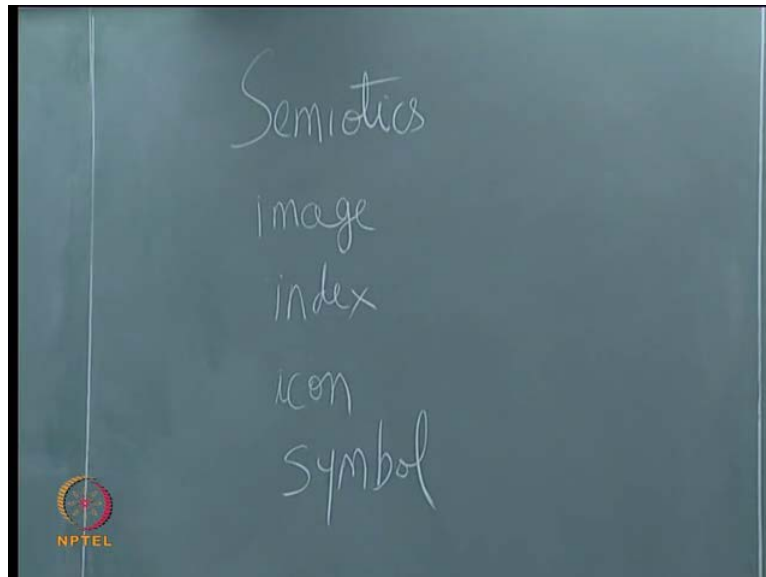


Introduction to Film Studies
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Lecture No. # 02
Cinema & Semiotics

Good morning, so we begin this class with an introduction to Semiotics. So, key concept of course, remains semiotics, iconography, symbol, image and index.

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Let me write these things for you on the board; semiotics, image, index, icon and iconography, iconicity, symbol. So, I begin with the quotation by Frank Capra, the great Hollywood film director, and where he says that film is one of three universal languages, the other two being mathematics and music; that means films is something that are accessible to all, the same way as music and mathematics, that is the idea.

But for that also we need to have some kind of an understanding of semiotics, in order to read a film better. This is an I say that I would like to recommend to you very strongly, called is a lengthy is not exactly an essay, it is a book called, What is Cinema volume 1 and volume 2, by Andre Bazin; what is cinema? Volume 1, volume 2 by Andre Bazin,

we have been talking about Andre Bazin for quite for quite some time Cahier du Cinema and Andre Bazin, and critics like him would keep up hearing in this course. So, I am what is cinema? Andre Bazin of course, has written two volumes on that, but according to you, what is cinema?

(Audio not clear from 02:23 to 02:33)

Life and time of it is, that is biopics and historical.

About

Any other

Conveying a concept or a message

Conveying a concept or a message

Through visually

Through visually

Anything else?

Just a story

Cinema is telling a story, through a system of science through a system of science, images, index, visual representation, visually telling and narrative, so that is cinema. So, you can expect the lot of things from a film, but film at the core is the set of science. Film is often called the most collaborative of add forms, tell me, what is you in all know, what it is the collaborative effort? But why do we call film? Collaborative add form, it is not like painting or writing a poem or a novel.

(Audio not clear from 03:40 to 03:47)

Let us imagine a movie set, Vijayalakshmi, let us imagine a movie set, how many people do you think, you will find on a you just wonder on a movies film set, and then who will you find?

(Audio not clear from 04:02 to 04:07)

And crew consist of the cast; that means the actors, she means (()) people who are acting in the film of course, without actress they cannot be of film. Now, what is the crew, who are the members of crew?

(())

What happens to the director? You need a director, and you need a cinematographer, and you need a sound recordists, you need a makeup man, a prop person, several people, so it is not a one man show, and once the movie is over, do you think it is over? Tell it is released?

(())

Editing, post production, editing is the very important aspect, dubbing and also distribution, marketing as we have all seen in a in a case of a very recent film, that how theatre owners can stop or interfered with the process of a film. Someone who has been working on movie for several years is handicapped by certain external factor beyond his control. So, this so film therefore, is not a one man show, but a collaborative art form, that is what we mean. A director or a film maker or a producer can never have complete control over a product; so therefore, film is different from other art forms.

Film has the distinctive language, now we use a term called the grammar of cinema, I want, I am interested in this word, when I heard it for the first time, I was like taken up by what is it, grammar of cinema I mean, for us grammar is only in our languages is right, sentence. So, sentence has certain components, and we say this is English grammar or whatever grammar, what is grammar of cinema?

(Audio not clear from 06:10 to 06:26)

Very good, so we need certain clues and certain structures, in order to understand. So, in order to read the poem or a novel, you need to have some basic understanding of the rules, of the language, that is grammar. In understand to in order to understand a film, we also need to have some understanding of the grammar, rules of film. And now now what could those rules be and therefore, our semiotics come into the picture, give me some example.

(Audio not clear from 07:00 to 07:16)

How many of you have seen a movie called My left foot? Only you; only one person; and I would like you to watch My left foot; it is an Irish movie, starring Daniel Day-Lewis and he won the Oscar for that in 1990. The movie is all about a man suffering from an element called cerebral palsy, which you know, it is kind of disease, where a person loses control over his limbs.

So, he does not have any control over the rest of his body, except his left foot, which is the only functional part of his body. And the movie starts with a huge close up of his left foot, and then how that foot manipulates record you know, whole fashion music systems, before cassette players and before music CDs, we used to have records. And how the left foot, managers to wake up music system get going with the you know, because the person does not have any control over any other part of his body.

So, he uses his foot to listen to music, when you are watching a movie like this, that starts with a man's foot playing a record, setting a record, what do you think? What if you know the grammar of cinema, if you have voiced certain number of films in your life; what it tell you that this is this is a story of a man, whose only functional body part is this foot, would you understand that or not? That understanding comes from our (()) of film grammar, we understand certain things, no one never told us, but that has come to us, because we know how to watch movies, that is what is meant by understanding film grammar.

Film is composed of certain set of science, that we are going to look at very soon, and Christian meets a film scholar says, film and this is the problem that most of us often face. Especially, if you are a film academician, everybody seems to have a take on films, without going through all this causes or reading academic books on films; film is hard to explain, because it is so easy to understand. Therefore, everyone feels that they have any opinion on, when it is it is quite true everybody seems to have an opinion on films, but then it is the understanding of the filmic science that makes all the different.

So, semiotics is also called semiology, and it is a steady of science, and film makers choose particular images, precise images to tell a story; and I am going to show you set of images, and then you will tell me the story. Peter Volny, a film scholar, a very prominent film scholar and he has written a book, called science and meanings in cinema, and he talks of science as a triptych that is something, we have been talking

about science, consist of index, icons, symbols. Can you show your index finger to me? Do not be so shy, that is your index finger; and what are you doing, when you use your index finger, what do you do, what is the purpose?

Point.

Point, with your pointing towards something, and when on a movie screen, you often find an image like a clock for example, in the Chinese movie by Wong Kar-wai, In the mood for love, several shots of clocks. As film go as cine enthusiast, does it tell you something, why is the film maker, so interested in clocks, why is he showing us?

Close up of clocks, all kinds of clocks, wrist watches, alarm clocks, wall clocks, why? Well what is what does the clock tell you, time. So, time may be so important, passage of time would be so important, that is the core central theme of in the mood for love; there is a time in some once life, when they are in the mood for love. So, it is a beautiful beautiful love story, that I recommend all of you watch, if you have not done, so already.

So, film is the art of visual abbreviation, it tells I mean therefore, when we talk about adaptation novel, so people also often say, that is not as good as the novel gone with the wind, great movie, but if you read the novel, it does not come anywhere close, the movie does not come anywhere close to the novel, because film abbreviates, so many things. So, that is perhaps the strength or even weakness of film making, it is an art of visual abbreviation; one shot say something which several pages, say in a novel.

Film makers show smiles to denote something, unless it is the different kind of a film, in a very normal regular film, my smile is the smile, a person is happy, unless you are talking over Mona Lisa smile, then that could be context subtext (()) to that. Scars, scars denote something Aristotle talks about, the concept of recognition and anagnorisis scars, say alert in people recognize each other, Oedipus is recognized by, by what, by scar honest, put the swelling on his, so guns, badges, hair style, they all are science, which tell you about something.

So, I will show you a scene or a shot, and then you will understand what hair style such as. I am I go back to roll about again in mythologies, mythologies are very secret book for semioticians, where he says trivial aspects of everyday life, can be filled with meaning including a characters hair style right. So, hair style is a very trivial aspect of

live, but that is also filled with meaning, while watching a film. So, here is the shot from very popular movie, from the 70's, John Travolta, Olivia Newton John, Grease it is a musical, it is a team musical or romantic, comedy, dance movies, it is it is very popular highly successful film. How many of you have watched it? Watch Grease. Look at the look at this short for a while, and tell me what is happening? I mean, I know what is happening, but a look at the look at the man's hair style, cloths, look at the girl's hair style, and cloths, and make up, and so on, and the spaces, and the distance between them, I give you one minute.

The boy is all about

(Audio not clear from 15:42 to 15:46)

So, he looks as if he is making all the moves, and not the girl, and why does it appear to us?

(Audio not clear from 15:58 to 16:11)

Slick and gel hair style that is very important, so we are told that this boy perhaps is an acolyte of the entire the rock and roll sub-culture, as popularized by alris what kind of close receiver, if there is a jacket, what kind of jacket?

(())

Appears to be leather jacket, and who popularized leather jacket in American pop culture?

James Dean

James Dean good, James dean who is known for a rebel without the cars, there rebellion give, the rebellious zero and before that we had Milan Brandon in the world wide. So, James dean, Milan Brandon the great heroes, the great actors, from the methods cool of acting, and I am also known for their image of disaffected youth, rebellious youth. So, that is what perhaps is trying to be, maybe he is not all that rebellious, but he wants to be a part of a group in his college, which claims to be rebellious.

You know, we all go through of faces, and you all want to be part of certain groups, so call it pure pressure of whatever, so he wants to be like that, he wants to create that

image. So, that kind of hair, and that kind of cloths, reinforce, and at least help him get integrated into that kind of group, which demands this kind of (()) group loyalty. So, he is conforming to a particular group of friends, who would like to be known as the rebels, the girl.

(())

Exactly

(())

Less makeup not a red lipstick, and very high neck collar, school girlish, so what is what is the image being conveyed here?

(())

Innocent

(())

(()) Proper and very respectable; so a total opposite of the boy. So Grease plays around, with these science, how we use certain tropes, certain characteristic, external characteristic of external appearance, which are try, which which are can be can be seen other attempt to green force of particular image; so the good girl and bad boy coming to gather. So, this is the short alignment in grease where Deny, and Sandy are sitting in a car, his car and attempts to make advances towards, and his cloths, and his hair style has been talking about, they recall Elvis Presley, Milian Brando, who belong to at this things sub-culture grow.

Sandy on the other hand her hair, her cloths, her body language, conforms to other kinds of notions, conformity and respectability. So, this is deny is group, and this is what he wants to be there as the, but by the end of the movie, when the realize and the discover the true feelings for each other, they attempt to get a makeover of a majors, then sandy is starts dressing the way a hot, so called hot stick wood, and then you starts varying more consider it close. So, then the way movie ends, it is all about iconography of close and hair style.

Now, coming to this another element called icon, icon is the science which represents the object, mainly by similarity, so icon is the similar, icon is an is the science, and it tries to capture the reality the object, will look at detail explain that. So, iconic images of familiar images, actors try to form in image, unless you are and extremely what is the tile actor could never, who actually tries to very consciously try to break away from any kind of image. Otherwise, most actors popular or successful, because of carefully constructed image, that becomes iconicity; and narrative is frozen in an iconic image, and let me give you one example, this is iconic hair style.

Do you know this guy, Harian Batam

No country for old man

No country for old man, so I do not think the many people full of this kind of hair style, but this is becomes an iconic hair style, and this is an iconic image, what does it tell you? You have not, let us assume you have not what the movie, but but the movie, but this image tells you certain things, what does it tell you?

(O)

So, Harian Batam's image is over powering, domineering the entire lens kept and the so called protagonist, the good guy is on the run, but he is he is so diminished by the overall of this person, who is so such an all pervasive kind of a personality, a very dominant in this. So, that is for almost god like or sate in like whatever, they you want to understand, so wonderful movie based on a great novel by comic mekathy and this is an iconic images, stars plays if their images, and create a sort of iconicity.

So, this is ordering Audrey Hepburn from

(O)

Good, Breakfast at tiffany and what images her trying to convey?

(O)

Social life, stylish, who was the fashion designer (O) for Audrey Hepburn in Breakfast at Tiffany's, Breakfast at Tiffany's sorry, so this is something that you should know about, you know starts, and images are not an individual construction, but whose of people combine or collaborate towards, constructing an image, sort of iconicity for a star. So, you are hair dresser, you are makeup man, you are the camera man, who shoots you from the best possible flattering angle, and also your dress designer; Hubert Givenchy is the name of the fashion designer, who created the Audrey Hepburn look, iconic look for Breakfast at Tiffany's. And of course, all of you as familiar with Marilyn Monroe famous iconic image from 7 years itch.

So, now sign has two parts, talking about image, iconicity, indexes and science, sign has two parts, signifier and signified; signifier is the ordinary physical part, sign as object, has we called it, the tangible thing which we see a pen is a pen is a pen, but does it signify something. So, that become signify, so when it is just a pen it is signifier, when it goes when we can read deep a meaning in to something, it become signified. So, signified is the psychological part, you may look at a pen from various prospective, and it all depends on your world view of objects, there are deeper meanings to it.

A color can also be red, as the signifier and red signifies many things here, what fashion just for life, up man whose professional personal life is, has (O) and then in this girl defined something, some excitement, some romance, some hope , so red is several things in American viewing. So, (O) another aspect of science system, relationship between part to a whole, so when we said the oval office, we know who we are talking about, when the say the crown we know what we are talking about, the batch on the other hand signifies the law, some representative of the law.

So, heroine for example, may be well known for her smile, she is smiles and everyone know what it means, sometimes actress the just told, do not worry about the scene just smile because, thus what people come to watch; (O) would always carry cigarette (O). So, he has to be you know surrounded in smoke, clean teas would the western hero and his cigars, they all signify something, so part conveying the whole. Then he know what we are looking at, (O) with trade mark, cigar is the tuff guy, is the tuff guy not to be measure around.

(O) movie which place around, which sign of the system, they entire premise of the movie is centered on how to read and decode certain kind of science, this is the short from which movie, and again what does the signify to you, waiting for the bus a short taken from the behind, so any meaning that you can read in to it, a man waiting for something someone to come a bust to come is hopeful. But, he also extremely low only here know one up, so this is this was the original poster forest come a lonely man sitting on a branch in the middle of novel, we do not know just having one me agar belonging. Original poster for easy rided is a land mark movie for what sub culture, the counter culture counter culture movie which is it set the state for several other counter culture movies, counter culture is the another thing that we will be looking in to during this cause.

So, what what what do you understand, but this still, who are they?

(O)

Free thinkers, so you looking at appear of people, who are absolutely on their own, but they are very, they look seem to be very much at ease on the bikes, and there is the bond between the men and the machines, so that is why easy right. Another concept that you should know denotation, and connotation, again is like signifier and signified, denotation the primary direct meaning, whatever we see; connotation is the sub text, so the secondary indirect meaning. Again depends on your collective, cultural, attitudes and personal association with an object.

Now, this is a scene, this is the still, I know I know that, you know which movies from, but connotation and denotation, what is it what is this connoting?

(O)

Women in the shaver, but if you know something about this kind of movie, you know slashed movie then you know, what is going to happen? It denotes something, I shade women for have she has seen someone, whose very threatening present, that is denotation; that comes when you are familiar with an grammar of film. I am going that to something, with which I have started the lecture today, the grammar of cinema. So, that comes with your ability to associates certain images with certain feelings; and that comes

through your cultural understanding, **cultural** collective cultural association this certain things.

(O) also take background music in **(O)** because that is become so iconic.

But when we just look at the poster, this is the poster and there we do have no music, but the poster say that all and then Hitchcock's famous line, that accompanied this poster what was it, watch the movie from the beginning, do not come late. And Hitchcock personally sort to it, that assurance in theatres, do not allow people to enter the theater, even one half, 1 minute after the movie at started I mean, so normally thus the practice people can walk in a movie, with just movie how does it matter whether we watch from the beginning of 5 minutes into the movie, but then it was the high, it was the kind of high generated by Hitchcock. Then this movie is full of suspense, and to understand this movie is very important, that you want it from the beginning. Another important name we have already seen, mythology is a roll about, and this is another interesting article by him as **(O)**, where he talks about five systems of meaning.

The systems are called codes, and this code of cinema are like language grammar to language, is important to understand certain code, to understand of film, to construct that in meaning. So, these are the five codes, roll about gives us, the enigma code, the connotative code, the action code, symbolic and the cultural code, the enigma code is the when a films set certain kind of puzzles. So, does not explain you everything what is going to be, what is the movie going to be all about, thus the idea of the enigmatic.

So, the word enigmatic itself is enough to tell you that the maker not going to give you the plot away from the beginning, which did it and happens. So, mostly in suspend film, this is the code which is often employed, and I would like to draw your attention to this, still from Hitchcock vertigo, James Toews and his surrounded by to women, both very pretty, but very this thing from each other.

And what what gives you that distinction, now read the science figure

(O)

One is the Hitchcock recognition for the plot moment, so one is blond, another is dark what else

(O)

Cloths, one is wearing certain, may be let say light of pestle color, other one is wearing darker ((O)), darker women wearing dark (O). Makeup the mole, mole of course, to enhance someone's appeal.

Now, the makeup

(O)

So, so the dark hair women is also varying more conspicuous makeup, where is the dark the light hair girl varying light color close and less prominent make up the binary as set. So, who is the good girl, and the bad girl Hitchcock telling you, from the outer, but both roles played by the same female actor, Kim no wake, than the not two different actresses, they are the same. So, Hitchcock plays around with this binaries and watch Vertigo, so very interests, so thus enigmatic code.

Connotative codes assigns that imbue characters and setting with certain meanings, including speech, including movement just as creating illusions of real people having real experiences, in a real world; to connote something, real people. So, we will be talking about realism, and I will also introduce you to Andre basin as the anthology of photographic image, where he talks about, cinema in realism. So, all film makers attempt to be realistic, but our films real, another still from Vertigo, what is happening here, the blonde humans moment wearing a light colored suit, staring at picture.

What sort of a picture is that?

(O)

From some other period, some some another area, what could be the setting here, is it house, personal house, are look like a museum look like a museum and what are the supposed look at, the women or the picture.

(O)

Perhaps Hitchcock wants as to look at, the women who looking at the picture, and why he wants that to wonder, why she looking at this particular picture, so intently. So, thus chemistry of Vertigo, if your one the movie you will understand it why is the particular

art gallery so important, why this women fascinations, what is she having, she having the bokay on one side and clutch on another. And again like are Forrest Gump, she is sitting very alone on a bench, but they are very different kind of people.

So, again conveying the meaning, conveying in the sense of loneliness, up session the something, she is not certainly not waiting for any one, she is looking at the picture fascinated, (O) by the pictures that is an impression, she tries to convey special to the hero, who is the detective and who has been ordered by the husband to follow is wife is, he says I do not trust my beautiful wife, whenever she goes out, I am I wonder who she goes, I mean who she meets and where she goes. So, I want his job, that hero's job with who is also detective paid by James (OO), his job is to follow this moment throughout the (O). And he discovers that most of the time, she sits on this bench and looks at this picture, so he tries to unravel the mystery of this particular fascination, for this picture. How many of you have (O) vertigo, do watch, because someone wanted me discuss is Hitchcock in this class, so we will try to do that, but I would like you to do watch psycho, vertigo, notaries, any other movie that comes.

Rare widow is very important Grace kelly, to catch a thief again Grace kelly and Cary grant, so happen to be Hitchcock favorite blonde, so they collaborated on three movies and Kimnowak was another favorite (O) vertigo. Again dress gesture, which movie all of us all are familiar with this film; and tell me what are that gesture, the body language, the coming together as the group, there close, what do all this things combined to tell you.

The working the working together

Working together, they are the group they are all buddies, what else, what kind of people are they?

(O)

Not necessarily gangsters at this point, we are not very sure, but from the outward appearance, what do the look like sloppy people, well dressed well dressed definitely, not sloppy not sloppy they may be slouching, but that definitely not sloppy, the very careful about their appearance, a great deal of attention has been paid to what they look like. And we know and and quit you know a like, so there is the kind of uniformity about

most of them it is a big, only guy is an outside and then we will later realize why, why it is.

We action code science belonging to pattern of action and I will give you one example, you look at set of science and symbols and you know what the action is going to be all about, is it a love story?

(O)

Far from it, what is it, what could it be all about when you look at bruised body of Bruce Lee martial art movie, no one has to tell you something else, I mean if there say Bruce Lee the plays a gangster or romantic hero or a historical or link and perhaps, you would in believing right, we know what is doing here. And what is happening here, is it an action film, power from it is a it is drama, it is a romantic, action code, what how the, the principles are acting, performing it tells you everything. The symbolic code organizing all experiences into a pattern and binary; so good versus bad, hero versus villain.

So, there are certain symbols given to people like, the good girl and the bad girl, the blond and the dark head right. The western as the joined played on this symbols, so the good girl is always the white girl, with fair hair, and the form, but all would always have dark hair, and where dark lipstick, and dark shades of cloths, a very good example of symbolic code.

And look at the way this poster was constructed, defined something strange hear

(O)

The eyes, the faces also conjoined that eyes become, cultural code very interesting one, it includes the text that is the film references to things which we already know, and film makers assume that the audience are working on set of shared assumption, and shared believes. We do not have to sit and tell them, that you know when you see a particular set of people there always the good people, and then you see people with bears, and ropes then there always terrorism belonging to a particular set, so shade assumption.

So, cultural behavior morality and politics should be, there should be some kinds of shade assumption about these things. So, the cultural code operates on the idea that

cultural not only constitute some make the self, but also restricts are constraints the self, we are restricted as well as inform by a cultural codes. So, when you look at this set, one is an out in out love story, whereas the other seen, other movie is the love story with some problems; and we know what those problems are because we have certain cultural assumption about, what regular love should be all about here.

So, therefore, we have a we have no problem, when Jack and Rose fall in love in Titanic, but because culturally we know that film play on this things, play you know the rich girl meeting the poor boy or wise versa and love happens. But that is acceptable, but what happens in a country, where there are strong reservations about homosexuality, and there you cannot have a movie like go back mountain really. The movie was banned from the leaving in the several movie, several countries, because the cultural codes. Now, this is very interesting Michel deglazes falling down, how many of your familiar with the movie, falling down Michel deglazes, tell me what does he look like? Now apply all your codes to him, 9 to 5 worker, what kind, what what what make is (O).

(O)

Regular white shirt, regular tie and a brief case, but then the here is the problem, is not so regular why? He has got something, in other hand, brief case in one and gun in another. So, if you are very familiar with filmic grammar, the cultural code cup, if you share a set of belief and assumption from movie, with movie going public, you understand that here is the hero, and every man, an average man, who on a given day, decides that he cannot take it anymore, thus the idea falling down. Is the he is the regular day for him when it is starts, but by the end of the day he turns into something else.

So, therefore, is the very you know important way of giving that kind of impression to the audience. So, all these factors raising questions about, how this particular (O) an average regular every man kind of hero, finds himself in these surrounding, you know desolate area, graphitic on the walls, what is he doing here, his cloths, his hair, his glasses, the give an impression that is the very regular person. But then there is the, there he is standing in a place, which is surround the demolition sides, skyscrapers in the background.

So, the film way the several questions about codes of conduct, what happens when very regular person has the break down with the system with the establishment of society.

This is the another movie, I would recommend that you watch it, and watch it along side Martin called is taxi driver, this movie should be watched back to back; taxi driver and falling down. And I was seen watch 7 as your home work, and then we will be discussing the semiotics of 7, when we meet next (No audio from 47:09 to 48:11) so thank you so much, and see you soon.