



SELINUS UNIVERSITY
OF SCIENCES AND LITERATURE

**THE RHETORIC AND SYMBOLISM
IN NATIVE FILMS
A CONTENT ANALYSIS**

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Thank God For The Creations, The Instillation and The Constellations

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BACKGROUND OF FILMS

The Evolution of the Language of Cinema was marked during 1928-30, from Silent Era to sound films. There was discernible evidence of a close relationship between certain Directors of 1925 and 1935; 1940's through 1950's. In the Cinema between 1920 and 1940 two broad and opposing trends were evident: those Directors who put their faith in the image and those who put their faith in reality.

It depends simply on what one wants to study- the Cinema possesses various 'dialects' and that each one of these 'dialects' can become the subject of a specific analysis. In the realm of the Cinema, all non-narrative genres- the documentary, the technical film etc. - have become marginal provinces, border regions so to speak, while the feature length film of novelistic fiction, which is simply called a 'film' – the usage is significant.

The 'image' (is) everything that the representation on the screen adds to the object there represented....reduced essentially to two categories those that relate to the plastics of the image(film) and those that relate to the resources of the montage, which after all, is simply the ordering of images in time.

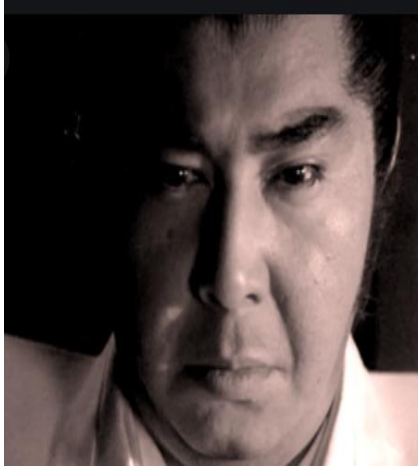
Under the "plastics" must be included the style of sets, of the make-up and to a point, even of the performance, to which we naturally add the lighting and finally the framing of the Shot which gives us its composition. We have the statement of Malraux in his '*Psychologie du Cinema*' that it was montage that gave birth to film as an art, setting apart from mere animated photography, in short, creating a language.

Those who consider Film to be a language often rely on the analogy between the word and the shot.

D.W.Griffith, the American Director was important for having discovered montage, the fluid integration of the Camera's total range of shots, from extreme close-up to distant panorama so as to produce the most coherent narrative sequence, the most systematic meaning, and the most rhythmic pattern. In doing so, Griffith had contributed to the development of a Cinematic language and invented the distinctive art of the film.

Where the Shot is an element of montage and Montage is the assembling of these elements, each taken separately corresponds to an object but their combination corresponds to a Concept. For example, the representation of water and an eye signifies 'to weep'; the representation of an ear next to a drawing of a door means 'to listen'. This is Montage ...juxtaposing representational shots....the same meaning....in meaningful contexts and series.

In Japanese script you do not know whether it is the inscription of a character or the_independent product of graphics. Sharaku was the creator of finest prints of the 18th century and, in particular of an immortal gallery of actors' portraits. He was the Japanese Daumier. That same Daumier, the Bonaparte of Literature was in turn called the 'Michelangelo of Caricature'.

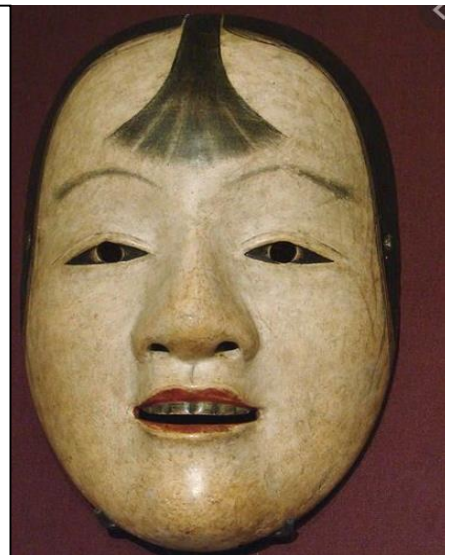


Tomisaburō **Wakayama**
(若山 富三郎, **Wakayama** Tomisaburō, September 1, 1929 – April 2, 1992), born Masaru Okumura (奥村 勝), was a Japanese actor best known for playing Ogami Ittō, the scowling, 19th century ronin warrior in the six Lone Wolf and Cub samurai movies.

His features in the sculptured wooden mask are the same as that in the portrait of Tomisaburo Wakayama.

Saitō Jūrōbei

Tōshūsai **Sharaku**, original **name** Saitō Jūrōbei, pseudonym **Sharaku**, (flourished 1794–95, Japan), one of the most original Japanese artists of the Ukiyo-e movement (paintings and prints of the “floating world”).



FILM GAZE- LOOKING AT FILMS

The set of all the events in a narrative, both explicitly presented and those the viewer infers, constitute the story --- atleast two depicted events and two inferred ones. We can list the inferred ones in parentheses.

Film Style:

How may a technique guide expectations or furnish motifs, for the film?- how it develops across film- how does it direct our attention, clarify or emphasize meanings & shape our emotional response? Every film develops specific techniques in patterned ways. This particular technical choices we call Style.

In a narrative film, techniques can function to advance the cause-effect chain, create parallels, manipulate story-plot relations, or sustain the narration's flow of information.

Mise-en-Scene: (meez-ahn-sen) means 'putting into scene' – director's control over what appears on screen- these overlap with the art of the theatre: setting, lighting, costume and the behaviour of figures- viewers often judge mise-en-scene by standards of realism- use to create an impression of realism, comic exaggeration, supernatural terror, understated beauty etc.

General areas: Setting, Costumes & Makeup, Lighting and Staging

Setting:

The drama on the Screen can exist without actors- a banging door, a leaf in the wind, waves beating on the shore can heighten the dramatic effect. Setting can overwhelm the actors- the overall design can shape how we understand story action- may commit to historical accuracy. A full size setting need not always be built for digital special effects are also used.

The film maker may create props (property)- object has a function in the ongoing action- a prop may become a motif- Color, Costume can have specific functions- Costume help pickout the character- makeup to enhance actors appearance, tiny facial changes- also accentuates expressive qualities of the actor's face- unsuitable blemishes, wrinkles, sagging skin may have to be hidden – can often enhance eye behaviour- important in creating character traits or motivating plot action.

Lighting:

Guides our attention to certain objects& actions- can articulate textures- conceal a detail- build suspense- creates highlights and shadows (attached shadows/shading and cast shadows)

Four qualities of Lighting: Quality, Direction, Source and Colour

Quality: Lighting intensity of the illumination 1. Hard lighting 2 Soft Lighting

Direction: refers to the path of light from its source – frontal lighting, sidelighting (cross lighting), backlighting (silhouettes, edge/rim lighting) , underlighting & toplighting

Sources: 1. Key light (Primary/ directional), 2. Fill light (Fills-in), 3. Back light as in 3 point lighting

High Key lighting: uses fill light & backlight to create low contrast between brighter and darker areas – different times of day or night

Low Key lighting: creates stronger contrast, sharper/ darker shadows. Fill light is lessened or eliminated.

Filters placed in front of the light source can colour the onscreen illumination- computer generated imagery allows to create virtual lighting designs- reduce

the vast amount of visual information in front of the camera, to clarify and simplify the space.

Staging: Movement & Performance- Acting & Actuality- Concepts of realistic acting- individualised and Stylised performance- function according to the context of film- typical representative of a social class or historical movement- camera techniques and editing also create a controlling context for acting.

NOTING DOWN FILM CONTENT

It is to note down how a film fit together systematically, any review or analytical essay includes detailed and extensive descriptions – writer's opinion. The need is to describe, evaluate or analyse to defend the view and supply good reasons.

Step 1: Develop or explain, (thesis)

- Anything intriguing or disturbing or noteworthy
- Does it illustrate filmmaking with special clarity
- Unusual effect on viewer
- Do its implicit or symptomatic meaning have particular importance

The thesis will be a claim about film's functions, its effects, and its meanings backed up with evidences and examples.

Step 2 : Draw up a Segmentation of the Entire film

- Experience scene by scene and have a sense of the film's overall shape.
- Breaking the film into sequences give a convenient overview- line them to spot the pattern of development- how the parts are connected.

- In a narrative film how each scene set up causes and effects? – the character's goals- how the goals develop during the course of action- what principles connect one scene with another- Segmentation (Plot outline), Characterisation, Causal Progression.

Step 3: Note Outstanding Instances of Film Technique

Brief, accurate descriptions of various Film Techniques used- Stylistic patterns- propose functions for those techniques. (Eg: 3 point lighting / Continuity Cut) – does the technique repeat Shot composition, Performance, Lighting, Camera movement, Color design, Dialogue, Music – What are the more pertinent techniques used- various motifs creating thematic effects- of similarities and differences.

Organising & Writing:

Introduction: Background Information, Vivid example leading to Statement of thesis.

Body: Reasons to believe the thesis, Evidence & examples that support the thesis

Conclusion: Restatement of the thesis and discussion of its broader implications.

Each reason becomes the topic sentence of a paragraph supporting with evidence & examples – vivid instances of mise-en-scene, cinematography to backup the main point.

Cinema can also define genres through conventional iconography consisting of recurring symbolic images that carry meaning from film to film. Objects, settings and even Stars can become iconographic.

The interplay of convention and innovation, familiarity and novelty, is central to genre film. It is to show how important causality, space and time are to narrative form- drawing parallels among characters, settings and situations.

BASIC THEORIES OF VISUAL COMMUNICATION

Visual communication as the name suggests, it's communication through visual aid and is described as the conveyance of ideas and information in forms that can be read or looked upon. Visual communication in part or whole relies on vision. It also explores the idea that a visual message accompanying text has a greater power to inform, educate, or persuade a person or audience. [Wikipedia]

In visual communication we deal with different theories

We have the **sensual** theories

- ***Gestalt (means forms or shapes)***
- ***Constructivism***
- ***Ecological***

And we have the **perceptual** theories

- ***Semiotics***
- ***Cognitive.***

What does Sensual and perceptual mean anyways in Visual communication?

"Sensual" are raw data from nerves transmitted to brain.

"Perceptual" are meanings concluded after the stimuli are received. It is drawn from prior experiences comparison with other senses, stored images etc.

Sensual Theory: ***Gestalt***

A gestalt theory deals with how our mind perceives wholes out of incomplete elements. To gestaltists, things are affected by where they are and by what

surrounds them. When parts are identified individually it has different characteristics to the whole (gestalt means “organized whole”)

Gestalt Principles

Figures & grounds

The terms figures and grounds explains how we use elements of the scene, which are similar in appearance and shape and group them together as a whole. Similar elements figured are contrasted with dissimilar elements (grounds) to give impression of whole.

Gestalt states that the eye merely takes in all the visual stimuli and that the brain arranges the sensation into coherent images.

4 fundamental groupings or laws of Gestalt

1. Similarity
2. Proximity
3. Continuity
4. Common fate

Similarity: The principle states that things, which share visual characteristics such as, shape, size, color, texture, value or orientation will be seen as belonging together.

Proximity: The principle of proximity or contiguity states that things, which are closer together, will be seen as belonging together.

Continuity/ Good continuation: The brain does not prefer sudden or unusual changes in movement of a line –it seeks a much as possible a smooth continuation of a line.

Common fate: The brain will mentally group items all pointing in the same direction – items pointing in a different direction than most of the whole create tension.

The brain classifies visual material in discrete groups. What we see when looking at a picture is modified by what we have seen in the past and what we want to see

Sensual theory: ***Constructivism***

Minor clarification to gestalt theory, attributing active perception and eye movement in constructing an image

Julian Hochberg, psychology prof. (Columbia Uni.), 1970, found that human eyes are constantly in motion as they scan an image. Emphasizing that the viewer constructs the scene with short-lived eyes fixation, the mind combines into a whole picture. This finding helped to explain how the mind perceives difficult images.

Researchers found that the content, size, and placement of photos on a newspaper page are more important than whether the image is printed in color.

Sensual theory: ***Ecological***

The ecological theory uses people in the real-world environments, not eye-tracking equipment in a lab. It interprets depth from light and shadow cues, and no high-level brain function is required. Many perceptions about size and depth require no “mental calculation”.

Perceptual theory: ***Semiotic***

Semiotic is the study of signs; it is the study of anything that stands for something else. In a semiotic sense signs take the form of words, images, sounds, gestures and objects. It is the field of research that studies signs as an essential part of cultural life and communication. According to semiotics, we

can only know culture (+reality) by means of signs, through the process of signification.

There are 3 types of signs

- **Iconic**
- **Indexical**
- **Symbolic**

Iconic: To be like or to seem as something. Iconic signs most closely resemble the thing they represent.

Indexical: Have a logical, common sense connection to the thing or idea they represent rather than a direct resemblance to the object

Symbolic: Symbols that have not logical of representational connection between them and the things they represent. Examples of Universal Symbols are Danger Signs as Skull and bones symbolically representing as a warning. Another example is traffic signal where everyone has a universal understanding what it stands for. Unlike the other types of signs, symbols are learnt and have to be taught.

Perceptual theory: **Cognitive** A viewer does not simply witness a light-structure object –but actively arrives at a conclusion about the perception through a mental process. *Mental activities that affects visual perception [Carolyn Bloomer]*

- Memory: works both ways — images are interpreted by recalling stored images, and images we see spark memories of other things (seeing the mailbox reminds us we have to pay our bills)

- Projection: we project meaning onto what we see, based on mental state, personality, and other factors (two people whispering and laughing)
- Expectation: we often see what we expect to see, overlooking details that don't fit our mental model of what "should" be there
- Selectivity: we filter out details that aren't relevant at the time, to avoid overload (looking for a friend in a red hat in a crowd)
- Habituation: we ignore stimuli that we see often. One key to creativity is to look at familiar things in a new way. Conversely, unfamiliar stimuli help us think in new ways (go to a new place to think up new ideas)
- Saliency: we notice stimuli that are somehow relevant or have significance (hungry people notice restaurants)
- Dissonance: we can only process one thing at a time. Distractions force us to avoid processing other stimuli (turn down the radio when we're looking for a house).
- Culture: many factors affect how we interpret visual stimuli — ethnicity, age, gender, socio-economic status, work, location, education, nationality, etc. (the image of Uncle Sam means many different things, depending on culture)
- Words: we categorize, frame, interpret and remember ideas as words. Our language has a great bearing on what we perceive and recall. (Eskimos

have over 100 words for snow... therefore, they may see, remember and describe a particular winter scene differently than someone with only 2 or 3 words)

BASIC APPROCHES TO VISUAL ANALYSIS

FUNCTIONALISM

- Functionalist approach believes that society works toward equilibrium and stability
- According to functionalism society is a system of interrelated parts – economy, family, religion, mass media, etc.
- Each of society's parts *function* to maintain the stability of the larger system
- Main questions asked by functionalists: How do the institutions (parts) of society contribute to social stability and/or instability?

MARXISM

- In contrast to functionalists who focus on order and stability, the conflict approach focuses on conflict and social change.
- According to the conflict approach, society is based on conflict between social groups
- *Patterns of inequality* create social stability in some circumstances and social change in others

- Social conditions are the expression of the ongoing *power struggle* between groups
- The main question asked by the conflict approach is: Who benefits from a particular pattern or social arrangement and at whose expense?

SYMBOLIC INTERACTIONISM

- Symbolic interactionism focuses on how people's ideas/values shape their behaviour
- Symbolic Interactionism assumes that social life is possible because people attach meaning to it.

RATIONAL CRITICISM

- Main question asked by symbolic interactionism is: how do individuals communicate and interact to make social life meaningful?
- Instrumental (rational action) behaviour is the key variable to explain social life
- Self-interested behaviour
- People make rational, self-interested decisions based on the circumstances presented to them
- Main question asked by rational choice theorists is: how does individual self-interest shape society?

POSTMODERNISM

- Social life is influenced by images and symbols
- Reality is what we make it to be
- Meaning is created and constantly in flux
- Main question asked by rational choice theorists is: how do we make meaning in life and how are we affected by images/symbols?

COGNITIVE ANALYSIS

In the cognitive approach a person uses complex mental operations to derive the meaning of things seen.

Memory : People use pictures as memory aids or to recall events or verbal passages

Projection: We see pictures in the clouds, or listen to readings of our future from tarot cards, a person's mental state can be projected on inanimate objects

Expectation: In a classroom you expect to see desks, blackboard, teacher. Having strong preconceived expectations often leads to mistakes in our perceptions

Selectivity: We have a choice what we attend to. Much of what we see is not part of conscious processing. We focus on significant details.

Habituation: Habituation occurs when we stop paying attention to something. We may have seen it so much that we no longer notice it. The mind ignores visual stimuli that are part of everyday habitual activity.

Saliency: A stimulus with meaning to an individual will be noticed more. Something that is relevant to us will stand out.

Dissonance: Concentration is limited to one thing at a time. If something else is on your mind, it competes for attention.

Culture: We are affected by the cultural artefacts, rituals and behaviours around us. We are influenced by the norms of the culture. The way people act, dress, eat behave, practice religion impacts visual perception. It includes ethnicity, economic status, work, gender, age, sexual orientation, geographic location.

Words: Thoughts are framed by words. When words are combined with images a more impactful message can result.

MEDIA ANALYSIS TECHNIQUES BY ARTHUR ASA BERGER

SEMIOTIC ANALYSIS

PSYCHOANALYSIS

MARXIST ANALYSIS

SOCIOLOGICAL ANALYSIS

FEMINIST ANALYSIS

The above techniques of analysis are adopted for the present study. These concepts are a base to the analysis of the Tamil movies figuring the narrative structures and symbolic representations that are through the visual imageries latent or superficial.

SEMIOTICS

Visual imageries are studied as Codes, Signs & Symbols and are interpreted applying universal or from specific cultural contexts.

PSYCHOANALYSIS

The Psyche and motives in the projection or depiction of certain imageries are analysed from the aspect of mental functioning.

MARXISM

The class structures or the social strata based on political and economic reasoning are applied.

SOCIOLOGICAL ANALYSIS

The psychographic and demographic profile of the characters and the intended audience are valued.

Between history and mythology ARTICLE FROM THE HINDU

7June2016 E NEWSPAPER

The casualty of the creation of the dichotomy between history and mythology is the attempt to understand the nature of both. But they are not dichotomous; they have much in common

The recent observations of the new Indian Council of Historical Research (ICHR) Chairman, Professor Yellapragada Sudershan Rao, that the Ramayana and the Mahabharata are not works of mythology but of historical veracity brings back to the fore the old debate about the nature of history and mythology. The fundamental assumption here is that the two stand in a dichotomous relationship with no common space between them. This dichotomy also places them in a hierarchy, with history being equated with truth and mythology with falsehood.

Evidence and belief

The dichotomy was created by Positivism, which has unquestioned European provenance. Positivism had, during the eighteenth century and down to much of the twentieth century, sought to recreate the exactitude of the natural sciences in forms of societal knowledge, the social sciences. Auguste Comte, the founder of Sociology, placed this new discipline at the highest level of precision and Mathematics at the lowest, because Mathematics had no objective basis except for a commonly accepted set of values. For Leopold von Ranke, "History tells us as it really happened." It reveals to us the objective truth, with no ambiguity. The veracity of history is proven by the evidence of facts gathered from archives,

epigraphs, archaeology, coins, monuments etc., all being objective realities rather than imaginary creations. Certain norms of spatial and temporal location of events form its core.

On the other hand, mythology stood at the other end of objectivity: all of it was the product of imagination, much like fiction, with no objective evidence open to rational, scientific scrutiny, but dependent instead on one's beliefs and faith.

It is in this backdrop that the struggle to place mythological creations on a par with history or objective truth, is best understood, for any concession to the imaginary nature of mythology relegates it to an inferior status. Or so it is assumed.

The chief casualty of the creation of this dichotomy is the attempt to understand the nature of both history and mythology. To begin with, it is a false dichotomy and no hierarchy of status is implied between them. The difference between the two does not amount to dichotomy and they do have much in common. Both history and mythology are creations of human imagination. History, however, is limited to retrieval of verifiable 'facts' and evidence from the past, which is construed as a reality, even as it varies from one school of history to another or even from one historian to another. Mythology has no such limitations. It is not bound by space, chronology, and evidence that is indisputable. Space and time here are entirely created in the mind, just as in a novel, even as it bears semblance of reality. The nature of folklore is similar.

Does it then imply that mythology does not reflect any reality? Mythology, fiction, poetry and paintings relate to a different genre of reality which could, for convenience, be grouped under culture, of which religion is also an important segment, even as the two are not synonymous. In that sense culture and mythology also acquire the characteristics of an objective reality that governs our attitudes and behaviour as social beings. Indeed, the reach of culture in any society is far more pervasive than that of historical facts. If Ram was to be treated as a real historical figure, as a ruler of a small and insignificant kingdom of Ayodhya, compared, for example, to the massive Maurya or Gupta Empire, he would have been relegated to a minor footnote in history books. A good test is to try to recall the name of another ruler of Ayodhya — very unlikely to come to one's mind. Ram's pervasive presence in India is because he is a cultural icon. No real ruler's presence in the life of India's millions, even that of Asoka, comes anywhere near it. Probably a sizeable number of the population have his name as part of their own personal names. Would that pervasive presence have arisen from his being the king of Ayodhya and doing things that kings do all the time? Surely, his larger than life figure as a cultural icon is what gives him that stature that no other real life king could achieve.

Plural versions

There is also the question of plural versions of mythologies, as there are of history. Paula Richman's book is titled *Many Ramayanas* and the great Professor A.K. Ramanujam was the author of the superb essay, "Three Hundred Ramayanas". The Mahabharata similarly has not one but numerous versions, and Madhavacarya in the thirteenth century speaks of the text teeming with interpretations, interpolations and transpositions. That's a few centuries before the modern day baddies among historians came in to question the

singularity of the sacred texts. So, which version is one seeking to authenticate in terms of its historical veracity?

The study of mythology would be greatly enriched as a cultural phenomenon rather than as authentic history that is based on material evidence, without it suffering the ignominy of being false or inferior.

But then, the very assertion that mythological figures are not necessarily historical figures immediately invites political fire from the Sangh Parivar. The Parivar's Hindutva sentiment is hurt precisely because it has accepted the Positivist dichotomy of history and mythology and its ensuing hierarchisation of status. How far has the Parivar really travelled from the celebration of plural versions of truth in ancient Indian intellectual and cultural milieu to the modern day assertion of singularity of Truth, which is what Positivism has bestowed upon us and dominated our thinking for nearly three centuries?

(Harbhans Mukhia was Professor of History, Jawaharlal Nehru University, New Delhi.)

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The list of the Tamil (Native) Films and their specific approach to Content Analysis are as mentioned below. These narratives are chosen on the basis of either transition in Character, transition in Time and also the transition in Space. There maybe two of the transitions or all the transitions quite evident through these narratives.

S.NO	APPROACH TO CONTENT ANALYSIS	NAME OF THE NATIVE FILM
1.	PSYCHOANALYSIS	ZERO (2016)
2.	RATIONAL CRITICISM	24 (2016)
3.	MARXIST ANALYSIS	I (2015)
4.	HISTORICAL MYTHOLOGY	AAYIRATHIL ORUVAN (2010)
5.	FUNCTIONALISM	RAGASIYAM (2018)
6.	COGNITIVE ANALYSIS	MAANAADU (2021)
7.	POSTMODERNISM	SOLO (2017)
8.	ROMANTICISM	96 (2018)
9.	SOCIOLOGICAL ANALYSIS	MAAN KARATE (2014)
10.	SEMIOTIC ANALYSIS	MAARA (2021)

A Content Analysis on the Tamil Movie ZERO

(as Psychoanalysis)

The Tamil movie released in 2016 is an example to understand how Film Form works. Some elements are paid closer attention to the Film Narrative, various Symbolism used and how these parts create a greater whole as structure of the film. It is also important in creating the Visual Culture of sharing and understanding these experiences,

The film culminates the diaspora of Universal belief rooted in the cultural system and psychic conventions of Womanhood. The female lead in the story is a newlywed intrinsic partner and supposedly the couple reincarnated seven births as couple. However this can happen only when there is love and confidence in one another. Largely the film unfolds from the female character's perception of events on biological and spiritual realms of truth. How the past may recur in conscience and how new beginnings emerge.

This task is set to identify the symbolism through visual cues that help in the narrative. Imageries actually narrate than actual words spoken through these characters. Particular and peculiar visual codes are elaborated in structuring the narrative.

The book FILM ART An Introduction Eighth edition by David Bordwell, Kristin Thompson, published by McGraw Hill is used as reference text to highlight on Film Form. It provides insights on key areas such as,

By what principles is a film put together?

How do the various parts relate to one another to create a whole?

In answering these above questions David Borewell explains *A film is not a random collection of elements... a pattern exists there, that some overall logic governs the relations among parts and engages your interest. This system of relationships among parts we call Form.*

Artworks involve us by engaging our senses, feelings and mind in a process. That process sharpens our interest, tightens our involvement, urges us forward. How does this happen?

This text is found to be appropriate at the completion of the analysis of the Tamil film “Zero”. We shall see how the biological and spiritual realm of truth is depicted.



BIOLOGICAL AND SPIRITUAL REALMS OF TRUTH

- Biological inheritance of troubled mind ,

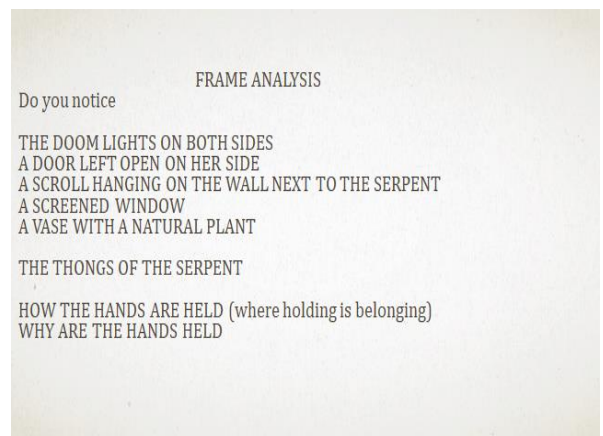
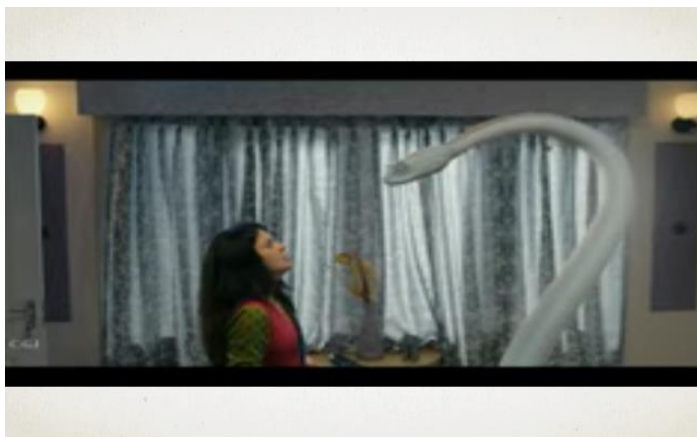
Plot: In the film the mother of the girl developed symptoms of such troubled mind which aggravates as the pregnancy matures. It is to be noted that the film stresses on how the father desolates her mother under such a critical situation. The mother dies during childbirth and the girl is left to grow under societal care.

Elaborated Visual Codes

➤ Later after the girl settles down in marriage {a relationship in love, she finds her own partner). Her mother tries for marital separation to safeguard her daughter from pregnancy as such complications are feared to be inherited. The mother appears in her dreams and repeatedly warns her. Here the fear is only about biological inheritance {genetic}. In actuality the girl is already made to believe that she cannot have a natural pregnancy.

Restricted Visual Codes:

- The mother's writings to her daughter that are treasured
- Vessels that fall off from the dining table
- In dreams her mother persistently takes her for a stroll (wandering) in the meadow, among female spirits {that are supposedly holy and spiritual) to avoid male intervention and prevalence





The mother who is appearing very traditional...takes her daughter for a stroll among the souls of "foreigners" and tells her that this is where she belongs....

She separates her from the man...and warns her its not a dream...and not to trust him

While the girl's husband will still be holding her and try to wake her up.

She would be strolling on the roads in her night's sleep

What she goes through in her mind and what she is physically into is totally different in actuality



EXPERIENCE RECUR IN CONSCIENCE AND IN DREAMS

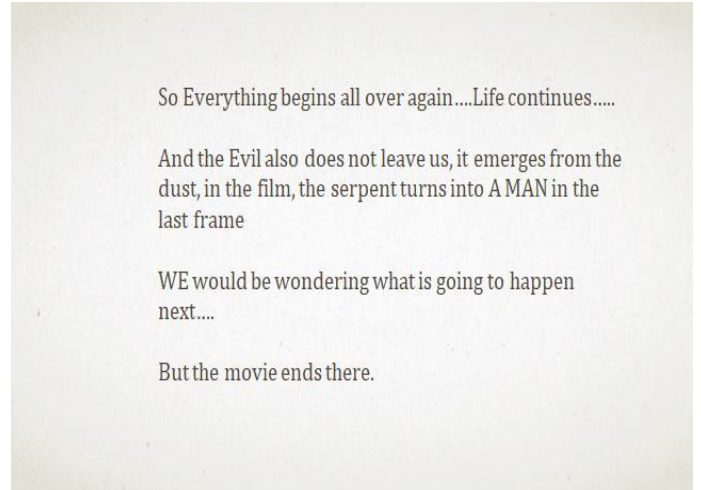
- Love at first sight
- Inducing personalities of the husband
- Confusing Multiple presence / appearances/ personalities of the husband
- Husband realises her obsession (ESP) and her fight against it
- The daughter envisions her mother

SPECIFIC AND PECULIAR VISUAL CODES - SYMBOLISM

- The Door – *A pathway to dream*
- The roots above the lake (Peculiar) - *Celestial*
- The dead fish in the handbag- *An unforeseen danger, warning*
- Her collections of Pink items (Peculiar) – *Acutance,*
- The White Snake – *Soul (here the snake does not lie or mislead)*
- The Scissor- here, *a tool of self-defence*
- The deafening sound – *a tormented atmosphere*
- The Eye from the window – *a Watch*
- The Chain – *The husband identifies the wife's abduction*
- The Pink Crystal – *The symbol of ZERO – a female spirit*

- The Red Sun - *fearful*
- The blind eyes of the spirits- stroller, free, liberated, independent, maybe angels waiting for a call
- Confusing Multiple presence / appearances/ personalities of the husband – *dominates, emerges and hides out one another (Peculiar, a biological hint about conception)*
- The Revenge and killings of a barren spirit – *the spirit against mankind*
- The Beads – Rosary – *a protective force to ward off evil*
- The Star – *a regeneration, guiding pole*





The blind man envisions- only he 'sees' the celestial object

"the pink crystal". Earlier he narrates how it all begins when god creates everything. That is how Lilith (supposedly the first woman as so she claims) projects to him.

The pink crystal which later the woman feels in her womb;

to believe something celestial is what you are receiving , you definitely ought to sense the satellite dish alongside. The signals you do not see but when you have an appropriate device you see the form. Then it will be all over again, in the Eden garden woman would find an apple.... The Eve means the woman. In the story, the purpose of woman is to serve man, if she disobeys the man she will ace the god's wrath, people will discuss that or debate from a feminist point of view.

We find this movie using the principles of Expectation, Convention and Experiences. In reading a mystery, we expect that a solution will be offered at some point, usually at the end. The satisfaction of our expectations maybe delayed. As the term implies, 'suspense' leaves something suspended – not only the next element in a pattern but also our urge for a completion.

A Content Analysis on the Tamil Movie 24

(as Rational Criticism)

Watch, Time, Clocks, Timepiece, Alarm are all very common in usage, be it how many number of times showed or uttered in the whole movie.

In the beginning of the story, under the Eagle's close watch (bird's eyeview), the Watchman is shot dead at the entrance of a villa while simultaneously the killer's younger brother Sethuraman is inventing a miraculous "time travel" watch for what he devoted to all his life.

His experimentation lab would have all the mechanism – from the doors to the baby pacifiers to the lullaby- Sethuraman work on instilling life to the lifeless.

His excitement in inventing the timeless watch is intervened by hearing a breaking glass and he senses danger, peeping out of the window, sees two bikes and his watchman dead.

On coming down the spiral case, he sees spilt milk, blood stains, his brother playing the piano, his wife tied to a chair.

The twin brothers are projected in their polar opposites. The elder points out how their difference in birth by 3 minutes just 180 seconds has put them both in opposite directions.

One invents the other snatches by greed and force. After a hard battle, Sethuraman and his wife are killed. Before looking for the baby, the countdown tricks the villain to refrain and causes him, a leg amputated and he loses 26 years in coma.

After 26 years, all monumental towers in Chennai ticks and we see the Watchmakers street, where amazingly Sethuraman's son, Manikandan is living in his father's appearance, sitting on a broken Executive wheeled Chair supported and mounted by the priceless treasure.

Old vessels weighed, Doom lights blink and the electrocuting old switches are connectors from the past to the present. They are relational and also temporal.

Gaining consciousness, Athreya parts with the treasured key that leaves an imprint on his palm, from trash to metal shop and finally it finds its way to Manikandan.

Coming to terms with his new acquisition he explores it thrice, where the freeze time is 29 seconds. First time he guards himself and his business transaction, second time he checks out his immediate surrounding and third time he manages to remove the dried up clothes before rain to save his surrogate mother from unnecessary chores. The fourth time he convinces his ladylove repairing her broken wristwatch, he modifies it with a date accessibility, the day being her grandfather's birthday. With all these and some more trials he learns mastery over the magic watch.

Knowing the price offer in the Print Ad, he duplicates its model to see who is spying on the original and why. He gets killed in the Phoenix Foundation, in the pursuit, his hand axed to acquire the watch. His Uncle, Athreya, turns a brutal villain the second time for the watch.

After Athreya realises that the time travel can happen only in 24 hours he brings back Manikandan to life erasing the day's memory and plan to make him believe Athreya as his father. In the meantime he coaxes Manikandan into

a new invention to travel back in 26 years to regain his mobility and youthful charm.

Becoming aware of his Uncle's deceit and cruelty, Manikandan set out on the mission and changes everything to his father's advantage. He sees his parents alive as a baby and sets a turning point to the story. From 13.01.1990 to 23.08.2016 and back, the phase sets up a new pace and a new story emerges with the same people.

Drawing contradictions, the movie is all about materialistic and spiritual transcendence. Ownership, Corporate hierarchy, Establishments, Inventions motivated for a price, jealousy, greed, acquiring through force, cultivating competitions, highly advanced modernised barbarism, technologically befitting, seeking to compensate for his losses is all about Athreya.

An invention of just a 24 hours magic wand (watch) is sought to be upgraded to a 26 years reversal for his greed through deceit.

Ignorant of the priceless treasure he has inherited, the son, Manikandan continues in line with his interests skilfully in watch mechanics. He labours and earns his wages. Though he gets a rebirth in the bigger plan, he revives his parents and fosters to start an entire new episode where the creator destructs the abductor.

If an inventor of 24 hours time -travel could be rejuvenated and revived, what an inventor of 26 years time- travel should be bestowed with remains in tantrum.



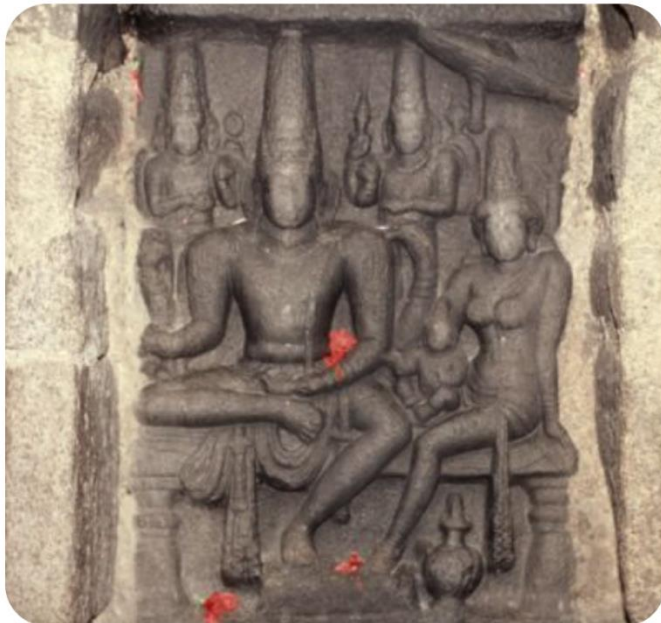


In the movie, the axed hand with the watch in the hands of the greedy. The movie resonate rebirth, revival and mastery over Life and Death

Other Contexts



The Shore Temple built in 700-728 AD is located near Chennai in Tamilnadu, is also named Mahabalipuram



Shiva Parvathi Deities with their son Karthikeya

The Sculpture has a broken hand to be noticed and this is the historical reminiscence and benevolence.

Contemporary Political Portfolio



The Chieftain of the Dravida Munnetra Kazhagam spells one to consider the obstacles as setting our path straight and our journey in progress is etched in his monument.



The historical reminiscence of the sculpture, the movie or the political scenario does not have any relational factors other than the symbolic signification of the hand.

A Content Analysis on the Tamil Movie *ĉ*

(as Marxism)

It's a story on Modelling Artistes.

Body building, Physical training and fitness regime get the male lead an identity as Mr. Tamilnadu (the State where he belongs) and he resorts to advertising local brands for his living. There comes the Star Celebrity full of beauty and fragility, the more Angelic female model advertising Top Brands.

The introductory scenes establish these contradictions. One common focus is on body image, status and every ad promoted has sexist remarks and approaches to physical advances to hook the audience for selling brands and branded items. The male and female beauty pageants are sure to play these exotic roles together without a fuss barring any unnecessary moves in closer 'reality'.

The admiration, friendship, and attraction take a little step further into making this a love story. The rise and fall of the celebrity status is akin to the movie, while love remains unchanged and dwells deeper is the moral of the story.

Class-conflict, False Consciousness, Alienation, Hegemony, and Political Economy are all the knitting threads in the story and are remarkably handled.

Class- conflict:

The dialects, the mannerisms, dwellings, upbringing, food, products used or promoted, Style and looks everything show a stark difference in the class structure of their society. The lower class has to achieve a superior status. The

dream girl as usual is well placed, brought up in a rich environment so that she can give a helping hand to the deserving charmer.

This concept comes as an undertone of many Tamil movies. Love is glorified in movies but not encouraged in practice though. The movie does speak of the cultural identities, their differences; more elaborately as the rich and the poor.

False Consciousness:

Advertising is to sell products, build brand image whether there is an actual need for it or not. The aim is to perpetuate and create a need, acquire, and possess something because you have to. As a consumer, the claim neither you know nor the advertiser knows, but the idea is that it must surely linger in the hearts and minds. You succumb to the aura; sentiments built around the brands so that you can identify with the brand and also reassure the ultimate necessity of the product. These are false consciousness. It is also cleverly shown in the movie how the male lead buy all the items advertised by the female lead out of his admiration for her though the products were meant only for women.









Alienation:

Although the man is made a Supermodel, he finds himself unsuitable for a duo with the classy female model. She has to lull him into believing to be in a love relationship to work out 'chemistry' between them. The resulting emotions come out very real and true to life, and take them to fame in a short span.



SYMBOLIC INTERACTIONISM

Symbolic interactionism focuses on how people's ideas/values shape their behaviour.

Symbolic Interactionism assumes that social life is possible because people attach meaning to it.





Hegemony:

The powerful rules and the policies are well crafted by the elite. Here the client is the boss and knows his yardsticks. The tamed is famed according to his logistics. Similarly he can also lame the famed if things do not work his way.





The villains who disintegrate the male lead find themselves in similar atrocities. They could not muster up the lead's fame, his relationship, his progress and being successful unduly reflected on their monetary and personal growth. All the five were cruel on him and also were caught on his revenge motives. There is also a mention of how a third gender may become vulnerable to villainy due to alienation.







Political Economy:

Money, glamour, politicising competitions, jealousy, revenge, black motives all pay a morbid price in the political economy stature. The physical fitness regime is moved to shatters with a single dose of injected virus. The revenge executions are also equally and more sadistic. The initial hours of the movie glorifying the body image disintegrates in the latter half where the bodies are unbelievably ugly and useless.

Politicising often disintegrates be it in economy when the skyrocketing markets crashes or in the physical selves.

The song sequences shows his dreams, imaginations of the girl; another depicting a sequel like the 'Beauty and the Beast'. Another is a love sequence. Another song shows the promising future of the two. All the songs use extensive set designs and have consecutive sequences in the narrative structure.



The movie ends in a positive note as how much she loves, treats, and cures him of his illness. An alms given to a stranger turns into a deep remorse once she comes to know the truth. She comes as a blessing to transform him and shape him for the better.

A Content Analysis on the Tamil Movie-

AAYIRATHIL ORUVAN

(As Historical Mythology)

HISTORY AND MYTHOLOGY

This needs a clear understanding of the two concepts 1. Dichotomy and 2. Causal Connection. The following arguments are read over to understand the

- Dichotomous relationship or Causal relationship between History and Mythology

Dichotomous relationship suggests it to be HISTORY AND MYTHOLOGY as separate entities, whereas, Causal relationship gives the liberty to use as HISTORICAL MYTHOLOGY, as one embedded on the other.

HISTORY AND MYTHOLOGY

This needs a clear understanding of the two concepts 1. Dichotomy and 2. Causal Connection. The following arguments are read over to understand the

Dichotomous relationship or Causal relationship between History and Mythology from the movie, Aayirathil Oruvan (2010).

- Dichotomy- Caved empire – people then / from now (at present time)

Chariot / the Car

Jewellery, antiques, adornments, clothes and attires

Mass Suicides / Mass Murders

Confinement / Explorative

Homogenous population / Heterogenous Population

- Causal Connection - The Characters of Karthi and Reema showing evidences as their magical agents- as a relational power structure among them

Ships / Cruise

Body is innate, spirits (souls) take forms . The Characters of Reema and Karthi as examples

To explain further in detail,



The movie begins to Expedite



Voyageur on Mission



A lone Cruiser



The movie ends with the King's Vision Enticed



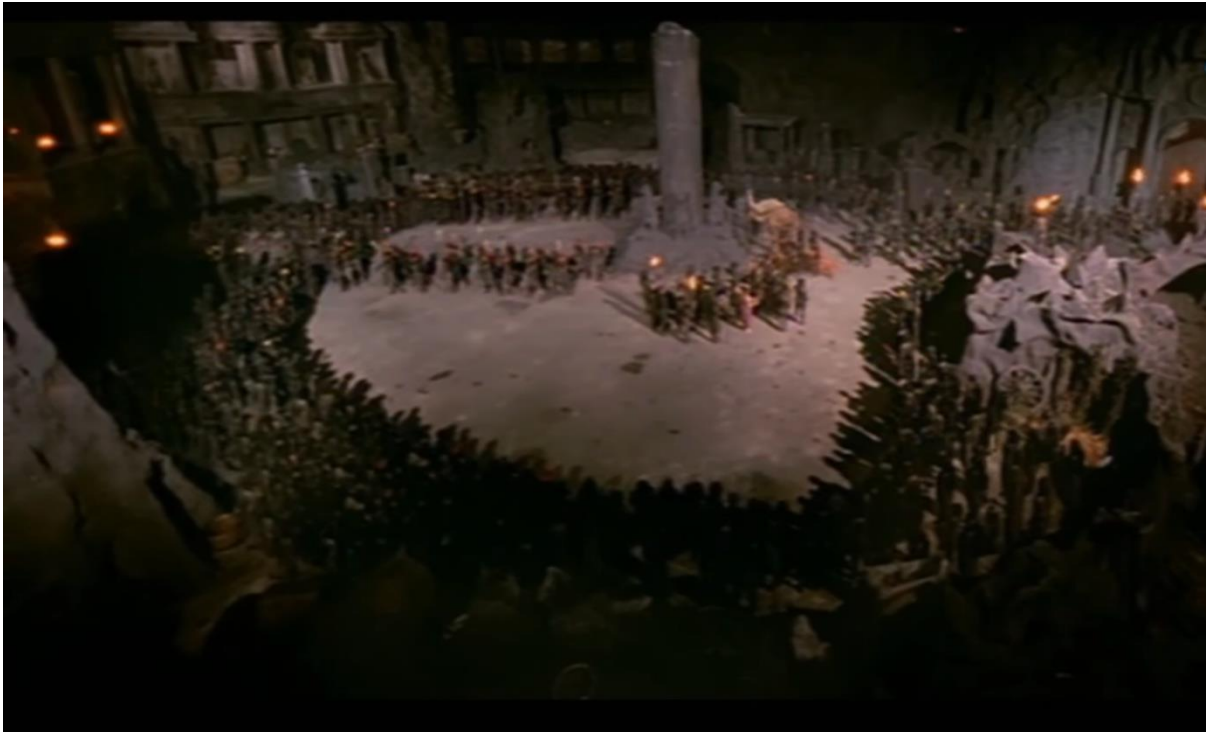
A Pleasure Rider- a Fan of the 50's Star- The Lead as a coolie arrives (squeezes out himself) from the Star's car for the Government's mission.



Savage Rager - on his Chariot



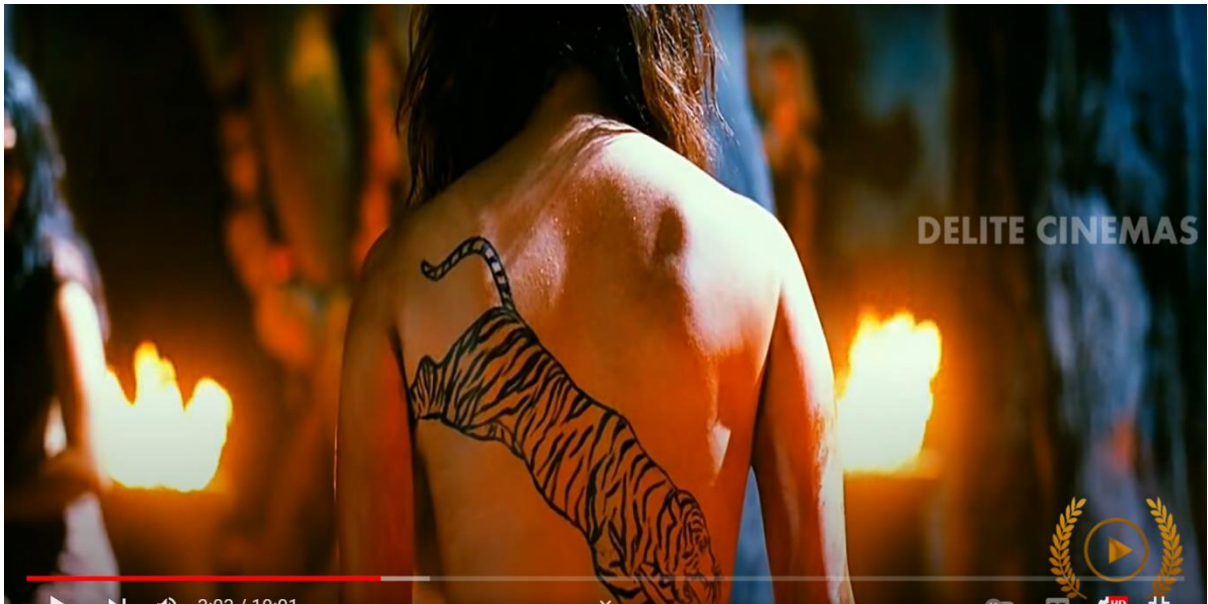
A Causal connect between the Past and the Present



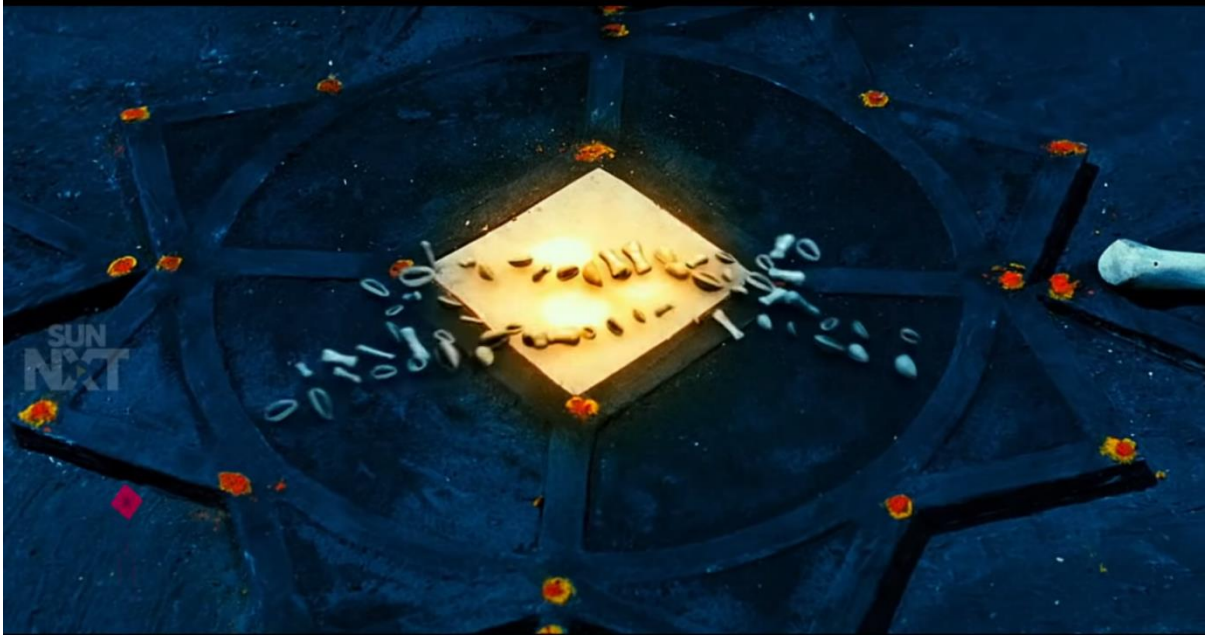
Confined Homogeneity in Darkness



Uprising or Pouncing Tiger



Downfall or Plunging Tiger



Prediction - Revelation



Prediction - Revelation



All Set Together



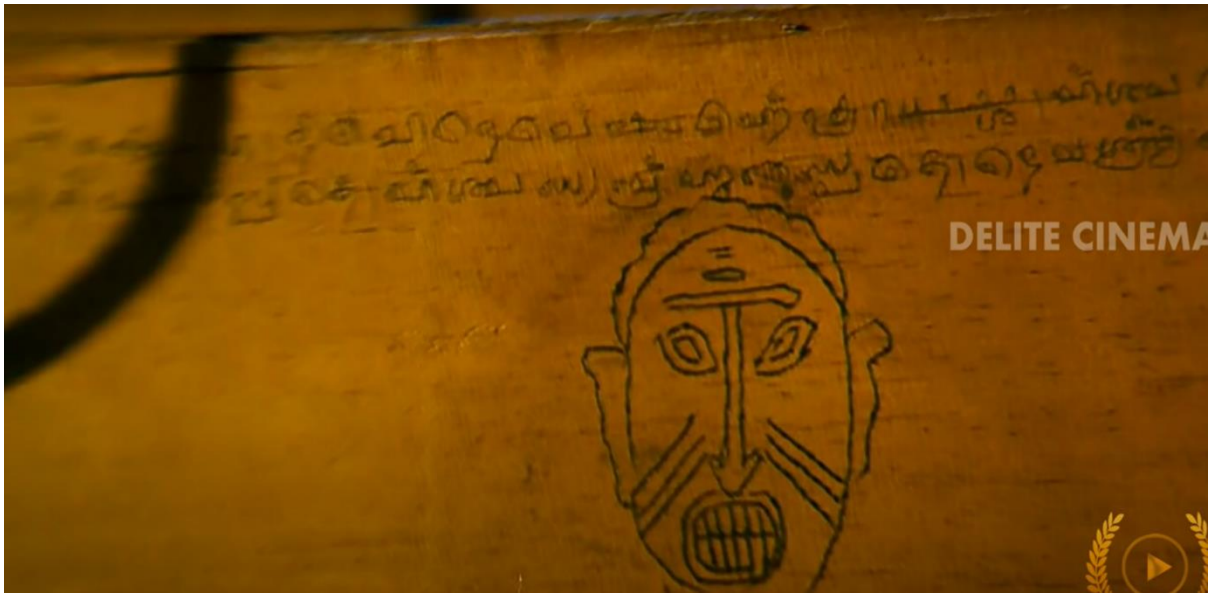
Transcendence



King's Respects to the Spiritual Descendant - The Rescuer



Stupa Structures in the Shadowed Divinity of Lord Shiva



Predictory on Palm Leaves



Stupa Structures- Bearers of Faith and Tradition



The Rescuer protects the Prince and turns a Mirage to the eyes of his enemies

➤ DICHOTOMY

The following are the highlights of a Dichotomy witnessed in the movie

The Caved empire in darkness with people of the past glory (from the history of Kingdoms) and of the people from a mixed civilization of the present time

Transport: The Chariot vs the Car

Draperies: Jewellery, antiques, adornments, clothes and attires

Sacrifice: In warfare and Battlegrounds

Temper: Confinement vs Explorative

Kind: Homogenous population / Heterogenous population

Identity: Single Identity/ Multiple Identity

Practice: Old Ways (Cultivation, Battle Swords)/ New civilization

Their riches untouched , boundaries unexplored, these people are ruined to a Savage living, stagnated with Beliefs governed by the dictates of the foresight of ancestors which also show them the Emancipation. Enchantment prevails throughout the Wall Paintings revealing what to expect next in their lives, awaiting a makeover shift from a magical agent.

➤ Causal Relationship: The following are witnessed as elements of Causal connection from the movie.

The Characters of Karthi and Reema showing evidences as being their magical agents- as a relational power structure among them. Karthi's Character reveals the Pouncing Tiger upwards showing positivity while Reema's Character reveal a Tiger Plunging downwards that suggest a negativity and downfall. However one should understand a Tiger also knows to swim.

The movie begins setting on an Expedition with Ships / Cruise carrying men to unseen places on their mission. Towards the end of the movie a similar sight with Ships arriving on the Shore appears before the dying King who despite changed times remain a victim of history in the movie. His purpose and desire to get back to his hometown from their fallen empire in an isle; his home, a place called as *Thanjai or Thanjavur* in TamilNadu is in vain. The name of the place is suggestive of difference in meaning, 'Thanjai' (old usage) for one who can and remain there and the other meaning 'Thanjavur' (modern usage) is suggestive of people who do not remain there.

Sacrifices and Killing are a common norm (warfares and battlegrounds) in the movie. The warriors sacrifice themselves failing on their efforts to protect the King and the people. The oldest aged man offer himself for honour killing. Laborers get killed. Instead of Rescue Operations to save mankind history make a gory, shameful deployment for a future recourse that would unseemly repeat.

Body is innate, spirits (souls) take forms .The Characters of Reema and Karthi are best examples. The physical body is only the form in which Spirits transcend and convey their motives. The long churning history finds its best appropriation.

Individuals encompass Multiple Identities and seek further – The people from this heterogeneous population defend, compromise, accomplish or die.

With all the Technological advancements yet the Map and the *Olai Chuvadi* (transcribes on Palm leaves) remain to guide them on their journey. They set their mission to explore on the lost Archeological Scientist and his findings but end up rescuing the Young Prince of a ruined devastated Kingdom and take him to hiding.

Common Battle Ground – a fight between the Past and the Present

A few empowered people (here the Government representatives)waging against a multitude of helpless “sons of soil” reemphasizing the dominance of the dictatorial debut

Karthi introduced as a working labourer, hired on the mission along with 100s of his men as Coolie. As he expedites and move into the story, though projected as a romantic hero, he confesses to one of the two woman. His Choice is a ready answer to why he delineates the other woman who is only revealed much later as a transpirer and a clog of villainy and revenge. Though the expedition pose innumerable painful challenges, he moves ahead with vigour and passion. Winning the hearts of the sabotaged people, time manifests in him from being their Messenger and turn him to be their Saviour (here, as God man).

The two women have much in controversial acclaim. One (Reema) set all in action while the other (Andrea) carefully makes revelations on every next move. The constant, neutral embodiment is Andrea where she silently witnesses every turn of events undisturbed. She is the catalyst who made the loose ends meet and yet remain a silent observer. Reema is aggressive, revengeful and an

emotional surpass from the past. Though both women take Karthi to where he is now, one is his opposite and the other remain his part.

The Dichotomy from the movie is identified only to know the differences in the lifestyles of the sabotaged past and a distorted present. The rest of the movie level up and bring the contours together making it a Historical Mythology.

The readings below are an excerpt and rationalization from the Article “ Between History And Mythology” articulated by Prof. Harbhans Mukhia. He was the Professor of History, Jawaharlal Nehru University, NewDelhi, India. The Article was published in THE HINDU , 17 July 2014 and updated on 07 June 2016

DICHOTOMY BETWEEN HISTORY AND MYTHOLOGY

Argument 1 : NO COMMON SPACE BETWEEN HISTORY AND MYTHOLOGY

The fundamental assumption here is that the two (to read as History and Mythology) stand in a dichotomous relationship with no common space between them. This dichotomy also places them in a hierarchy, with history being equated with truth and mythology with falsehood.

Argument 2: HISTORY PROVEN WITH EVIDENCE WHILE MYTHOLOGY ARE IMAGINARY CREATIONS

For Leopold von Ranke, “History tells us as it really happened.” It reveals to us the objective truth, with no ambiguity. The veracity of history is proven by the evidence of facts gathered from archives, epigraphs, archaeology, coins, monuments etc., all being objective realities rather than imaginary creations. Certain norms of spatial and temporal location of events form its core.

On the other hand, mythology stood at the other end of objectivity: all of it was the product of imagination, much like fiction, with no objective evidence open to rational, scientific scrutiny, but dependent instead on one’s beliefs and faith.

Argument 3: MYTHOLOGY RELEGATED TO INFERIOR STATUS

It is in this backdrop that the struggle to place mythological creations on a par with history or objective truth, is best understood, for any concession to the imaginary nature of mythology relegates it to an inferior status. Or so it is assumed.

CAUSAL RELATIONSHIP BETWEEN HISTORY AND MYTHOLOGY

Argument 1 : THIS COUNTERS THE ARGUMENTS 1, 2 AND 3 OF DICHOTOMOUS RELATIONSHIP

The chief casualty of the creation of this dichotomy is the attempt to understand the nature of both history and mythology. To begin with, it is a false dichotomy and no hierarchy of status is implied between them. The difference between the two does not amount to dichotomy and they do have much in common. Both history and mythology are creations of human imagination. History, however, is limited to retrieval of verifiable 'facts' and evidence from the past, which is construed as a reality, even as it varies from one school of history to another or even from one historian to another. Mythology has no such limitations. It is not bound by space, chronology, and evidence that is indisputable. Space and time here are entirely created in the mind, just as in a novel, even as it bears semblance of reality. The nature of folklore is similar.

Argument 2: MYTHOLOGY AS A DIFFERENT GENRE OF REALITY

Mythology, fiction, poetry and paintings relate to a different genre of reality which could, for convenience, be grouped under culture, of which religion is also an important segment, even as the two are not synonymous. In that sense culture and mythology also acquire the characteristics of an objective reality that governs our attitudes and behaviour as social beings. Indeed, the reach of culture in any society is far more pervasive than that of historical facts.

....The study of mythology would be greatly enriched as a cultural phenomenon rather than as authentic history that is based on material evidence, without it suffering the ignominy of being false or inferior.

Argument 3: CULTURAL ICON OR THE REAL KING

If Ram was to be treated as a real historical figure, as a ruler of a small and insignificant kingdom of Ayodhya, compared, for example, to the massive Maurya or Gupta Empire, he would have been relegated to a minor footnote in history books. A good test is to try to recall the name of another ruler of Ayodhya — very unlikely to come to one's mind. Ram's pervasive presence in India is because he is a cultural icon. No real ruler's presence in the life of India's millions, even that of Asoka, comes anywhere near it. Probably a sizeable number of the population have his name as part of their own personal names. Would that pervasive presence have arisen from his being the king of Ayodhya and doing things that kings do all the time? Surely, his larger than life figure as a cultural icon is what gives him that stature that no other real life king could achieve.

Argument 4: PLURAL VERSIONS OF MYTHOLOGIES AND OF HISTORY

There is also the question of plural versions of mythologies, as there are of history. Paula Richman's book is titled *Many Ramayanas* and the great Professor A.K. Ramanujam was the author of the superb essay, "Three Hundred Ramayanas". The *Mahabharata* similarly has not one but numerous versions, and Madhavacarya in the thirteenth century speaks of the text teeming with interpretations, interpolations and transpositions. That's a few centuries before the modern day baddies among historians came in to question the singularity of the sacred texts. So, which version is one seeking to authenticate in terms of its historical veracity?

Argument 5: POWER STRUCTURE HAVING MULTIPLE TRUTHS OR SINGULARITY OF TRUTH

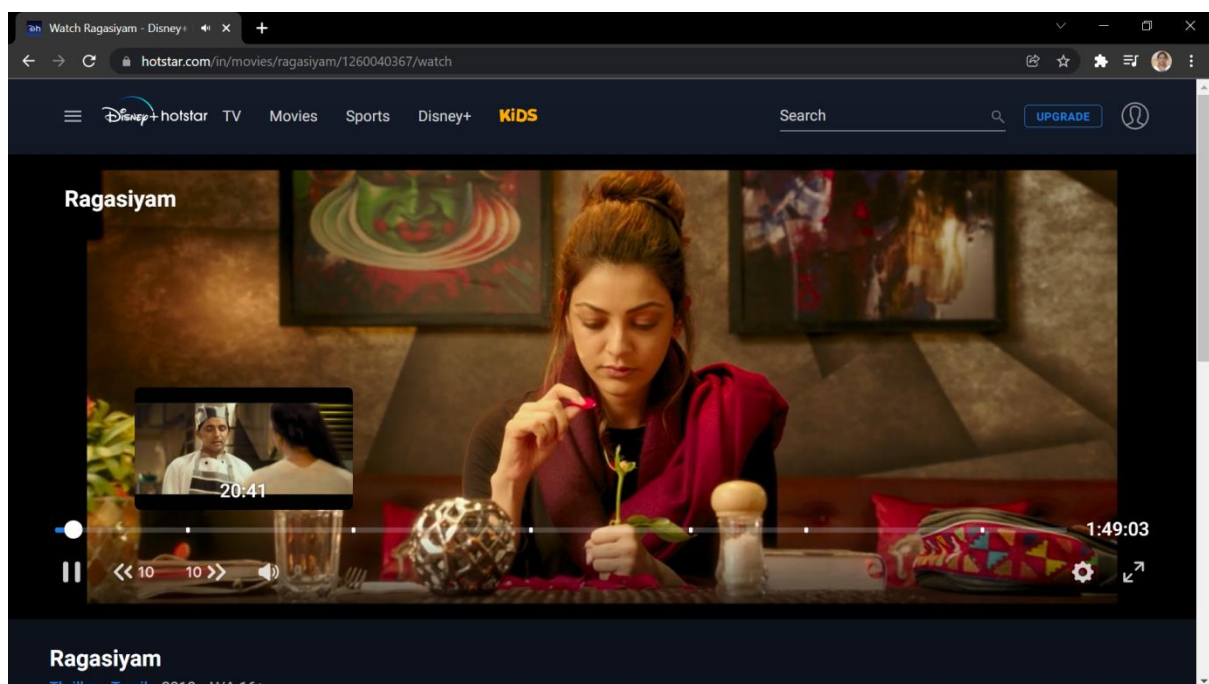
But then, the very assertion that mythological figures are not necessarily historical figures immediately invites political fire from the Sangh Parivar. The Parivar's Hindutva sentiment is hurt precisely because it has accepted the Positivist dichotomy of history and mythology and its ensuing hierarchisation of status. How far has the Parivar really travelled from the celebration of plural versions of truth in ancient Indian intellectual and cultural milieu to the modern day assertion of singularity of Truth, which is what Positivism has bestowed upon us and dominated our thinking for nearly three centuries?

A Content Analysis on the Tamil Movie-

RAGASIYAM

(As Functionalism)

The understatement of the movie is how society finds its equilibrium and when there is dysfunction how it gets destroyed. The sequence starts with plucking off Rose Petals from the flower - Every Petal has its tale- The Reflection of the Self. Every Petal plucked in dejection by the Female Lead has an option to DO IT Or DON'T; and the last Petal leaves her without an Option but to DO IT.



The beginning of the movie has an animated sequence, epilogue narrated by a small girl, a walk through from a Restaurant - Settings Mechanisms- Unemployment- Masquerade- a Dark World- Magical Moments- The Wheel Chair preventing momentum preoccupied with Death threat - The Mighty Shadow of the vulnerable shoots its Real Self.

The six Reflections of The Self walks past nine different phases of life enacted by different characters in the movie.

Characterization and Character Depiction: Transformation and Transitions


1. The imagery of the Nose Pin symbolising Om (*Aum*- the Pranava mantra for the vital energy of our breath) is seen worn by Radha at the dining of a Restaurant. Her parents are awaiting along to meet her Life Partner and are discussing the Proposal. They become dumb-founded after realizing that its a proposal for a Live in relationship of the same gender. Radha-Krish relationship is a Culture Shock.

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Ragasiyam

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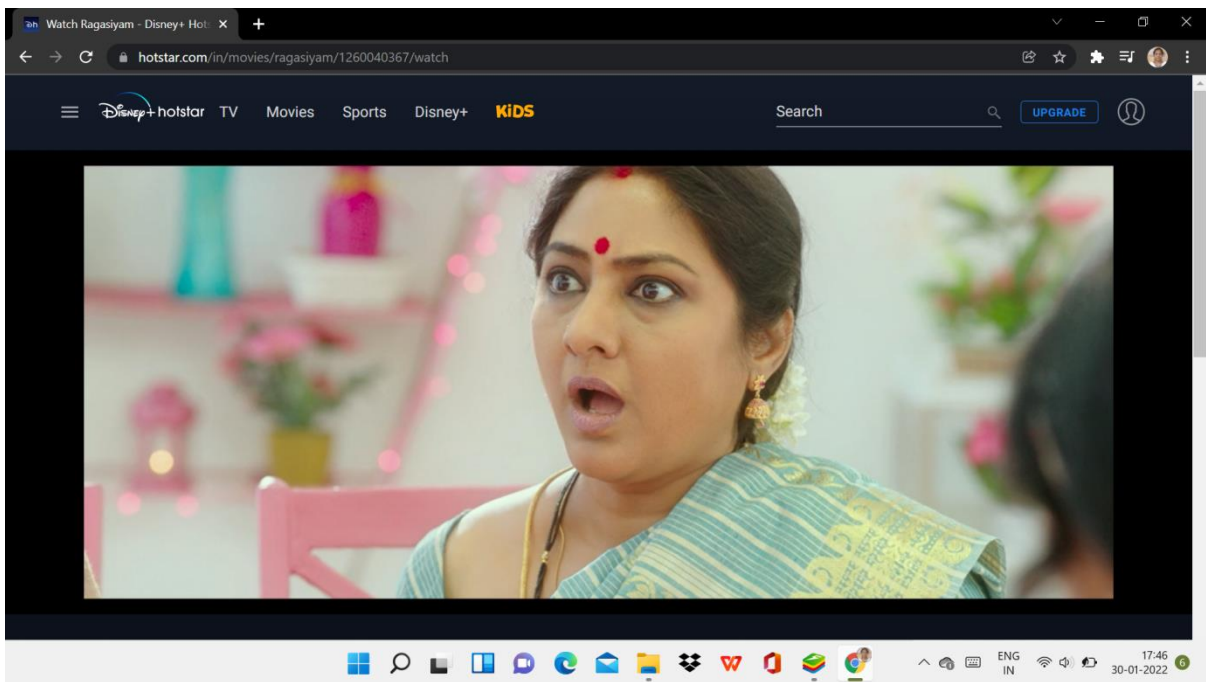
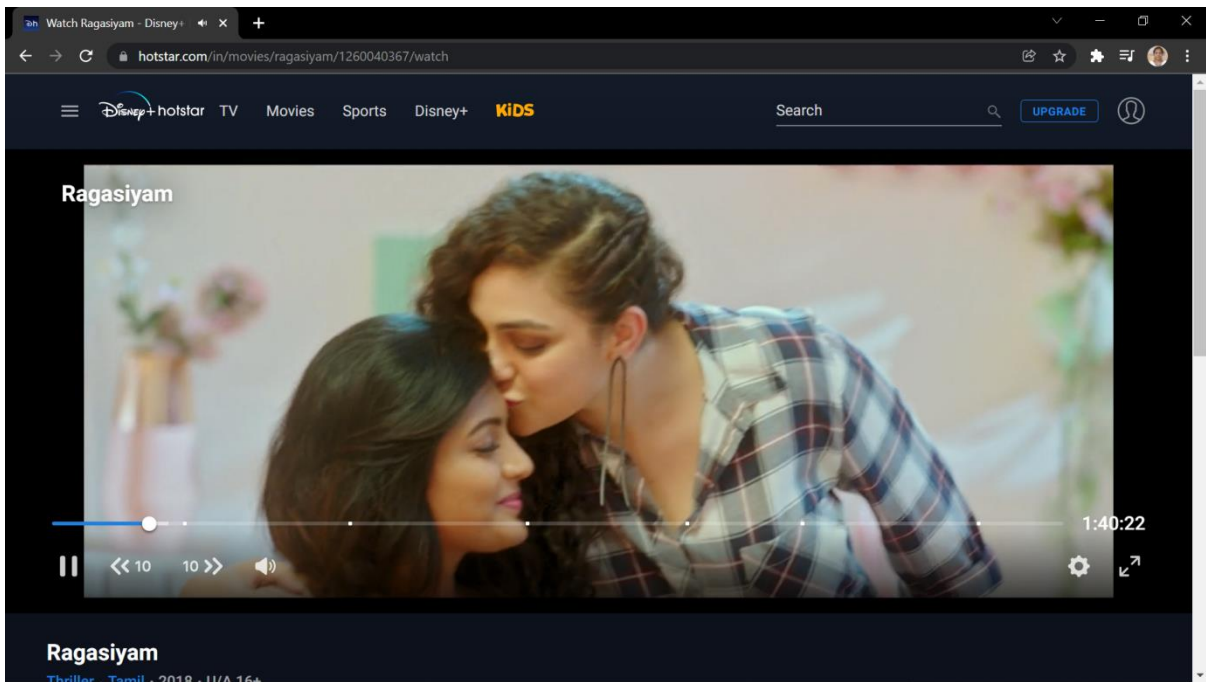
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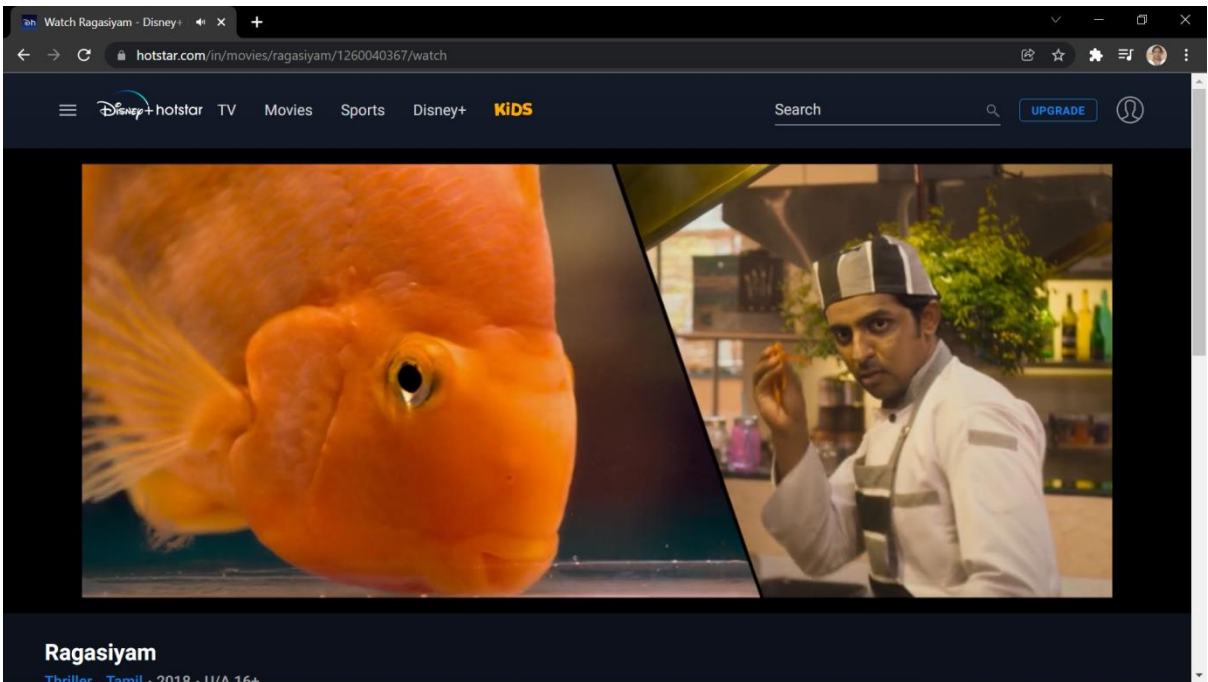
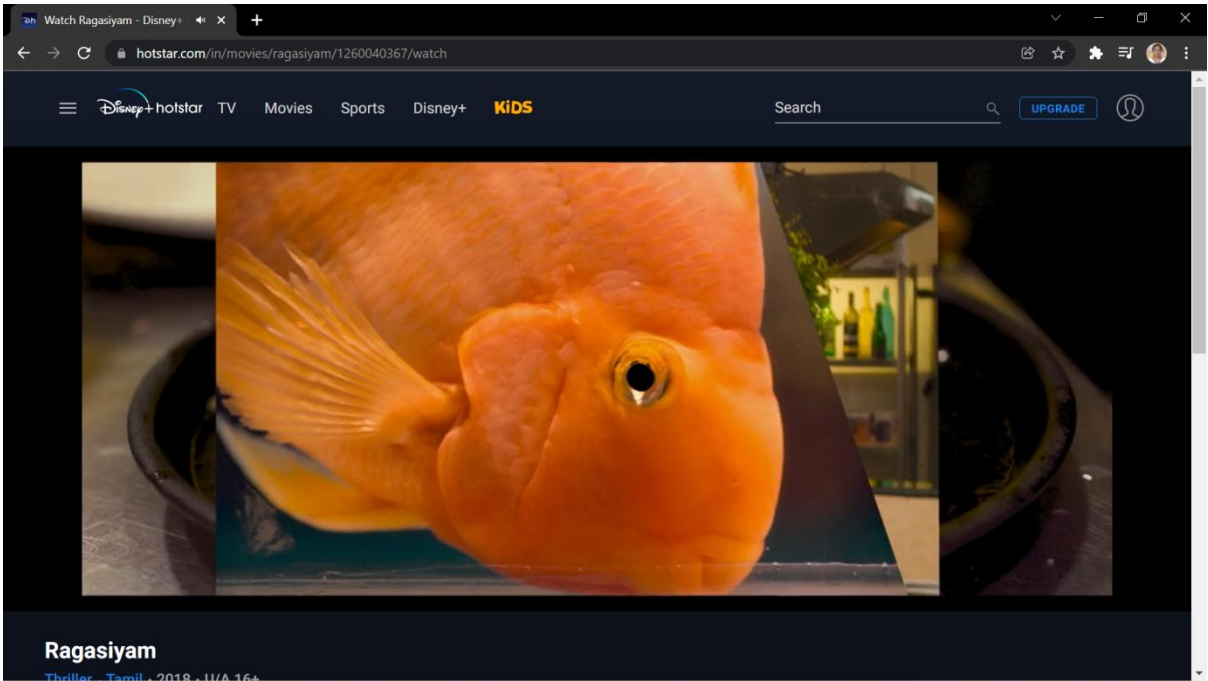


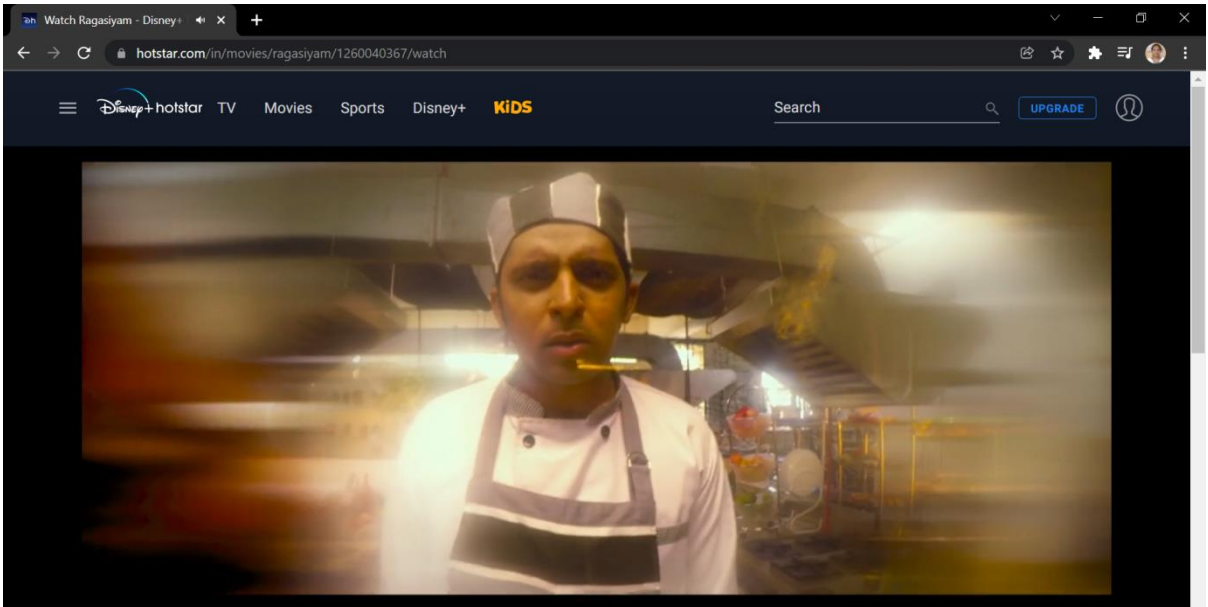
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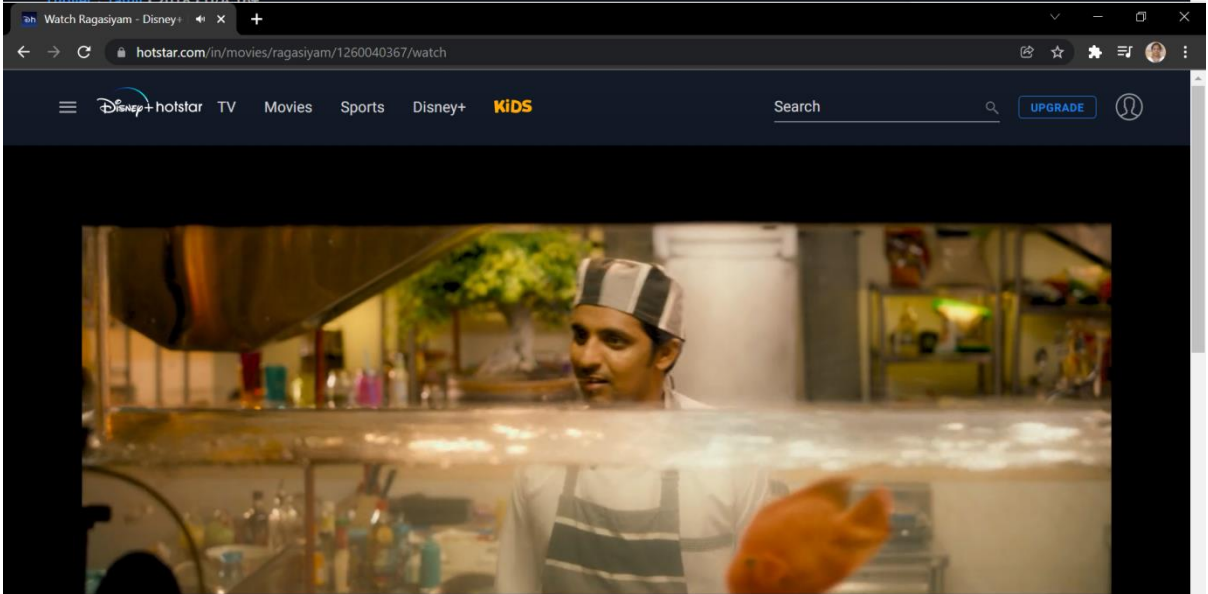
2. Chef at the Restaurant: First Day in service, The Chef is given orders to make some delicacies and he attempts them from cookery videos. To his surprise the Gold Fish in the tank and a Bonsai aide him in his work, literally talking to him. At a point he is shown butchering the Fish for a Menu, its effect harness him without breath and later he picks up the Fish to leave it in its water and decides to leave the Restaurant.





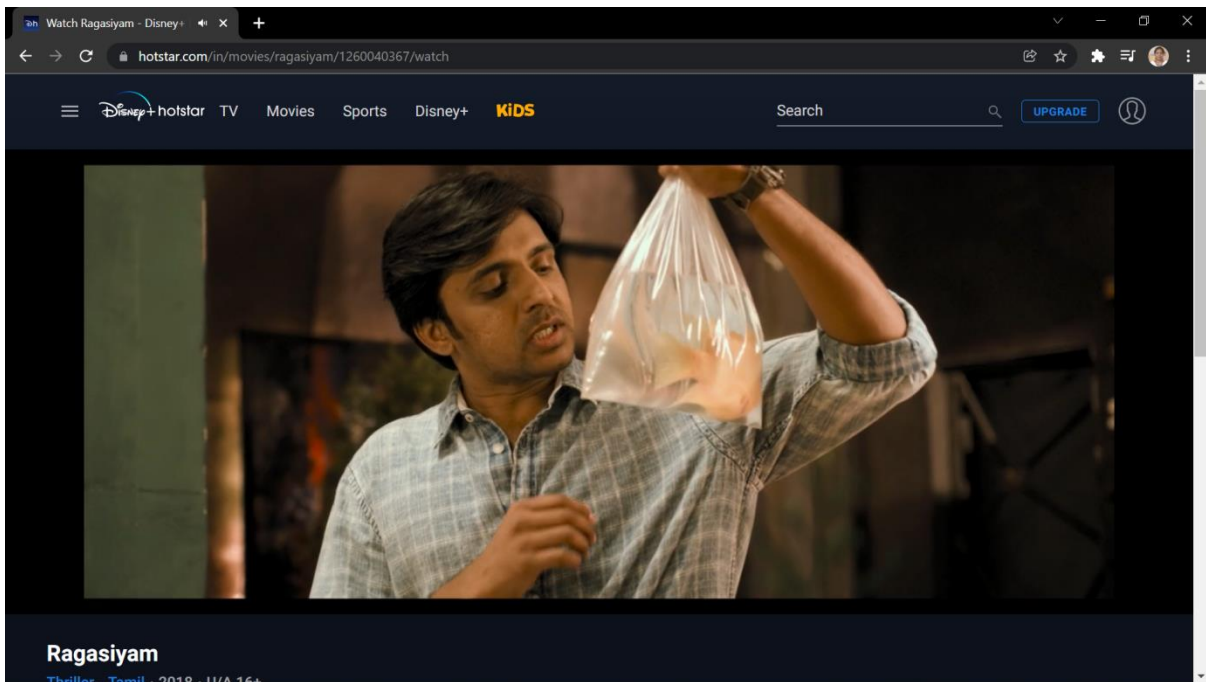
Ragasiyam

Thriller, Tamil, 2018, U/A-16+

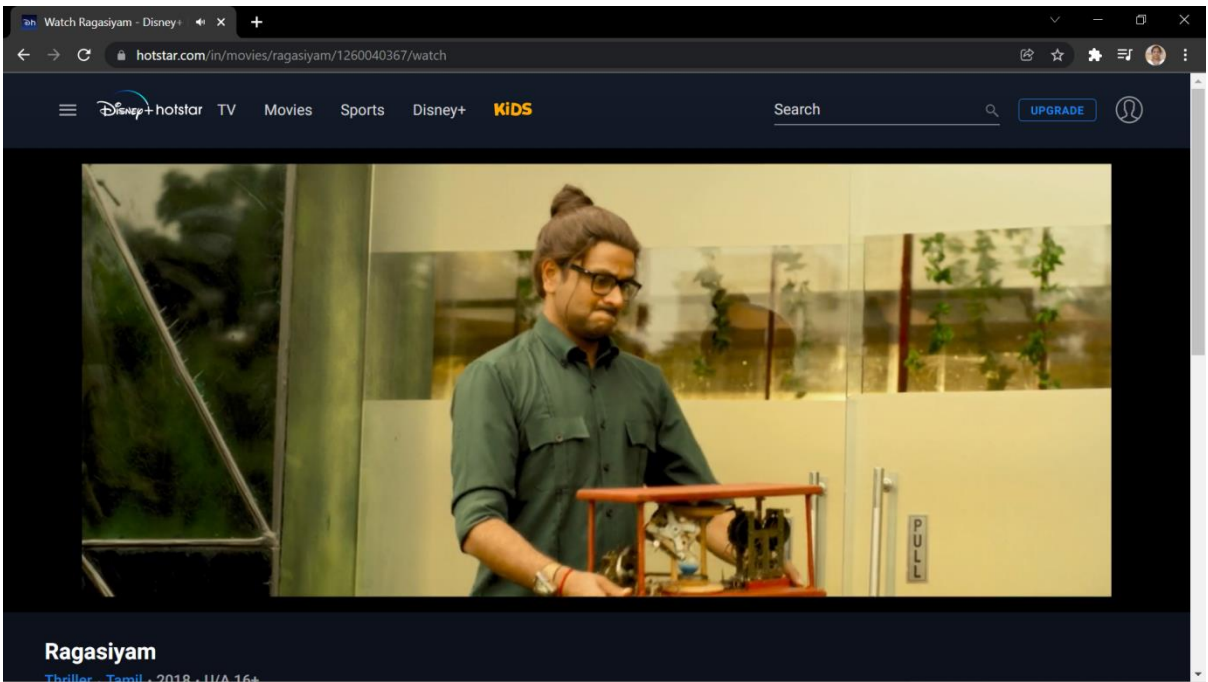
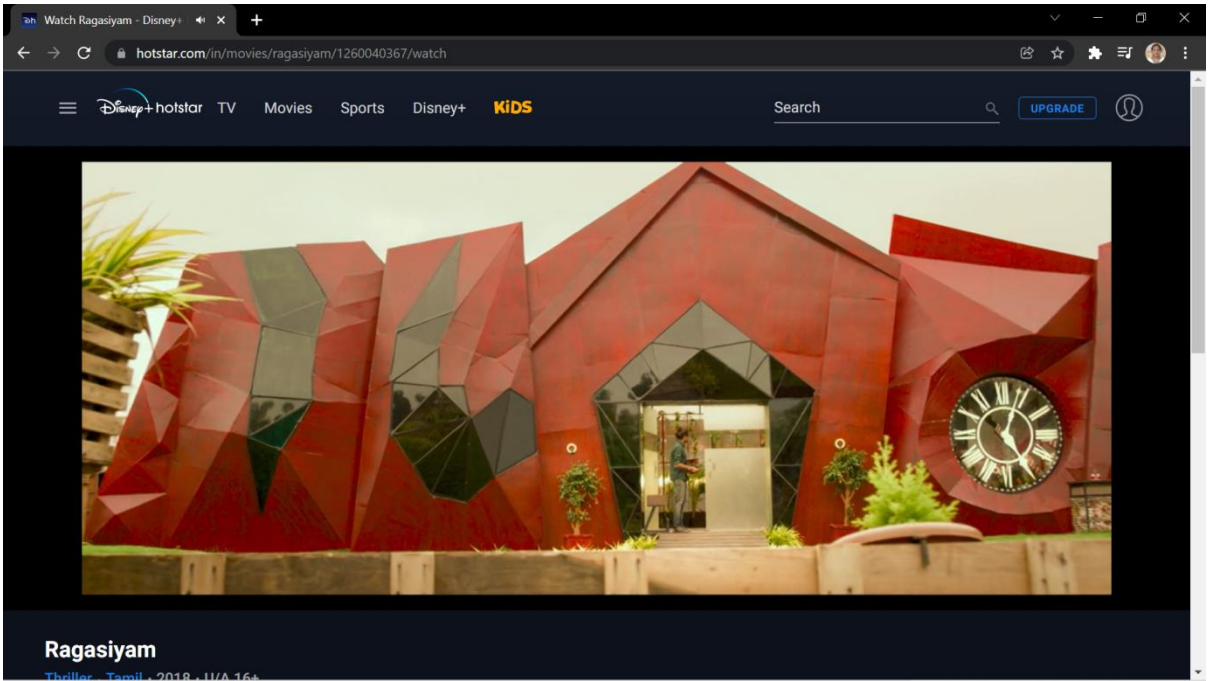


Ragasiyam

Thriller, Tamil, 2018, U/A-16+




3. A young Cryptographer shares his analytics with a foreign girl and invites her for a date already keen on setting a time machine. Just as she refuses, a lady in a Wheel chair appears (trolls) before him and justifies that HE and SHE are One. The Shiva and Parvati as One- the Better-Halves bring forth The Whole who can turn to (as) Shiva or Parvati. She makes him believe that the boy has turned as Herself in the wake of time for a decade from then. She says that she has come back in time to stop him setting up his Time machine and warn him that someone leaving the Restaurant end up killing their Parents. This has reference to Gender transformation as well.



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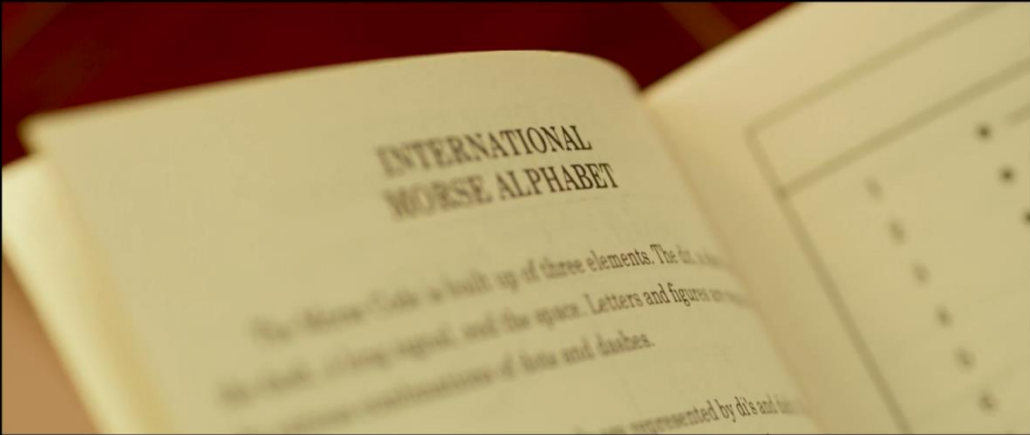


Ragasiyam
Thriller, Tamil, 2018, U/A-16+

The image shows a man with long hair and glasses looking out of a window. The window has a red frame, and the background is a blurred green landscape. The man is wearing a dark shirt.

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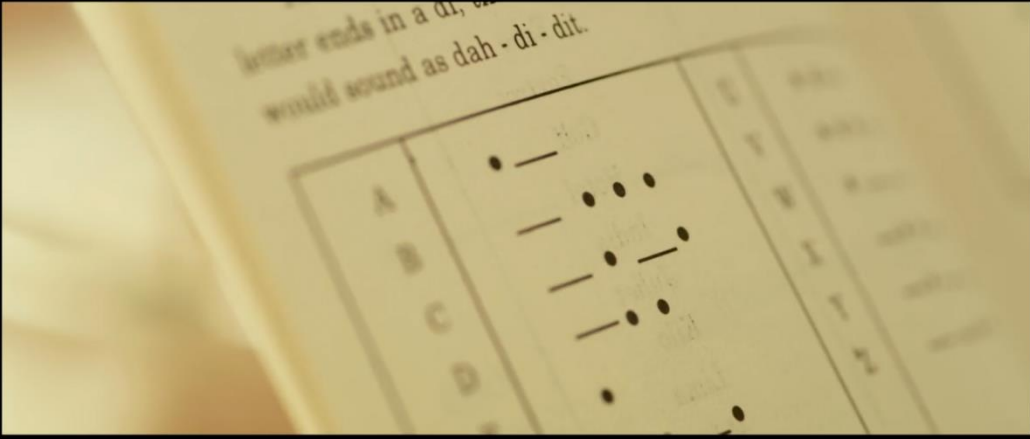
Ragasiyam
Thriller, Tamil, 2018, U/A-16+

The image shows an open book with the title "INTERNATIONAL MORSE ALPHABET" on the left page. The right page contains a table with dots and dashes, representing the Morse code alphabet. The text on the left page is partially visible and reads: "The Morse Code is built up of three elements. The first is the letter, which is represented by a series of dots and dashes. The second is the space, which is represented by a longer dash. The third is the figure, which is represented by a series of dots and dashes."

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ITS NOT THE RAPIST


DOUGLAS
GRAMS

Ragasiyam
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IT IS THERAPIST

DOUGLAS
GRAMS

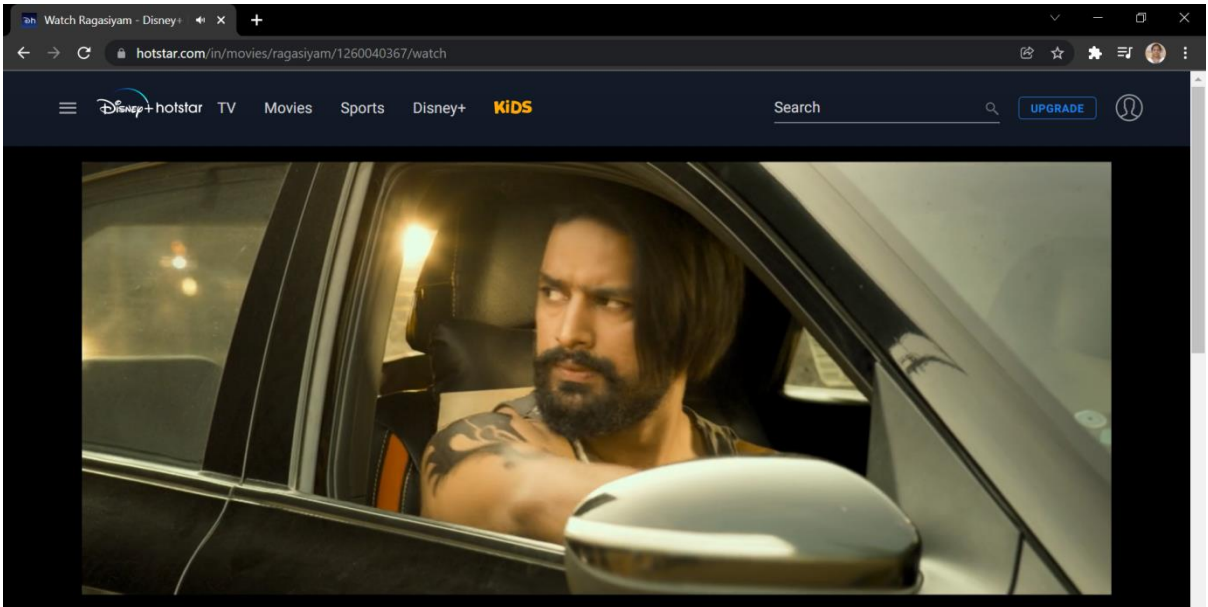


Ragasiyam
Thriller, Tamil, 2018, U/A-16+

4. The Iron Maiden , An addicted Waitress at the Restaurant after attending on a Customer learns that the Man is pertinent living and having conversations with his ghosted wife who died at the Place alive. The man shows the Waitress that this Restaurant was once their house and points out to places where his wife normally did her everyday chores. The Ghost sitting by his side is seen by the Waitress.

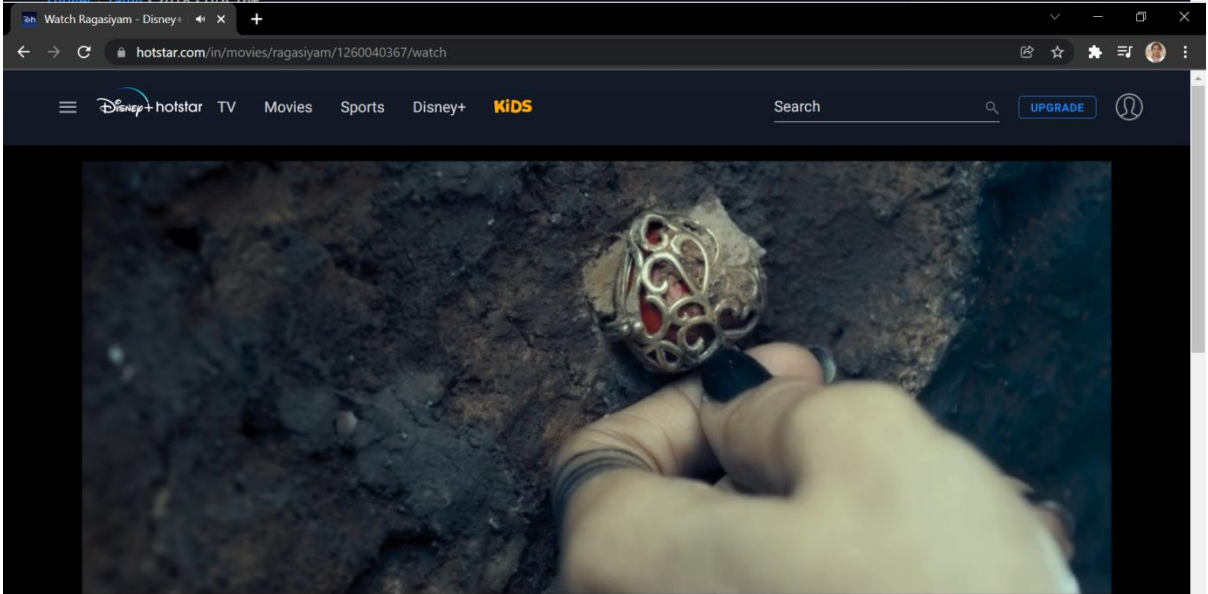
The Waitress before attending to the man finds an embedded Locket in the barks of a leftover Tree trunk at the Restaurant, she wears it around embracing her neck and later knows it as the adornment of the Dead wife. One can find the living tradition passing on from one generation to the other. The Locket nubs and pulls her down to the Basement and the Waitress gets possessed.

The Waitress and her Man (out in the Car) had been plotting to confiscate the Investor's money come for a Partnership at the Restaurant. The Money bag's holders- both ends- one side with the grabber and the other side with the Investor make him wait at the Table. But we see the Waitress transformed with her newly acquired old possessions- The Locket with its Spirit.



Ragasiyam

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Ragasiyam

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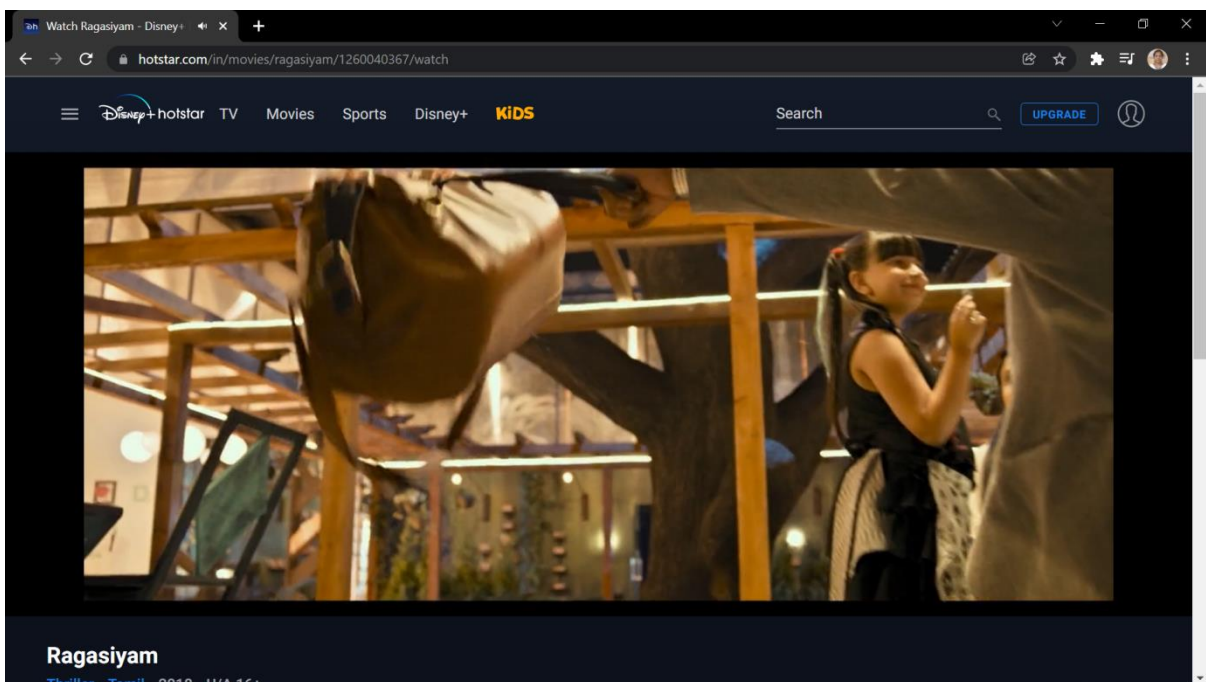
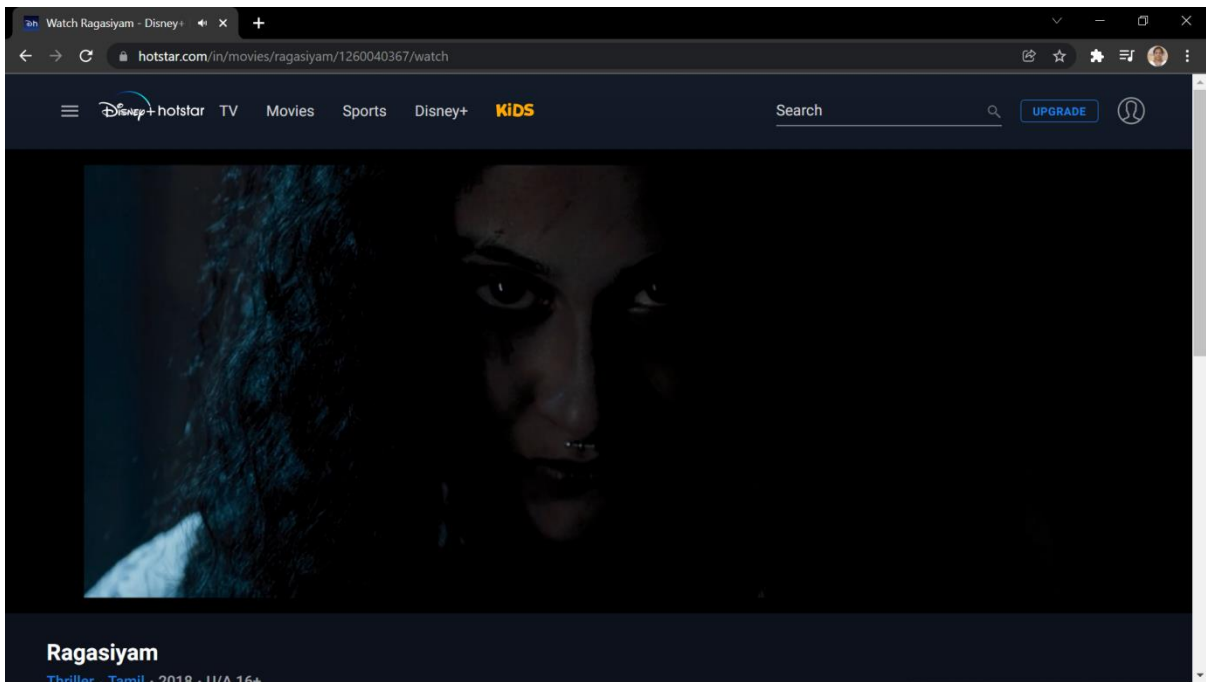
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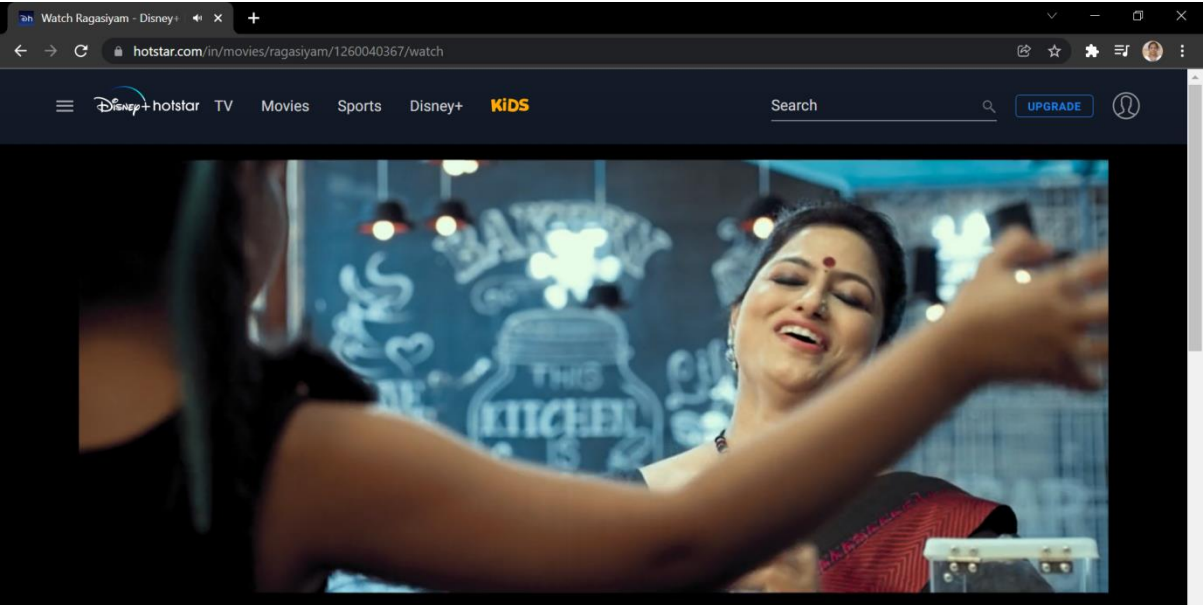


5. A small Girl at the Counter Desk displays her tricks to her customers and make them donate towards charity. The Girl counters an arrogant Magician and put him through to realize THE GREATEST.



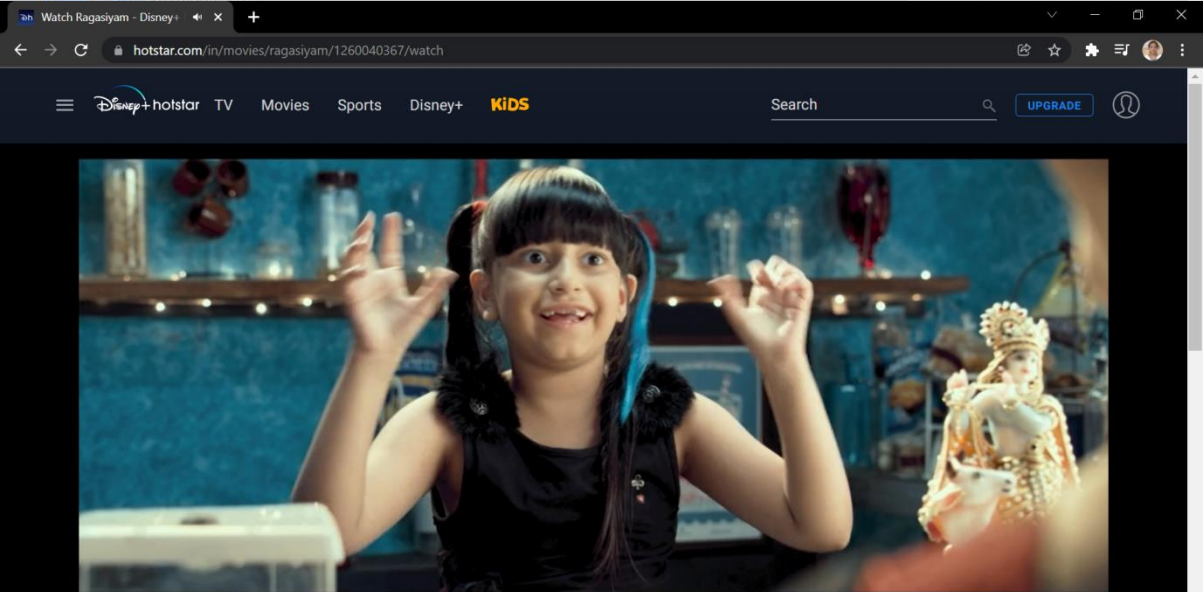
Ragasiyam

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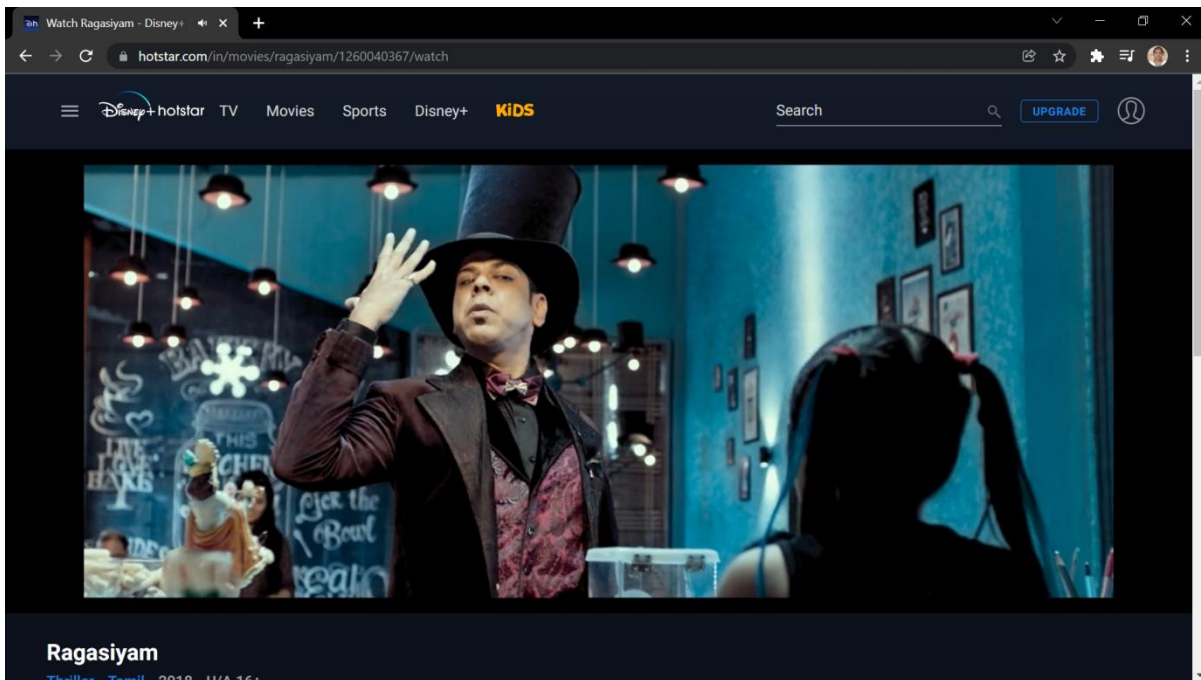
Ragasiyam

Thriller Tamil 2018 U/A 16+



Ragasiyam

Thriller Tamil 2018 U/A 16+



6. The Magician comes across different magical agents and realizes from a Fix.

The movie points out to how Individual problems are brought to Reflection of a Single Person, traumatized ends up her life with her pistol. The scene depicts all other (of the Self) dying along with her at the Restaurant. She writes her last statement that she went through all these stages herself and states it Multiple Personality Disorder.

While her name is written as “Kali” we find at the Background- beautiful paintings of “Kathakali” (a famous traditional Cultural Art Form of Kerala, Kathakali meaning narration of a story or narrative). The right side of the Wall Painting is out of focus or a little blurred and we miss out the meaning in Contemporary Art Style.

Though these characters are played by different people, identification with these characters are depicted as Reflection of THE SELF.

At the beginning of the animated sequence, we find the Shadow (becoming Mighty) shooting down its Real Self (in dejection) refusing to accept its vulnerabilities.

The context of the Film also suggest a form of Genocide and is relevant to Covid 19 Pandemic.

A Content Analysis on the Tamil Movie-

MAANAADU

(As Cognitive Analysis)

The opening scene establishes the airport where a Flight is shown waiting to Board a connecting passenger. He, Abdul Khaliq, is seen as the important 'Connector' who envisions the happenings and takes repeated efforts to untarnish the 'blame game' over a particular community. He embarks on an incident that occur to him as coaxed forced labour of malice and wilful sabotage.

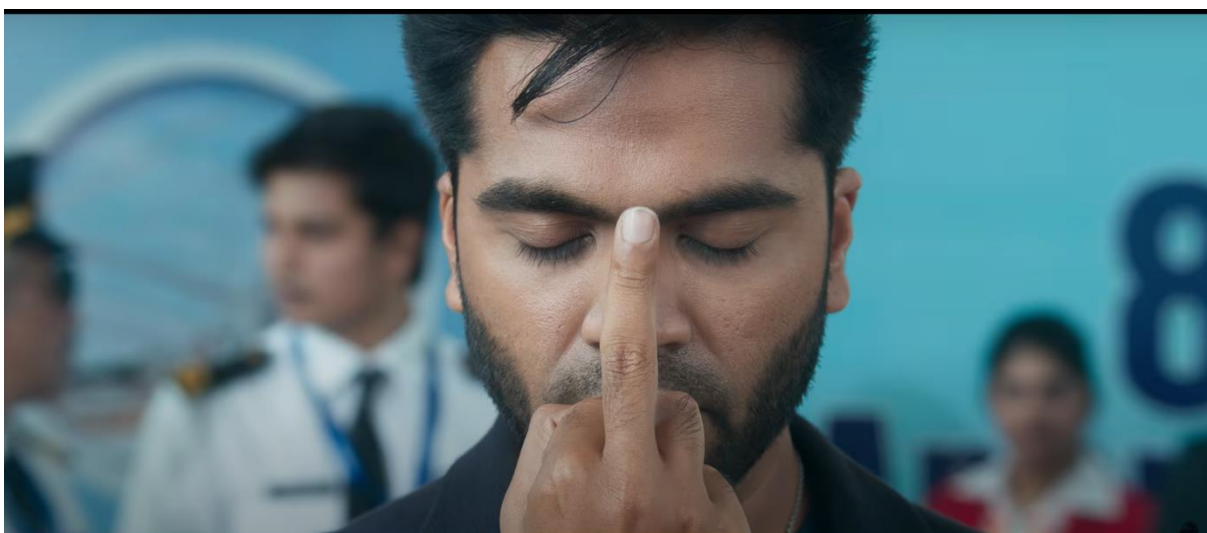
Everytime he is gunned down he comes back to life and the whole incident repeats from where he boarded the Flight. Because he is not guilty, he gets every chance to correct his measures to stop the accidents, the pre-plan murder of a Political leader and a subsequent communal riot.

The movie uses these cognitive impulses in Abdul Khaliq who reiterates to stop possible dangers. There are several enactments and the narrative structure is manyfold, each yielding to and unyielding to its pros and cons.

First time he goes through incidences, a fellow passenger happens to travel together to their Friend's wedding. Abdul Khaliq is set to get the wedding girl into marrying his closest friend, plans an act of abduction. While his fellow passenger Seethalakshmi travels to attend her friend's wedding. As they are set to travel to the same destination, they meetup incidences turning out to be challenges and Abdul Khaliq overcomes them willfully in tact.

There are several plots and sub -plots in the story and the narrative takes different turns to safeguard and to prevent dangers. Every time Khaliq looses

his life , he rejuvenates and comes back alive from the Start. The movie ends on a note backfiring the culprits while the innocents are saved.





A CONTENT ANALYSIS ON THE TAMIL MOVIE

- SOLO

(As Post Modernism)

Dalquer Salmaan in four casts as Shekhar, Trilok, Shiva and Rudra in four different stories, brought together in one narrative.

Shekhar as a College student, a person with a stammering disability falls in love with his college mate, an excellent dancer but blind. They require time and space to assert and confirm each other's love, once mutually engaged, she conceives without a marriage 'agreement' and dies during childbirth. Meanwhile their family suffer and finds hard to accept their relationship. After the death of his love, he up-brings their daughter. They are seen together happy on the seashore as how his love (Radhika) used to be with her father in her childhood. However she turned blind. A new turn of events need not necessarily fall in the same order, which means that Shekhar's daughter need not necessarily fall in the same order, which means that Shekhar's daughter need not necessarily loose her vision in a genetic or hereditary disorder nor because of her conception beyond the traditional marriage practice. Their sanctity and relationship were celebrated in their own peer community and were brought together in their initial phase of their relationship. A Postmodernist do always have ties outside his immediate family.

The second Character Trilok, a Doctor turns a Revenger. Trilok in Indian philosophy denotes a condition of being here, there or nowhere. A sense of belonging to eternity or physical, sometimes neither. The attribution of the

realms of boundless gives power, at the same time circumvent to being victimized.

The Healer, the Protector, may have to whip the wrong-doer if failing to save lives. The Doctor kills the wrongdoer who ignored to save two lives in an accident. Trilok punishes a person belittling and who has little value of other's lives and also equally punishes another person who has value but remained inadvertently in the clutches of his lawful Father (Father-in-Law). Both are killed as in Trilok's view, they do not deserve a life either. The process of a cycle as how a Healer (one who restores life) could turn a Killer(a destroyer of life). The cycle has the start and the end at the same point.

The Third Character Shiva in the absence of his mother becomes a Criminal. In the pursuit of his longing, he comes to know the person who killed his father, a gangster called Vishnu from another State. Darting to his house in a killing spree finds his mother there. Taken aback Shiva is shot dead by Vishnu. His mother left behind her children with their father as he had been indifferent to her thirteen years ago, now she is in a company that does poojas to female deity, though he is called Vishnu, one could see the 'reminiscent' ashes on his forehead, sufficient to prove him a perpetrator. The reverence of Vishnu here is neither true. Siddhu, Shiva's younger brother guns him down the next day and also finds his mother dis-alarming to her son's death. She asks him to flee and he does so.

The Fourth Character Rudra in his long discerning relationship with his Buddy, of his love to her, leverages a period of individual progress in career, though apart in a foreign land and him in the military becomes rebellious when known about his Father's affair and his love might be his father's daughter. A romantic love having necessitated to become a love between a brother and sister, is a

havoc. Rudra in extreme anger and from deeper frustration learns to come to terms with the norms. To set right his father's mistake, now he has to look at things differently and fall in line. She is married off to another man whom she happily accepts.

These dialects of tradition and modernity is often a challenge in Post Modernist view. Liberation from the fallen empires and the haunting past to the daunting new acquisitions, a desire to hold on to all the cherished goodness and the aspirations to seek beyond have been the Post Modernist function.

The natural elements of Water, Air, Fire and Earth is seen as the embodiment of Man. This movie characterizes the aspect of each element as an attribution inherent in Man and why each of these elements have come to dominate in the presence of a particular character and his surrounding. The Fifth element Sky is the boundless and all the four characters are depicted as the embodiment of the aspects of Shiva.

SHIVA AS WATER



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SHIVA AS AIR





SHIVA AS FIRE











There is also a strong undertone to these women whom this Man as Shiva come across. The philosophy of Shiva is to remain as Man void of women. Though a strong passion and a craving towards their women (as mother,love, wife, daughter) is seen in all the Characters, when it becomes necessary to equate as Shiva, they have to forego their relationship/ ties/ binding with them. Women either die or suddenly become alienated, disrespected / exploited or become related in a new dimension. It is like use the bowl and cup and keep it aside. If you keep the Man and Woman together they become 'Arthanaari', also a form of worship where a Man and Woman are One.

A CONTENT ANALYSIS ON THE TAMIL MOVIE

“96”

(Romanticism)

Romanticism was characterized by its emphasis on emotion and individualism, idealization of nature and a glorification of the past. The movement emphasized intense emotion as an authentic source of aesthetic experience. (Wikipedia)

This movie tells us about Memories, Remembrances, Reminiscence, Re-Union, Rendez -Vous, Get Together, Promising of a Comeback.

The Male Lead explores, expedites, travels as a Singleton and as a Mentor to his students in guiding the art of photography. His long drives, meeting new cultures, people, animals, birds, all shows how much he is akin to nature. He as the Chosen Man lives in bliss, as the name of his school imply. He is pivotal in bringing back his 22 years long school classmates together and they reunite in a Party.

The symbolism of the imageries of the Water bodies in his presence shows the enormity of his Quest where he cannot be fulfilled with just a Water bottle.

His most amicable and the ever thrusting admiration recollects him as the same old little boy as how she saw him last. Their emotions lasts the same way even after growing up, they remain as the same old buddies. They mince over what they missed out and how things could have been different if some moments had fallen in place for them. As with time, things change yet they remain dear to each other.

A few hours of the Re-Union fulfills and fills the void between them. A simple makeover as to how he looked in the past, here with a haircut and a change in clothes, suggest that one has not missed out much in life.

The next morning she flies back to her child while he bids farewell to her in the airport.

Earlier, the circles he draws (impressions) on the desserts, and the Beaches, shows his deep desires to connect, as he did achieve, she is hopeful so in this fast paced communication network societies.





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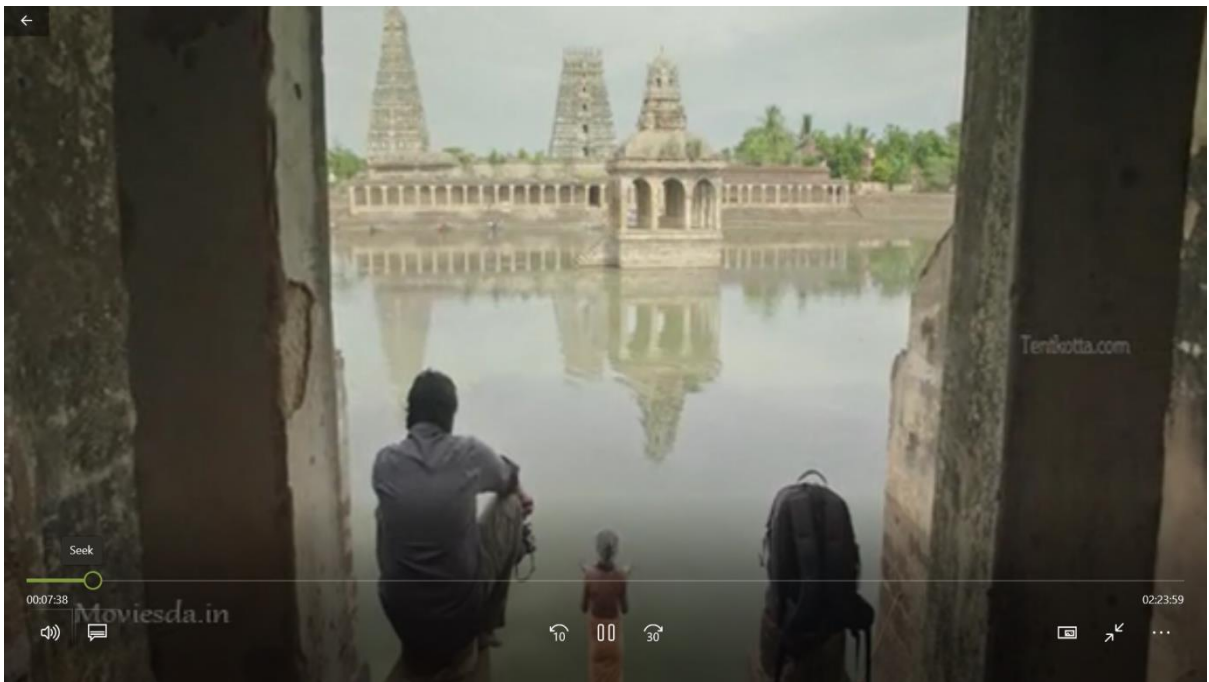




















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A CONTENT ANALYSIS OF THE TAMIL FILM

MAAN KARATE

(Sociological Analysis)

A host of techno-savvy IT-ians, venturing a break from their routine explores deep-rooted mysteries in a nature clad forest. These friends having met a Rishi under water in yogic stature (penance) get themselves to testify Karma. They voluntarily submit their mobiles to the Rishi and the Rishi offers them a magical pre-destined 'news'paper. This stands a testimonial to the happenings thereafter. Witnessing the nature's miraculous straits at every turn of events put them in awe. Unfortunately they also loose their jobs!



The Mystic Crusader



Techno-Raven



Predestined 'News' Paper



Entwined Relationships



Protective Heave

Now that they solely depend on the 'news' paper they pinpoint a news which is promising in retrieving a comfortable life and a lumpsum to settle down. The 'news' promises them that a Champion in Boxing by name peter would win by the goodwill of these friends. Seeing their names listed out in the news, they hopefully set target to trace a guy by name Peter.



Game-Changers

There is a Peter now but who is after his love and would do anything to win her heart. As she is fond of boxing, this Chap yearning puts himself in a menace claiming that he is a Boxing Champion. These Strangers turned Friends also help him through this and get him into the Boxing Ring. By the Will of God and of his innocence he masters his own style and without taking a punch thrills and entralls his audience.



Simple complicates and the complicated simplifies

His fame is short-lived when a real Boxing Champion by name Peter enters the Ring as his opponent. Knowing well his Draculous strides and of his guilt, the other Peter begs him to withdraw from the Match to maintain his lies just to win through for the sake of his love. The real Boxing Champion shuddered and challenges him even more vehemently to beat the Match and then to win over his love if possible. Fixed in a broth, he has no option but to face the challenge.



Pensive

On the Final day, both Peters face each other and the guilty conscience make him take several blows yet remain in the Ring to take his death not defeat. A 'slight' provocation from the real Boxer make him to retaliate for he loves the girl so profoundly.



Retalliation on Provocation

The Heart wins over mastery and excellence and he returns the blow with equal ardour and emerges victorious.



Ovation

He all the while, use a Posture 'Maan Karate' to mark his style as a Comic Relief as he knew very little of Boxing or why he wished to mixup two different Sports- a Duel of a Deer in actuality.

The narrative reveal exorbitantly the demographic and psychographic profiles of the Characters in the Movie, the socially viable and the not so fortunate'. Though the 'Friends' seen here as Game-Changers play willfully taking sides- backing a 'Made to believe Boxing Champion' , when fearing a defeat, immediately shift positions to contour the real Champion, though they play, they remain indecisive for their motive is only money and business. But God has a different Plan and reveals an unprecedented Karma. The weak may

weaker, at the weakest level will turn out to be the meekest and the Mighty. Surprising but still gets a standing Ovation.



Maan Karate

This movie is not of discrimination but of pairing contradictions. The Pair loves each other so intensely that does not require anything to testify their promulgation. A deception however should emerge as a true conscience and the acclaim victory. At a point, a statement behind them read, “ Love is so simple, that’s why its complicated”. His girl without a clue gets him through a trouble but the real Boxer is one who brings out his real Self and stand a testimony to his love.

The Strategic ‘well-meant’ underlying provocation between these two ‘real’ heroes is so infusing- ‘as how the girl is not meant to be for a bedding compromise, so is with his Sport too’.

The socially charming little Princess to devour in devilish attire may not yield if needs to cross such bridges.

A CONTENT ANALYSIS OF THE TAMIL FILM

MAARA

(Semiotic Analysis)

Its a travelogue of an archeologist. She having been designated for an archaeological (Building) Assessment travels through and finds multitudes of curios to her surprise.

While the Building stands blunt, the neighbourhood reflects masterpieces of artworks, artistic depictions, curios, Wall Paintings and one such Fish Painting on the Exterior Wall reminds her of a Childhood memory. As a girl she meets a passenger in bus, the lady willingly shares a story with her, a tale of a Fish, Soldier. As she was listening to her, her Granny suffers a 'Fits' and the lady pulls apart her bracing neck pendant - a conch, and thrusts into her hand to relieve the suffering. On her Stop she bids Farewell to the girl and part ways. Her Family cherished it and she retains the story as a memorable one.

Now that she was looking for a place to lodge, she comes across all these visual treats that she once heard as a story. Searching after the artist and his creations, she finds accomodation in his place. His absence there mulls her over into much more curiosity. She finds all his works interesting and starts collecting information from the people who knew him. He had brought significant changes in the

lives of these people. A thief who comes to rob his house become a well-wisher and gets into his good books. He saves a committed Doctor from suicide. He with his team paints an old lady's house; he saves a small girl from sexual assault. He instills confidence in a dejected Prostitute to sail through the Sea as she wished, however, she threw herself into the Sea as he was sharing a joke 'Ragasiyam' , with a Pimp.

He travels on and off Shore quite always, as usual comes across different people and encounters a lot of interesting details on them. She in tracing him down finds Mr Chandramouli, a retired once upon a time Dramatist. He usually share his life episodes with his friends living together while getting together at the Dine. This time she also listen to his interesting narration and happens to see the photo of his long missed love.

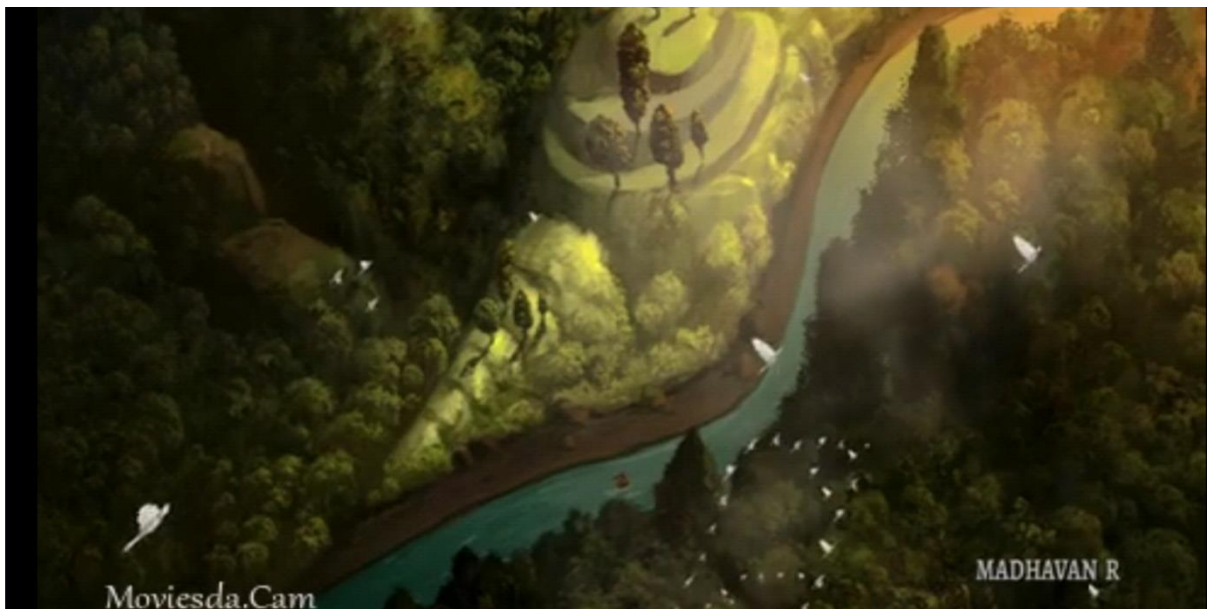
She was awaiting to see Mr Maara the next day, yet she decides to move out from there. The next day when Maara returns to meet his friends learns that he has a visitor seeking him all the while. That night he reads a writing of his love to Mr Chandramouli the nth time, just before he retired to bed.

Maara axes down some woods, keeping the logs ready for the next sunrise. The archaeologist returns with Mother Superior a happy surprising re-union occurs with Mr Chandramouli and his long missed friend Meera.

Mr Maara also finds the archaeologist who helped him accomplish his long driven chase behind the dramatic tale. At a point though they join hands they see different ways, ready for more expeditions...



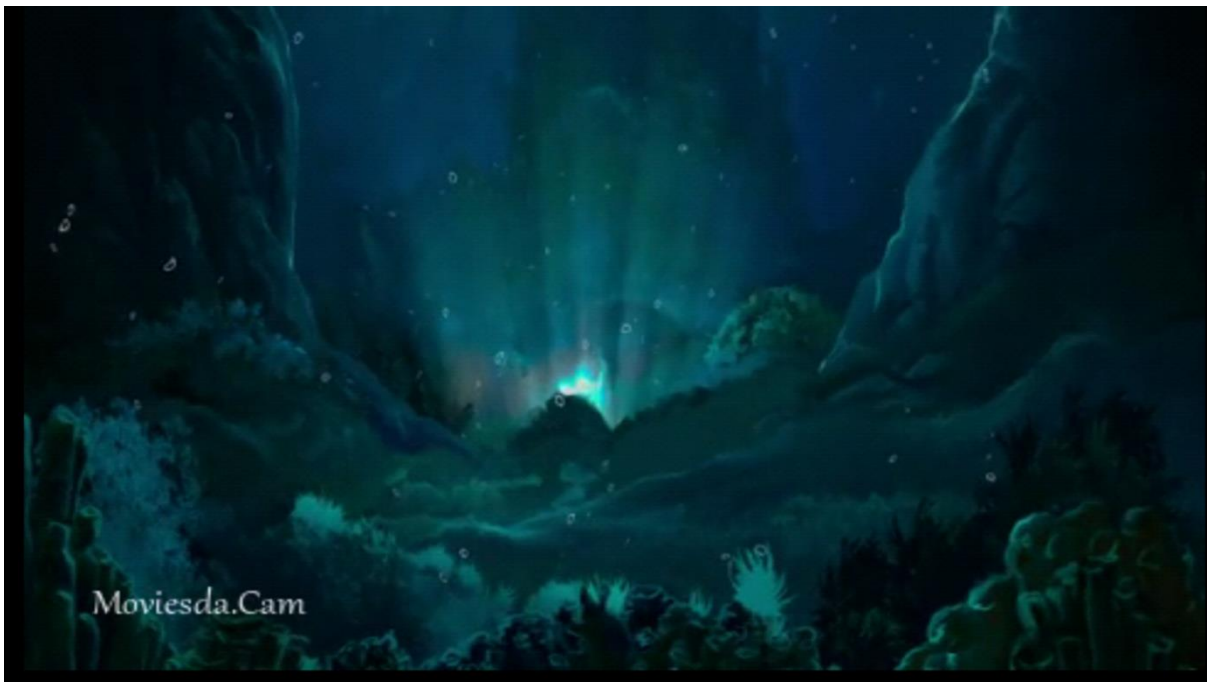
The Conch Pendant



Exemplary masterpieces on air and on the land- The Conch



While seeking, the other returns to unite- SYNCHRONIC



The radiance of the inner soul



'Kattan Chai' and their people along



A Swan embedded Walker's Stalk



Inquisitive in her Quest



The Bingo Buster- the curation of the Conch wading through



The Conch gets back to its origin



The of the Tentacles and a hook in suspension



The twirls and whirls around a passage



The painted Structures against ramification - DIACHRONIC



Sculpts



The Messenger of God in the Collection as Meera attend to the Call -
SYMBOLIC



A Reminiscence- INDEXICAL



RESTORATION- ICONIC



Her Actual Assignment - is Enigmatic !

CONCLUDING REMARKS

The films analyzed so far give us universal understanding and derives many varied interpretations every time we sit through it again. These imageries are so resourceful, make us dwell into deeper thoughts and actions. It takes to be more imaginative and raises to higher conscience. It also does provide with more energy, scroll you further.