PAST TO FUTURE: AN ANALYTICAL STUDY OF CINEMATIC STORYTELLING

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ABSTRACT

Storytelling is an art of dissemination of knowledge and understanding of all aspects of the human society. From the cave's pictorial storytelling art to today's cinematic storytelling art, it has always been showing various changes in storytelling. This research paper gives a brief analytical history of cinematic storytelling. Cinematic story narration has two aspects one is thematic which rise the question of what is story and second one is craft's aspect which rise the question of how has a story shown. To find out the answers of these two questions the historical analytical approach adopted. Analyse of Indian cinematic storytelling history concluded on that the thematic aspect of Indian cinematic storytelling has been gone through religious, social, romanticism, political, psychological and fantasy theme. On the other side the cine craft's aspect of Indian cinematic storytelling developed and change with the time as from silent, musical and dramatic performances to realistic performances and full of visual effects stories narrations. Today's digital age creates new horizons of storytelling.
Keywords
Knowledge, Cinematic storytelling, Thematic, Cine craft, Digital age.

1. INTRODUCTION Changing

An story is itself a knowledge. It is a learning and understanding of life. Storiesare primary source of cultures and civilizations. It transfers and shares the common knowledge, believes and understanding for same symbols within a society or among societies. With the time and technologies development, storytelling also changed and got various art forms for dissemination stories of mankind as painting music, songs, and from photograph to cinema. Invention of motion picture given storytelling totally a different form and space. Record of reality is become an effective mean of storytelling. Cinematic storytelling has two parts; one is what is telling, it is all about theme and story. Second half of this word 'telling' indicates about how to show or express. In cinematic storytelling, theme and style both have equivalent importance. They are two side of a coin. Story gives interest but style gives effectiveness. Cinematic storytelling is two examinee variables: story and visuals style which have sub variables.

1.1 STORY:

Robert Coles describes story as "everyone's rock-bottom capacity"(1989, 30). As cinema is like a real dream so meaning of cinematic story we can find in Barbara Hardy words," We dream in narrative, day dream in narrative, remember, anticipate, hope, despair, believe, doubt, plan, revise, criticize, construct, gossip, learn, hate, and love by narrative"(1978,13). Jennifer Aaker from Stanford's Graduate School of Business conducts a study to satisfying her curiosity about storytelling's ability and effect. She had given 60 seconds product pitch to her students and after it her students wrote down whatever they could remember. This activity resulted that only 5% of students remembered the facts but 63% remembered the story. Aaker state:

"When most people advocate for an idea we think of a compelling argument, a fact a figure…. But research shows that our brains are not hardwired to understand logic or retain facts for very long. Our brains are wired to understand and retain stories." ()

A story can be 22 times more memorable then fact and when storytelling communicate through visual. It is more effective and remember able then others. The reason behind it is the human sensation and emotion. As much as our sense are active story has been more effective and interesting. There are four ways of storytelling pictures (visual), print, audio, audio visual. Thus audio visual medium cinema user all fine senses so it's most effective and interactive medium (Lindsay, 2015).

Freakier, a neuroscientists at Princeton university did research on both storytellers and their listeners to an FMRI machine as a story was told. Study show that both their brains reacted nearly identical activity across meet areas. Neural coupling phenomenon clearly showed as both minds sync up with one another (Lindsay, 2015.). Story has four essential attributes: theme, plot, characterization and style. (Rand 1976, 80).

THEME:
Theme is abstract of film. A single thought of whole story. It is heart of story.

PLOT:
Rand(1971, 82) descried plot as a purposeful progression of logically connected events leading to the resolution of a climax. Plot is event to event and action to action details of story.

CHARACTERIZATION:
Characters about whom and with who story developed. Story all about characters, it can be human or animal, birds or other living beings who have a story of life or events.

STRUCTURE:
Structure is an arrangement of events of story. It is all about how to present story or way the story telling. The Oxford English dictionary defines it as a noun and a verb.

1.2 VISUAL STYLE

Style is how story communicated. Style is all about storytelling. Rand (1971, 96) explain it as "style is not an end in itself; it is only a means to an end the means of telling a story. The writer who develops a beautiful style but has nothing to say, represent a kinds of

arrested aesthetic development. He is like a pianist who acquires a brilliant technique by playing fingers exercises but never gives a concert." Visual style consist visual composition, symbolism and visual effects.

VISUAL COMPOSITION:

Cinema is an audio visual medium. It is all about what on screen. Theme, plot, characterization, and structure are part of pre production which make bases of a film on which visuals are composed. Shots, sequences, mise-en-seen, lighting, colour, and frame are together consist visual composition.

SYMBOLISM:

Symbolism is soul of art. Present the reality, thoughts, ideas, and emotions through some other signs, things, or elements that called symbolism.

VISUAL EFFECTS:

Visual effects are part of editing. It is imagery elements or scenes created, altered, or enhanced for a movie which cannot be created or recorded real.

2. OBJECTIVES

a. To understand the cinematic story and storytelling terms.
b. To analytically record of historical development of cinematic story plot, structure and storytelling style.

3. METHODOLOGY

The primary methodology of explanation is critical analysis of films with the help of observation and Interviews. Related literature makes the base of study and help in understand films.

4. CINEMATIC STORYTELLING

Cinema is a modern art of storytelling. Before the birth of cinema, Storytelling has various art forms as painting, songs, music, theatre, folk music and dance or more. Cinema has clubbed all storytelling's art forms in itself. In his hundred years of artistry, cinema grew manifolds from silent to musical melody, black and white to colour and plain visual to visual effects. In this paper, artistic journey of cinema has been gone through the microscopic lens of scientific research. As many researchers conducted studies on social aspects of cinema but cinematic craft totally ignored which an essential aspectof cinema. This paper is focused on this cine craft.

Some cinema scholars divided Hindi cinema in four eras, some scholars divided in five or six. In this paper division of Hindi cinema history does according to Prasoon Sinha's book " Bhartya Cinema ... EkAnantYatra".

4.1 SILENT ERA [1913-1931] :-

From lumiere brother's first motion picture projection to Dada SahebPhalke, there was a time of short newsreel and documentaries. These shorts became enormously famous among Raja Rajwadsa, Riches, Jamindaars, English communities and common people. Nearly two decades, Save Dada (Father of Documentary), Harilal Sen and more were contributed in making motion pictures as a prominent business. But they all were just capturing only shots neither any one could image the value and artistry of camera.

DhundhrirajGovind Dada SahabPhalke was the first person who understands value, artistry, imaginary capability, public reach and power of camera. "Life of Christ" short movie inspire Dada Sahab to make a full length movie. 3 May 1913, the day of history, Dada Sahab released his master piece and India's first full length feature film 'Raja Harishchandra". With this film Dada Sahab was put first brick of world largest film industry.

India has many religions, mythological, historical and folk stories which have always been narrated through various arts but with the "Raja Hridhchandra" Storytelling totally changed. Now stories play before the eyes. Live storytelling quality of cinema makes his art of mass. Everyone loves to watch cinema.

Themes of movies in those 20 years of silent era were mythologies, historical and folk stories which were part of Indian culture and dadi-nanis stories. Earlier silent movies were mainly on mythological stories like Raja Harishchandra, Shri Krishna Janam (1918), Sourandhari (1920), and others. After a decades

BhaktVlidhur (1921), Vilayat plat (1921) this was first social stair film on British culture among Indian elite class. HimanshuRoy"s film Pram Sanyas(1925). In 1925 Baburoa Painter directed first social issues oriented film "SabkariPash". This film brought the other filmmakers on social, economical and political issues. These were some film made on novel like Nitin Bose 'Davdas' (1928). When analysis the theme of silent years we see there were more than half movies based on mythologies, religion, historical and folk Stories but these were also some movies which were related to those time social problems.

Structure of silent films mainly monologue and mountain because limitation of techniques filmmakers cant made multi stories and conflict stories which would difficult to shot so they took simple story of person achievement and his or her journey character of story also straight without much psychologies or complexes.. On visual style, cinema was sound less black and white with steady camera. Those days camera was in its childhood time very basic features and technologies also not invented.

Theme: Mythologies, Religious, Folk Stories
Characterization: Simple
Structure: Simple
Visual Composition: Black And White, No Camera Movement
Symbolism: Data Not Available
Visual Effects: data not available

4.2 EARLY TALKIE CINEMA [30s-40s] :-

This was the era of innovations, experiments and developments. Sound, music, songs, camera, colour and thematic style all elements were set the revolutionary path. Three revolutionary change happened in this time, first, Thomas Edison invented sound recording in 1877 with the intention that sound accompany film from the beginning. His dream finally fulfilled in 1926 but by Warner Bros. Studio developed a sound system that produced volume at a level that was adequate even for movie palaces. Their first offering using the new medium was Don Juan. It had a musical soundtrack via a phonograph record, which was mechanically linked to the movie projector in the theatre. They named their system Vitaphone. 14 march 1931 India's first talkie movie 'AlamAra' was released. Irdeshirani's directed 'AlamAra' had seven songs and after this movie there were release films with full of songs as 'ShrinFarahad' with 42 songs, 'Indrasabha' highest no. of songs 72 and many more.

In order to produce sufficient sound fidelity and consistency, the hand cranked cameras were fitted with electric motors that ran at a constant speed of 24 frames per second, rather than the familiar 16 fps. Another important advantage, at 24 frames per second, the

flicker characteristic of silent films disappeared; the smooth image gave the audience about 50 percent more image information to absorb. But phonograph records was short lived and need high maintenance so film technicians created a way of recording the sound along the edge of the film; they designed a tiny photographic representation photoelectric cell to recover the sound energy and feed it to the theatre amplifier.

Second, But sound made camera and actors immobile because contemporary cameras were too noisy if cinematographer changed camera angle it create noise which recorded by microphones. Same reason for actors, the actors were forced to stand still and speak their lines toward where the microphone was hidden. To eliminate this noise problem, technicians developed post-sync recording. Post-sync recording made possible camera and actor's moveable. Now, camera could move and records in various angle or shots. On other side actors could dance and act freely. First use of post-sync recording in film 'DhoopChhaon' which remembered as first India's playback, released in 1935.

Third, first Technicolor film 'KisanKanya' made in 1935 but colour film fail to attract Indian public. Colour cinema was not welcomed colourful, not only public even directors producers also not find colour worthy. Till the 50s-60s cinema remained black and white.

Theme: Historical to Social
Characterization: Simple, Ordinary Life,
Structure: Monomyth and Melodrama
Visual Composition: Simple But Trying Always Something Different. Black And White With Less Angles And Movements.
Symbolism: According Poetic Ideology as Flower, Clock,
Visual Effects: There Was Several Attempt Of Creating Visual Effects.

4.3 GOLDEN ERA [50s-70s]:-

Renowned filmmaker ChatanAnand's first film 'Nicha Nagar' released in 1945. This is the first social revolutionary movie which was ring the bell of golden era of Indian cinema. 1947, India got the freedom and with it whole the scenario of society, politics, economy and culture all went on the path of change. Every Indian was full of dream and enthuestic. In this environment, Indian cinema made movies on various theme as social, romantic, politics, cultural, artistic, patriotic and more.

All the elements of cinematic storytelling as theme, plot, structure, characterization, visual composition, symbols, music and others came out as a landmark for future generation. Barshat, Shri 420, Sahab Bibi AurGulam, Pyasa, Sangam. PathierPanchali, Do BigahaJamin, Do AnkheBarahaHanth, Dusman, Dost, Anand, Amar Prem, Aradhana, JhanakJhanakBajePayal, Navrang and many more movies in this two decades were represent own classic styles.

Thought provoking themes had been seen. Characterizations were complex, idealistic, humanitarian and realistic. PatheirPanchali and Do BigahJammin both films represent poor rural family and their struggle of life. In these movies every character was realistic and idealistic. Same as in other movies characters were very refine. When we talk about the structures and visual style then we find every filmmaker has his or her own style of cinema. There was not any differentiation of parallel cinema or commercial cinema.

Theme: Thought Provoking, Social, Economy, Political, Morel.
Characterization: Complex, Idealistic, Humanitarian, And Realistic
Structure: Nested Loops And Petal Structure Were Mainly Used With All Others.
Visual Composition: Every filmmaker has his or her own visual style of cinema
Symbolism: This is the era of symbolism.
Visual Effects: Visual Effects were in there early stage.

4.4 BOLLYWOOD MASALA MOVIES ERA [70s-90s] :-

At ending of the golden era country and cinema both were together going on an unknown different part. Jayprakash Narayan's agitation, emergency, Punjab and Kashmir unrest all this effected peace of mind of public and to be diverted public look towards cinema. In this environment, cinema changed from sensible, thought provoking to typical commercial masal cinema.

Themes revolved around crime, underworld and love triangle mainly. Characterization of this time were antihero, grey shades on mostly character and space of actress were just for show piece. Dewar, Karz, Kranti, EkDuejeKeLiye, Himmtwala, Shaan, MenePyarKiya, KhaInayak, Dilwale, DilwaleDulhaniya Le Jayenge and more films, they all are popular in public but they had not got as golden era's movies as critical appreciation. Technically cinema was becoming advance but artistic sensibility somewhere disappeared.

In these decades, hindi cinema divided between parallel cinema and mainstream cinema. MinralKohal, Mukesh Bhatt, ShyamBanegal, Muzafar Ali, Kamal Hasan many others directors made cult films which were based on sensible issues like unemployment, untouchability, politices, social and etc. Mirch Masala, Akrosh, Ankur, Damul, Nikaha, Jane Bhi Do Yaaro, Pushapak and more were landmark movies of Indian parallel cinema.

Theme: Crime, Underworld, Love Triangle
Characterization: Gray Shades, Less Space For Actress
Structure: Mountain
Visual Composition: All AverageAs Colourful And Less Creative
Symbolism: Not Any Prominent
Visual Effects: Starting Of Digital Visual Effects

4.5 21st CENTURY'S EARLY 15 YEARS:-

21st century brings new ways of artistry in cinema with the boom of three movies 'Lagan', 'Gadar' and 'DilChahata Hain'. All three had different theme, story, plot, structure, and visual style. First two had historical plot setting and last one's plot was modern young age friendship. 'Gadar' had an average story line and structure but its visual and actions were totally different to previous action-romantic movies. On other hand 'Lagan' had a new story, structure and visual style. 'DilChahata Hain' had three complex characters, their friendship and their love who are represent youngsters mindset and their complexity. These three movies made the base for future.

In these early two decades, cinema becomes modern. Including all conventional themes in these years directors took various issues from spam donor to surrogacy mother subjects. Characters are complex as 'Rockstar' or 'Dear Jindagi'. Give new prospective to women as 'Pink' or 'Queen'. 'Rockstar', 'Barfi', 'Raaz' and more show different plot and structures of film which are popular todays. Visual style are different for different genre. Given a tone to whole movie is a primary cinematographic practice.

Digital technologies makes possible everything on screen. 'Raaz, Robort, Koi Mil Gaya, Krish and more' movies have shown powerful visual magic. 'Sarkar, LageRahoMunna Bhai, Chak De India, Tare Jamin Per, Dev De, Paa, Vicky Donor, Pink, Kahani, and many more are in list of some remarkable films of decades.

Theme: Unconventional subjects, woman freedom
Characterization:simple to complex
Structure: All types of structures are using but flashback most popular.
Visual Composition: Given a tone to whole movie is a primary cinematographic practice.
Symbolism: Break old symbolism to create new one with the time and society.

Visual Effects: Digital visual effects can make possible everything on screen.

5. Conclusion.

Golden 100 years of Indian cinema are itself a journey of cinematic storytelling. Analyse of Indian cinematic storytelling history concluded on that the thematic aspect of Indian cinematic storytelling has been gone through religious, social, romanticism, political, psychological and fantasy theme. On the other side the cine craft's aspect of Indian cinematic storytelling developed and change with the time as from silent, musical and dramatic performances to realistic performances and full of visual effects stories narrations. Today's digital age creates new horizons of storytelling

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