another evidence of visual objects used as metaphors to enhance the thriller theme. However, from the visual approach analysis of 'Mission Kashmir' (Chapter– 4.1.3, pp. 89-94), it is observed that Binod Pradhan has adopted a more realistic lighting approach to shooting the film. He has established the local ambience through wide shots and with the inclusion of local elements like water, Shikara, and flowers (Image – 4.16, p.91). Though the lighting is creating the mood and ambience of many sequences (Image – 4.17, 4.18, p.91), it does not really create any additional layer of meaning as it is in the case of 'Dil Se'. There is hardly any evidence of visual objects used as thematic metaphors in the film.

In the movie 'Asoka', Sivan has symbolically used seasonal lighting to signify the emotional transition taking place within the emperor. All romantic and emotional phases of the film have been shot with the misty and soft lighting of rain forests with some patchy sun rays coming in occasionally (Image – 4.7, 4.8, 4.10, 4.11, pp.83-85). However, when the emperor turns into a merciless, blood-thirsty killer, the battlefields are shot in desert locations with dusty and harsh sunlight. The 'Roshni Se' song sequence has been shot with a completely powerful and beautified visual approach to signify the emperor's love for Karuwaki (Image –4.9, p.84). There is an evidence of a lot of metaphorical visual objects such as the sword, fire, peacock, lotus, snakes, the mud bath, the open hand with sun and moon (Image – 4.12, 4.13 & 4.14, p.86) in one frame which has been used creatively in the film to enhance its narrative. However, from the interview of Kiran Deohans (Chapter – 4.4.2, pp.172-173) it is clear that the visual approach of the film has been influenced by Hollywood Epic films. The visual approach analysis of 'Jodhaa Akbar' along with focus group discussion suggests that the lighting in the film has been very situational well within the framework of conventional cinematography. Only, Deohans has used a selective lighting technique



to beautify 'Jodhaa' (Image – 4.25, 4.26, p.99). There is hardly any evidence of visual objects used as metaphors in the film.

From the accumulated qualitative data and above comparison, it is observed that Sivan's visual approach is more metaphorical in nature in comparison to other reputed DOPs in a similar genre of films. Therefore, hypothesis-3 is verified as valid.

#### **5.1.4 Verification of Hypothesis # 4**

This hypothesis states, "Creation of arty differences within the similar visual framework has a mutual correlation with director's mise-en-scene technique and cinematographer's visual sensibility".

Here, visual framework means the use of various cinematographic tools like; composition, lighting and camera movement, etc. (Chapter–1.4, pp.8-11) to create visuals for cinematic representation. Mise-en-scene is a method used by the director to integrate the scenes with props, setting, the staging of characters, performance, movements, use of space, colors, and costumes, etc. The hypothesis mentions that the tools available to all cinematographers are the same, however, they create the aesthetical difference in visual style with their own imagination, perception, experience, and personal taste. When working with different directors, their storyboarding and mise-en-scene techniques also persuades for creative variations. The qualitative data gathered through the interviews (Chapter–4.4, pp.159-202) of seven eminent cinematographers is going to be referred here to verify the validity of this hypothesis.

From Santosh Sivan's interview (Chapter – 4.4.1, pp.159-171), it is learned that his unique and pictorial visual approach is a result of his early visual education, his intention of replicating nature, natural elements, and creating layers of meaning through the use of metaphors. Sivan is not a great fan of imitating anybody's work rather he prefers to create his own style for which the film will be remembered. He likes to test himself with difficult ideas and explore more out of various circumstances. He blends his real-life experiences and observations in an arty manner with his visuals. In the visual treatment of both 'Dil Se' and 'Asoka', a lot of pictorial approaches embedded with a deep layer of meaning is evident.

Kiran Deohans in his interview (Chapter – 4.4.2, pp.171-174) has mentioned that his

visual approach is dependent on the need of the script and director. He clearly mentioned that if he does the same historical film for two different directors then the visual approach will be totally different because their school of thinking and mise-en-scene are going to be different even if the content is the same. When talking about lighting he said that he creates his lighting design within the conventional stigma of cinematography i.e. high key lighting for family drama and low key lighting for a noir film. To shoot 'Jodhaa Akbar', he has taken references from popular Hollywood epic movies and shot it with all grandness, symmetry, and beautification. In his answer to the last question, he has pointed that experience comes to play while dealing with genre-specific content.

From AK Bir's interview (Chapter – 4.4.3, pp.175-181) it is learned that Bir sees the visual approach as a text which works in a similar framework to that of literature. He also correlates cinema with science as both are centered on space and time. He believes that in a cinematic frame, light provides information while darkness hides them. Hence he accordingly lights up his scenes. He is a master craftsman in handheld camera movement and he often uses it in his films to bring spontaneity to the moving images. In his film 'Baaja', which is a children's film, visual approach wise he has completely focused on the character and he has infused a sense of fluidity to the visuals of the film to represent the childishness in the character. Finally, he expressed that he is a perfectionist and he believes in creating perfect visuals at the shooting stage rather than correcting them at the post.

Dharam Gulati in his interview (Chapter – 4.4.4, pp. 181-185) agrees that the same film if shot by two different DOPs, will have a different look because the visual approach is subjective. Personally, he only pursues a work if the script appeals to him and he feels that he can do visual justice to the film. He has expressed that for him, lighting is the key factor to create a cinematic mood. In his visual approach to the film 'Rudaali', he has attempted to maintain consistency in terms of lighting and color scheme as the film is very much centered on the character of 'Maheswata Devi'.

Prasanna Jain in his interview (Chapter – 4.4.5, pp. 185-192) stated that he does not prefer to read the script, rather he loves to listen to it from the director to have a deeper sense of visualization. He defines lighting as a method of manipulation to create your own arrangement which can match the director's dream and imagination. He visualizes

his films in terms of human emotions. According to him, his film 'Mammo' is one his best work, and he was subjected to a lot of difficult lighting situation in shooting the film, however, he overcomes all of them by using his experience and intelligence.

Mahesh Aney (Chapter – 4.4.6, pp. 192-197) mentions that the lighting approach is going to be different with respect to the film's genre and mood of the sequences. He feels that he is not meant for shooting TV programs as that is a medium of brightness and close compositions. Aney is the only cinematographer who opines that the best visual approach is that which goes unnoticed but it should enhance the storytelling. In shooting 'Swades', he has adopted a similar approach. He has kept the continuity of lighting very consistent and used wide lenses to include more backgrounds.

Arun Varma (Chapter – 4.4.7, pp. 197-202) remarks that the visual approach is a very personal thing and visual style is dependent on how you want to show things. There is a section of cinematographers who follow the conventional rule, however, there are few who break that. Indian cinemas have a mix of genres which has led to mishmash lighting. Hence, genre does not decide lighting style, rather individual cinematographers have established their style of lighting. He talks about his film 'Strawberry Point' which belongs to a suspense genre and to show the unrest, Varma has used steady-cam frequently. The space where they shoot was small, hence they used a special kind of light with a zone lighting approach which enabled them to move the camera freely on a Steadicam.

KK Mahajan in an interview with Ashish Rajadhyaksha (Chapter-2, p.40) has mentioned that he wishes to credit his directors for his visual success because these directors understand what the scenes demand visually and accordingly they give the creative freedom to the cinematographer to build a similar visual atmosphere. Hence directors play a major role in creating a visual style.

All the above cinematographers are reputed professionals with a diverse perspective of art and craftsmanship. Though they have used the same tools they have a diverse perception of visual approach which they have reflected through their work. Nevertheless, most of them agree that script and directors' mise-en-scene and visual expectations are the primary build blocks of any visual work but after a certain point, it

becomes a subjective business of individual cinematographers. From the above systematic accumulation of data, it can be concluded that hypothesis-4 is valid.

## **5.2 Summary of Empirical Findings of the Study**

### **Visual Approach Redefined:**

Visuals are a form of cinematic text and visual approach as an art has a lot of similarity with literature. When the images created by the cinematographer attain aesthetical grandeur, then it expresses the narrative in a literary form. As rhythm comes by words and phrases in literature, in cinema, rhythm emanates through action, light, and movement. The level of visual language determines the space for the cinematic narrative to embellish.

A cinematographer, through his imaginative visual approach, creates a new world which harbors the characters and objects to interact and blend together to create emotion and connotation. The manipulation of tools along with evolving decisions are the building blocks of a signature visual style of an individual cinematographer.

The manifestation of visuals in a cinematic presentation should take place as musical compositions like; melody, silence, a little bit of instrument and then again melody, etc. The uniformity makes it boring, hence few shots may deliberately be underplayed to reveal the best ones in a great way which will engage the audience and will enhance their excitement.

### **Stand out Factors of Santosh Sivan's Visual Approach:**

Sivan's early visual education, his observation, understanding of nature, and his travel experiences have influenced his visual approach. He always attempts to infuse that extra layer of meaning into his visuals. His visuals possess both realism and pictorial splendor. Strong factors found in Sivan's visual approach are:

- Reference of paintings and pictorial approach
- Metaphorical lighting in terms of light, darkness and mystery
- Infusion of objects as visual semiotics to express narrative
- A flavor of realism and authenticity.

With reference to Alton (1995)'s extrapolation (Chapter – 2.4, p.39) regarding the visual approach of academy award acclaimed movies, this study found that a similar visual style (low key, realistic setting) holds ground in the context of Sivan's visual approach along with some addition of pictorial elements. This study interprets that due to this reason, Sivan is the highest award-winning cinematographer of India and his work has also been acknowledged by ASC.

### **Visual Style of Pradhan and Deohans:**

Binod Pradhan's visual approach is mostly realistic and occasionally glamourized. His lighting creates the desired mood for the theme of the sequences. When he treats a scene with a realistic approach, his camera angles become too subjective and he includes a lot of local elements to create the nostalgia of location. However, he glamorizes sequences mostly through high key lighting and smooth movements.

Kiran Deohans's visual approach is too much perfect, grand but confined within conventional rules of cinematography. His compositions are symmetrical and follow the rule of thirds most of the time. His camera movements are also very logical. An elevated level of fill light and reduced contrast is often visible in his visuals. Placing the visuals in safer zones with less experimentation is the prominent strategy, observed in Deohan's visual approach.

### **Lighting is the Key:**

Most of the literatures reviewed in this study emphasizes lighting as an important cinematographic tool. Through the visual approach analysis and focus group discussion, it was found out that lighting is the prime element of visual style. During the interviews, all the eminent cinematographers including Sivan explained the visual approach mostly in terms of lighting. When they think of visual style, lighting sways first in their minds. Therefore, this study found that lighting is the most predominant and influential factor in evoking emotion, mood, style, and genre in cinema.

### **Findings from Shot Structure Analysis:**

Though TV is considered as a medium of close-ups, cinema too represents a high percentage of close-ups in comparison to other magnifications, across all studied genres of films. Mostly, the emotional sequences in cinemas show a high percentage of close

compositions, as emotions come through facial expressions. Otherwise, the visual representation of narrative in cinema takes place mostly through long, mid, and close shots. The use of extremely long shots and extreme close shots in cinema are comparatively very less than the long, mid, and close shots.

Almost 70% of shots in cinema are less than 5 seconds in duration. There are very few shots whose duration is above 30 seconds. In the fight sequence, it was found that almost 47% of shots are only of 1-second duration. However, the duration of shots in emotional sequences is comparatively higher than song and fight sequences.

In terms of camera angles, it was found that an average of almost 60% of total shots is taken with the eye-level camera angle. The top angle and low angle shots are used almost in an equal proportion. Experimentation with angle is less evident in emotional sequences.

Low key lighting has a relatively high representation in comparison to high key lighting. The use of special mood lighting is comparatively less and it is subjective to the cinematic situations and choice of DOP.

The static to movement shots ratio was found out to be almost 80:20. The use of camera movements is high in song sequences. The use of crane shots is less in comparison to other camera movements. A significant amount (22% of total shots of fight sequences) of handheld camera movements have been found to be used in fight sequences to build the tempo and unrest. Dutch head movements are found out to be a useful tool in song and fight sequences.

Almost all DOPs have preferred to keep the tone neutral. The tone of visuals is found to be stimulated by the color of the light source and time of day. Depth of field shows a correlation with the shot magnification, however, it does not exhibit any pattern in accordance with genre or any specific sequence. Moderate shallow depth of field has a slight edge over the extremely shallow and full depth shots.

### **Findings Regarding Shot Structure in Santosh Sivan's Visual Approach:**

Sivan's compositions are mostly in long mid and close shots. He has not shown a fascination towards extreme close shots. Sivan has taken a moderate amount of longer duration shots in comparison to his counterparts which reflects the continuous flow of

visual energy in his shots. Sivan believes in realistic lighting or pictorial lighting but certainly not in high key lighting. His films of both the genres have a very low representation of high key light and he likes visual contrast; the highlights and shadows. Along with neutral tone shooting, at places, he has used cool tones but warm tones are rarely observed in his two films. Sivan does have a special liking towards handheld camera movement to infuse some more energy and a sense of unusual feel to his shots at particular high pacey sequences. In terms of depth of field the data shows that he loves to work in full depth or moderate shallow depth of field as locations play an important role of the visual element in his films.

### **Findings from Interviews of Eminent Cinematographers:**

The script of the film and the director's expectations are two primary guiding factors to arrive at a preliminary visual design for a film. The entire objective of the visual approach is to enhance the story.

The cinematographer is not alone responsible for a particular visual style, rather it is the director's storyboarding and mise-en-scene which enables the cohesive visualization. Then it becomes a subjective and personal choice of an individual cinematographer.

A good budget, adequate preparation and shooting time, friendly relationship with the director, and highly skilled and motivated crew, impact the output of cinematography.

The target audience of a film (Art/Commercial) also influences the cinematography of the film.

Santosh Sivan personally does not favor the idea of taking reference images from other movies, rather he likes to create his own style. However, Kiran Deohans believes in referencing.

Early determination of master look and basic color palette makes on-set or location shooting easier and faster.

While talking about visuals, all DOPs have spoken about human emotions. The best visuals are those which evoke emotion in the mind of the audience.

When a cinematographer becomes a director, the two disciplines create a conflict within himself. So, sketching out a plan of visual approach early on becomes extensively helpful at the shooting stage.

Lensing and composition depend on the sets and location too. While huge sets give the opportunity of the wide lens and eclectic framing, the small sets enforces cinematographers to go for tele lenses and compact compositions.

Light provides the luminance of knowledge. While lighted areas of the frame provides information, the shadows hides them. A distribution between light and shadow influences the information imparting from the visuals.

The scale of period films is always large in all aspects. They demand for huge sets, backdrops, props, and junior artists.

The Cinema industry does have people who are not formally trained. They know what they want but they don't understand the technical difficulties involving with that. These things can be overcome by convincing and developing good communication.

Television is a relatively close and bright medium and this is the reason film cinematographers find it difficult to work in Television.

The camera is the audience's eye. Hence, while doing a composition, lighting, or camera movement, it is essential to take the audience to confidence and analyze whether they are going to believe it or not.

It is with some highly talented and exceptional directors, the cinematographers' job remains limited to cinematography, else they have to involve in a lot of things to enhance the outcome. They are like silent warriors and their contribution is huge for which they are never rewarded for.

### **Findings Regarding Genre and Visual Approach Correlation:**

Indian cinemas are a mish-mash of genres. From a cinematographer's perspective, genre means categorizing his visuals with respect to their emotional response. While discussing genre, the thematic requirement of individual sequences cannot be ignored. The visual design narrows down to individual films and sequences rather than a genre.



Cinematographers like Santosh Sivan creates a different visual style for each film even if they belong to same genre.

However, the genre of cinema has a decent amount of correlation with the lighting. Happy, romantic, drama or comedy genres are treated with high key lighting whereas sad, thriller, suspense, horror or noir genres are treated with a low key lighting approach. Apart from lighting, the other cinematographic tools have a little correlation with the genre.

### **Other Cinematic Elements Enhancing Genre:**

Apart from the visual approach, there are other cinematic elements which contribute to enhancing genre in a great way. Production design plays a major and prime role in this direction. The performance of actors drives the genre significance altogether to a different level. Costumes, sets, props, use of sound effects, music, and editing, etc. also enrich genre.

### **Cinematography in New Digital Domain:**

Digital is the present, it is evident and it is going to stay. It is, indeed, difficult for conventional cinematographers to migrate from celluloid and accept the new medium, however digital medium has enormous scope and opportunity.

Digital cinematography has created the space for post image correction and VFX which ultimately hides the mistakes and elevates the visual experience to a higher level. However, most of the cinematographers have emphasized on creating a perfect image at the stage of shooting rather than correcting them at the post. Sivan has expressed that a good team of DI and VFX experts can actually help a lot in making things easy and creating new effects, however, too much of it may spoil the originality of visual art.

### **5.3 Major Observation**

For visual success, one has to master the art of lighting and for that, observation of several natural and artificial lighting conditions is essential. The angle, color quality, and intensity of light play a huge role in creating the desire ambience and mood in cinema. Using and manipulating them in the right proportion is the key to apprehensive lighting.

Learning certain visual styles, referring to them, and evolving from them is the key path for creating a new flavor of visual approach. The visual approach should always come from the story. Infusion of the cinematographer's own imagination should resonate with the central theme of the narrative. Each move of the cinematographer should be strongly supported by logical intuition and reasoning.

Experimenting always leads to new innovations, however the same in the context of cinematography needs to be done with a minimum certainty. A benchmark result is expected as the whole art is capitalistic in nature. Cinema and cinematic tools have already set a benchmark. For any new ambitious film professional, it is essential to learn the craft first and evolve as an individual with a separate set of cinematic philosophies.

As Mahesh Aney mentioned that cinema is a peculiar art because, if its narrative works then all departments work but if the narrative fails then even the best of cinematography does not stand, it falls too. Hence, the whole intention should be channelized toward the success of the narrative.

Technology was there since the inception of cinema, but now cinema is technology-driven. Hence it is essential to thoroughly learn technology and understand that what it can offer in terms of content creation.

#### **5.4 Conclusion**

When Lumiere Brothers first invented cinema in 1895, the films were single-shot films and the impact of 'The arrival of a Train at a Station' has been discussed in Chapter-1(N1.2, p.2). Almost after 18 years, in 2013, cinema made its mark in India, with a silent movie. It took almost another 15 years to put sound into films. But that was the early phase of cinema. The change was taking place at a very slow pace. Over the hundred years of cinema, the content, technology, and audience; everything has transformed. Specifically, in the last two decades, the evolution of technology and the revolution of content have mobilized a new movement in the film industry across the world. Cinema has given that experience to people which does not exist in practical life. If cinema is the medium then visuals are the texts. Visuals of cinema have that influencing power of subjecting people to a different world momentarily, where, their involvement diffuses their real existence.

Through this study, it is concluded that Santosh Sivan has perceived and understood the visual language to its core depth and he exactly knows how to manipulate them to an extent where they will have a class, kind, and life in them. Shooting ‘Chaiyya Chaiyya’ needs courage but at the same time, it demands mastery and craftsmanship in the profession also. It reflects Sivan’s brilliancy and deep understanding of the visual medium and its scope. The very characteristic of art is that it is diverse. Hence, there are of course other eminent cinematographers with their own style and ethos, but Sivan has certainly set an example. This study has been an attempt to unveil the underlying efforts and untold ideology behind Santosh Sivan’s photographic philosophy. The four films analyzed in this study, belong to various genres and are shot by eminent cinematographers. Their composition, lighting, camera movement, etc. have been analyzed in the context of the narrative and their appropriation has been examined with regard to the thematic requirement of individual sequences.

The results of shot structure analysis have been created a reference framework of shot pattern in which various sequences and cinemas are shot. Each cinema has its own genre and thematic requirement, however, they are going to be portrayed on to screen through shot structure and tools of cinematography. They are going to deviate but having a primary structural framework with logical and aesthetical pursuit is key to success. Observing others' work but creating a style of own is a mantra for any successful artistic work which keeps the art alive and emerging.

The seven cinematographers, who have generously given their interviews for this study have spoken extensively about their visual approach and style, however, at the same time, their personality, ethics, and passion for this art have sub-consciously come out through their words and phrases. This arty profession is distinct in nature and the character of the cinematographer always reflects through his visuals.

Though learning of technological aspects of cinematography was not the prime objective of this research study, during the interviews, few of the cinematographers have touched upon that point. From their opinions it is concluded that change is evident and digital is already here which has altered the responsibilities of cinematographers tremendously. However, the content should not be dominated by technology. Its autonomy and authenticity should be preserved as Sivan has metaphorically said, “Too much of sauces spoil the taste of fish”.

## BIBLIOGRAPHY

1. A CHRONICLES OF THE MOTION PICTURE INDUSTRY. (n.d.) Retrieved from [https://www.heli.city/docs/motionpicture/kodak\\_guides/US\\_plugins\\_acrobat\\_en\\_motion\\_newsletters\\_filmEss\\_02\\_History.pdf](https://www.heli.city/docs/motionpicture/kodak_guides/US_plugins_acrobat_en_motion_newsletters_filmEss_02_History.pdf)
2. Abubakar, Y. & Abubakar, U. (2018). Cinema semiotics: An application of Hodge and Tripp's Paradigm/Syntagm approach, 5, 34-45.
3. Alton, J. (1995). *Painting with Light*. Los Angeles: University of California Press
4. Arnheim, R. (1957). *Film as Art*. Berkeley and Los Angeles: U of California
5. Aveyard, K. (2016). Film consumption in the 21st century: Engaging with non-theatrical viewing. *Media International Australia*
6. Barathi, C., & Balaji, C. D., & Meitei, I. CH. Trends and Potential of the Indian Entertainment Industry- An Indepth Analysis. *Journal of Arts, Science & Commerce*, 2(2), 286-297.
7. Benegal, S. (1994). *Mammo* [Motion picture]. India: Hindi
8. Bergan, R. (2011). *THE FILM BOOK: A COMPLETE GUIDE TO THE WORLD OF films*. New York: DK Publishing
9. BFI. [Online]. (2016). Santosh Sivan at the London Indian Film Festival. Retrieved from [https://www.youtube.com/watch?time\\_continue=703&v=EWynMzrQzUA](https://www.youtube.com/watch?time_continue=703&v=EWynMzrQzUA) [Accessed 2 Jul. 2018].
10. Bir, A. K. (2002). *Baaja* [Motion picture]. India: Hindi
11. Bondebjerg, Ib. (2015). Film: Genres and Genre Theory. *International Encyclopedia of the Social & Behavioral Sciences*, 9(2), 160–164.
12. Bordwell, D. (1995). Visual Style in Japanese Cinema, 1925-1945. *Film History*, 7(1), 5-31.

13. Brown, B. (2012). *Cinematography: Theory and practice*. 2<sup>nd</sup> ed. Focal Press
14. Carrol, N. (1994). Visual Metaphor. Jaakko Hintika (ed.), *Aspects of Metaphor*, 189-208.
15. Chatman, S. (1978). *Story and discourse: narrative structure in fiction and film*. Ithaca and London: Cornell University Press.
16. Chopra, V. V. (2000). *Mission Kashmir* [Motion picture]. India: Hindi
17. Coegnarts, M. & Kravanja, P. (2012). The Visual and Multimodal Representation of Time in Film, or How Time is Metaphorically Shaped in Space. *IMAGE & NARRATIVE*, 13(3).
18. Cunha, U. D. (2001, November 05). Asoka. Retrieved from <https://www.outlookindia.com/magazine/story/asoka/213638>
19. Cutting, J. E. (2016). Narrative theory and dynamics of popular movies. Published online with open access [springerlink.com](http://springerlink.com).
20. Daly, K. (2010). Cinema 3.0: The Interactive-Image. *Cinema Journal*, 50(1), 81-98.
21. Deschin, J. (1937). Camera Angles. *Scientific American*, 156(3), 190-195.
22. DeSouza, N. (2014, January 2). A Brief History of Indian Cinema. Retrieved from <https://www.goldenglobes.com/articles/brief-history-indian-cinema>
23. Dirks, T. Film Genres, Origin & Types. Retrieved from <http://www.filmsite.org/filmgenres.html>
24. Dodia, D. R. (2012). FILM ANALYSIS: A RESEARCH INSTRUMENT. *Indian Streams Research Journal*, 1(V/June), 1-4.
25. Dyhrunfurth, N. G. (1951). An Introduction to Motion Picture Lighting. *Journal of the University Film Producers Association*, 3(2), 4-8.

26. Forceville, C. (2016). Visual and multimodal metaphor in film: charting the field. In: Kathrin Fahlenbrach (ed.), *Embodied Metaphors in Film, Television and Video Games: Cognitive Approaches* (17-32). London: Routledge.
27. Forceville, C. J., & Renckens, T. (2013). The ‘good is light’ and the ‘bad is dark’ metaphor in feature films. *Metaphor and the Social world*, 3(2), 160-179.
28. Frost, J. B. (2009). *Cinematography for directors*. Ventura Boulevard, CA: Michael Wiese Production
29. Gambarato, R. R. (2010). Methodology for film analysis: The role of objects in films. *Revista Fronteiras*, 12(2), 105-115.
30. Glebas, F. (2009). *Directing the story*. Oxford: Elsevier Inc.
31. Gowarikar, A. (2008). *Jodhaa Akbar* [Motion picture]. India: Hindi
32. Gowarikar, A. (2004). *Swades* [Motion picture]. India: Hindi
33. Guha, A. (2008, October 19<sup>th</sup>). The lustre of Hindi cinema. Retrieved from <https://www.dnaindia.com/mumbai/report-the-lustre-of-hindi-cinema-1199270>
34. Higgins, S. (1999). Technology and Aesthetics: Technicolor Cinematography and Design in the Late 1930s. *Film History*, 11(1), 55-76.
35. Interview to Jamuura.com. (2015, November 30). Jamuura Dialogues – With Binod Pradhan: On His Shooting Style. Retrieved from <https://www.youtube.com/watch?v=2ruiwjJ7y7w>
36. Irwin, J. (1970). *The Felon*. Englewood Cliffs, NJ: Prentice Hall.
37. Jahn, M. (2005). *Narratology: A guide to the theory of narrative*. English department: University of Cologne. Retrieved April 10, 2020, from: [www.uni-koeln.de/ame02.pppn.htm](http://www.uni-koeln.de/ame02.pppn.htm).
38. Keating, P. (2006). From the Portrait to the Close-up: Gender and Technology in Still Photography & Hollywood Cinematography. *Cinema Journal*, 45(3), 90-108.

39. Kiwitt, P. (2012). What is Cinema in Digital Age? Divergent Definitions from a Production Perspective. *Journal of Film and Video*, 64(4), 3-22.
40. Kumar, V. (2014, January 24). Interview method in research. Retrieved from <https://www.slideshare.net/VinayKumar49/interview-method-in-research>
41. Lajmi, K. (1993). *Rudaali* [Motion picture]. India: Hindi
42. Langford, M. (1986). *Basic Photography*. 5th ed. London: Focal Press
43. Mascelli, J. V. (1998). *The five C's of cinematography*. Loss Angeles: Silman James Press
44. Mateer, J. (2014). Digital Cinematography: Evolution of Craft or Revolution in Production. *Journal of Film and Video*, 66(2), 3-14.
45. McNamara, C. (2009). General guidelines for conducting interviews. Retrieved from <http://managementhelp.org/evaluatn/intrview.htm>
46. Menon, V. (2017, August 19). Greener than the greenest grass: Santosh Sivan and “Roja. Retrieved from <https://www.thehindu.com/entertainment/movies/greener-than-the-greenest-grass/article19523450.ece>
47. Menon, V. (2020, March 11). Santosh Sivan on the Art of Cinematography. Retrieved from <https://www.youtube.com/watch?v=Z32rEGL9o4U>
48. Milyry, J. (1990). *Aesthetics & psychology of the cinema*. Bloomington: Indiana University Press
49. Morgan, D. L. (1996). Focus Group. *Annual Review of Sociology*, 22, 129-152.
50. Mukherjee, R. K. (2007, March 15). Let there be light. Retrieved from <https://mumbaimirror.indiatimes.com/entertainment/bollywood/let-there-be-light/articleshow/15689450.cms>
51. Neale, S. (1995). Questions of genre. Grant, B.K. (Ed.), *Film Genre Reader*. University of Texas Press, Austin, TX, pp. 159–187.

52. NFDC (1998). *Indian cinema a visual voyage*. New Delhi: Publication Division, Ministry of Information & Broadcasting
53. Nielsen, M. (1984). Hollywood's High Frontier: The Emergence of Electronic Cinema. *Journal of Film and Video*, 36(2), 31-42.
54. Ortiz, M. J. (2014). Visual Manifestations of Primary Metaphors Through Mise-en-scene Technique. *IMAGE & NARRATIVE*, 15(1)
55. Pandian, A. (2011). Landscape of Expression: Affective Encounters in South Indian Cinema. *Cinema Journal*, 51(1), 50-74.
56. Parn, K. (2012). Language of Cinema and Semiotic Modelling. *Chinese Semiotic Studies*. 6. 10.1515/css-2012-0123.
57. Petrie, D. J. (1991). Creativity and Cinema, *In Creativity and Constraint in British Film Industry*. Palgrave Macmillan, London.
58. Plot of 'Asoka'. (n.d.). In *Wikipedia*. Retrieved April 20, 2020, from [https://en.wikipedia.org/wiki/Asoka\\_\(film\)#Plot](https://en.wikipedia.org/wiki/Asoka_(film)#Plot)
59. Plot of 'Dil Se'. (n.d.). In *Wikipedia*. Retrieved April 12, 2020, from [https://en.wikipedia.org/wiki/Dil\\_Se.#Plot](https://en.wikipedia.org/wiki/Dil_Se.#Plot)
60. Plot of 'Jodhaa Akbar'. (n.d.). In *Wikipedia*. Retrieved May 28, 2020, from [https://en.wikipedia.org/wiki/Jodhaa\\_Akbar#Plot](https://en.wikipedia.org/wiki/Jodhaa_Akbar#Plot)
61. Plot of 'Mission Kashmir'. (n.d.). In *Wikipedia*. Retrieved May 06, 2020, from [https://en.wikipedia.org/wiki/Mission\\_Kashmir#Plot](https://en.wikipedia.org/wiki/Mission_Kashmir#Plot)
62. Pudipeddi, H. (2014, March 20). My films are based on stories I read in school: Santosh Sivan (Interview). Retrieved from [https://www.business-standard.com/article/news-ians/my-films-are-based-on-stories-i-read-in-school-santosh-sivan-interview-114032000201\\_1.html](https://www.business-standard.com/article/news-ians/my-films-are-based-on-stories-i-read-in-school-santosh-sivan-interview-114032000201_1.html)
63. Radhakrishnan, M. G. (1998, December 28). Santosh Sivan: Award-winning cinematographer's metamorphosis into a filmmaker is complete. Retrieved from <https://www.indiatoday.in/magazine/profile/story/19981228-santosh->



sivan-award-winning-cinematographers-metamorphosis-into-a-filmmaker-is-complete-827600-1998-12-28

64. Rajadyaksha, A., & Mahajan, K. K., & Sahani, K. (1998). Moving Beyond the Source: K. K. Mahajan-Cinematographer. *The Journal of Cinema and Media*, Special Feature: Lasley (35), 63-72.
65. Ratnam, M. (1998). *Dil Se* [Motion picture]. India: Hindi
66. Saiekh, M. (2001). *THE MAKING OF asoka*. New Delhi: HarperCollins Publishers India
67. Saxton, L. D. (2010). *Film and Ethics*. New York: Routledge
68. Schatz, T. (1981). Hollywood Genres: Formulas, *Filmmaking and the Studio System*. Random House, New York
69. Scroll Interview. (2018, April 04). Santosh Sivan on his lengthy collaboration with Mani Ratnam: 'Every film is different'. Retrieved from <https://scroll.in/reel/873987/santosh-sivan-on-his-lengthy-collaboration-with-mani-ratnam-every-film-is-different>
70. Shah, H. (2018, December 13). How a 19<sup>th</sup> Century Photographer Made the First 'GIF' of a Galloping Horse. Retrieved from <https://www.smithsonianmag.com/smithsonian-institution/how-19th-century-photographer-first-gif-galloping-horse->
71. Sivan, S. (2001). *Asoka* [Motion picture]. India: Hindi
72. Smith, G. N. (1996). *The Oxford History of World Cinema*. New York: Oxford University Press
73. Snyder, H. (2019). Literature review as a research methodology: An overview and guidelines. *Journal of Business Research*. 104. 333-339. 10.1016/j.jbusres.2019.07.039.
74. Stararo, V., & Gentry, R. (1994-1995). Writing with Light: An interview with Vittorio Stararo. *Film Quarterly*, 48(2), 2-9.

75. Suggu, K. (2000, November 4). Talent Unlimited: Post-hype, Mission Kashmir and Mohabbatein's two stars. Retrieved from <https://m.rediff.com/movies/2000/nov/04prad.htm>
76. Tawil, J. N. (1974). If The Camera Could See. *Journal of University Film Association*, 26(4), 63-64.
77. Thompson, D. B. (2008). *Film art: an introduction*. New York: McGraw-Hill
78. Thompson, K. (2005). *Making the Light Come from the Story: Lighting*, Amsterdam: Amsterdam University Press
79. Tunzelman, A. V. (2008, Aug 14). Asoka: Never mind the bullocks. Retrieved from <https://www.theguardian.com/film/2008/aug/14/1>
80. Turnock, J. (2012). The ILM Version: Digital Effects & the Aesthetics of 1970s Cinematography. *Film History*, 24(2), 158-168.
81. Verma, S. (2020, May 07). 25 Beautiful Frames of Dil Se. Retrieved from <https://www.rediff.com/movies/special/25-beautiful-frames-of-dil-se/20200507.htm>
82. Ward, P. (1998). *Picture composition for film and television*. Oxford: Focal Press
83. Warriar, S. (2001, October 24). The Myth, The Truth, Unveiling Asoka. Retrieved from <https://www.rediff.com/entertai/2001/oct/24asoka.htm>
84. Wheeler, P. (2005). *Practical cinematography*. 2nd ed. Oxford: Focal Press.
85. Wyatt, R. B. (1999). The Emergence of Digital Cinema. *Computers and the Humanities*, 33(4), 365-381.

**Annexure A**

**Questionnaire for Focus Group**

**Tilak Maharashtra Vidyapeeth, Pune**

Department of Journalism and Mass Communication

(This survey is conducted with regard to Ph.D thesis title: In-depth analysis of visual approach to different genre of cinema with special reference to Santosh Sivan's films)

---

**Focus Group Discussion**

Educational Institute:

Place:

Date:

Time:

Number of Participants in Focus Group Discussion:

Theme of Topic: Visual approach and Genre of Cinema

Moderator Name:

Technical Help:

Nature of Participants: Students of Film Studies

Name and Signature of the Participants:

Duration of FGD: 1 Hour

Synopsis of FGD: Welcome, Introduction to subject, Introduction of Moderator and Participants, Question-Answer session, Conclusion, End of Session.

---

## Open Ended Questions

1. Explain the role of cinematographer.
2. What do you understand by visual approach?
3. What do you mean by genre of cinema from a cinematographer's perspective?
4. Is your visual approach going to change with the genre? Please explain how?
5. What is your understanding about Santosh Sivan's visual approach in 'Dil Se'?
6. What is your impression about Santosh Sivan's visual approach in 'Asoka'?
7. Is there a difference of visual approach in both the films? Please point out the same.
8. If we compare the visual approach of 'Dil Se' with 'Mission Kashmir', what are the similarities/differences you notice?
9. If we compare the visual approach of 'Asoka' with 'Jodhaa Akbar' what are the similarities/differences you notice?
10. According to you which parameters of visual approach is changing significantly with genre?
11. What are the other elements, other than visual approach which are contributing to emphasize the genre of a cinema?

Signature of Moderator

Signature of Coordinator

**Annexure B**

**Snapshots of Interviews and Focus Group Discussions**



Shri. Santosh Sivan



Shri. Kiran Deohans



Shri. A K Bir



Shri. Dharam Gulati



Shri. Mahesh Aney



Shri. Arun Varma



Shri. Prasanna Jain



FGD – 1, FTII, Pune



FGD – 2, TMV, Pune



FGD – 3, TMV, Pune