

**Tracking Narrative Patterns and Film Elements within the
Selected Short Fictional Films of Mira Nair: An Empirical
Study**

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DOLLY SEEHRA

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Under the Supervision of
Dr. Geetha Bakilapadavu



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CERTIFICATE

This is to certify that the thesis entitled, “Tracking Narrative Patterns and Film Elements within the Selected Short Fictional Films of Mira Nair: An Empirical Study” and submitted by Ms. Dolly Seehra, ID No 2012PHXF0421P for the award of Ph.D. Degree of the Institute embodies original work done by her under my supervision.

Signature of the Supervisor:

Name: Dr. Geetha Bakilapadavu
Designation: Associate Professor
Department of Humanities and Social Sciences
BITS Pilani, K. K. Birla Goa Campus
Date: 23-July-2018
Place: Goa

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Abstract

This thesis studies the narrative structure of short films, empirically. The corpus selected for analysis are the three short fictional films – How Can It Be, September 11 and Migration. These selected short films are directed by Mira Nair. She is a diasporic director, making films targeting social causes and agendas. For her outstanding work, she received the *Padma Bhushan* award, in the year 2012. All the selected short fictional films fall in the domain of targeted visual narratives. They are made under some campaign or initiative taken up for mass literacy.

Despite, the research work in the field of multimodal artefacts, specifically films, short fictional films have received limited academic attention. Short fictional films, have majorly been considered as a stepping stone for new directors and have often served, as their portfolio.

This thesis tries to bring attention to short fictional films, by approaching them from an interdisciplinary perspective. The analysis draws on linguistics, film study, and narratology and tracks the interplay of various filmic elements that create specific narrative trajectories in the selected films. The narrative patterns are traced, and the narrative phases are identified and compared.

The study reveals that short fictional films engage both mono-modal (visual) and cross-modal meaning-making resources. Mono-modal resources specifically visual, are used majorly in particular sections of the film, specifically beginnings. Close angle short and medium shots are more common than wide angle long shots. There are six narrative phases in the selected short fictional films. The narrative phases specific to the analyzed short fictional films are the prolongation II and the construing phases. The prolongation II phase occurs after the peak phase, retaining the tension it gradually moves the viewers to

a submissive and conforming stage. The construing phase is the last narrative phase; it exposes the viewers to the adjustment characters have made to their existing situations. The solutions to the problems have yet not been achieved. The narrative pattern of the selected short films and their configurations are found to be functionally motivated. The filmic segments are arranged with perfect strokes such that the compactness, conciseness does not hinder the impact the film generates on its viewers. This study proposes an interdisciplinary perspective for analyzing dynamic multimodal documents.

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1. Introduction

The following sub-sections introduce the readers to the area of research in the domain of inter-disciplinary approach to film analysis.

1.1 Advent of cinema

The early cinema, in the nineteenth century, was mainly clips of real-life scenes and usually one-shot films. French inventor, Leon Bouly, invented the Cinematograph and patented it as *Cinematographe Leon Bouly* in the year 1892 (Eder 1978). However, since he was not able to maintain his patent fee and develop his ideas fully due to lack of funds, he sold off his rights to Lumiere Brothers. The Lumiere Brothers made history by making films with this technology. The world has witnessed, the Lumiere Brothers broadcasting their collection of short films, in the year 1895. It led to the dawn of the cinematic age (Felando 2015).

The initial short films captured reality; activities like workers leaving the Lumiere factory, a gardener working in the garden, a child having breakfast, the arrival of a train were all short clips of reality recorded on film strips. Lumiere brothers realized how significant their creation was and travelled worldwide with their collection of short films, which soon gained wide popularity.

In 1896, Lumiere brothers came to Mumbai and the age of cinema dawned in India too. In the year 1898, Hiralal Sen made *The Flowers of Persia*, which is a collection of moving images presenting the wonderful flowers of Persia. In 1899, H.S. Bhatavdekar made *The Wrestlers*, which is considered the first documentary film, shot, in the hanging gardens of

Mumbai. In 1913, DadasahebPhalke made *Raja Harishchandra*, the first film of the silent era and in 1931, ArdeshirIrani made *Alam Ara*- the first sound film (Wilkins 2014).

After 1910, there was a growing demand for long feature films, as people wanted more for their money (Felando 2015). The demand for short film gradually reduced by the 50s and 60s, which in turn reduced the status of short films to mere instructional videos.

The birth of MTV in the year 1981 was the turning point for short filmmakers. The music videos on MTV were captivating songs capsuling short events. Many short filmmakers indulged in making short music videos encapsulating an event, quite similar to a very short narrative. By the 1990s, the technological advances made it feasible to upload and download short films on online portals with less economic pressures. The new digital cameras were easy to carry and operate,that encouraged many independent filmmakers to indulge in short film making.

Today, the largest demand for short films comes from YOUTUBE. YOUTUBE was launched in 2005 (Felando 2015). Indeed, from the Lumiere brothers to the YOUTUBE, short films have traversed an interestingly long journey. Short films now are a recognized genre of its kind, and there are special screenings and film festivals held to acknowledge short films and short filmmakers (Felando 2015).

1.2 Documentary films and Short fictional films

As already stated, in the beginning all films were short films and not necessarily narratives (Beairsto 1998)but mainly documentary films representing facts. Documentary films represent real situations, events or landscapes. With the development of technology and film industry, the genre of documentary film underwent changes. Documentaries being a representation of reality with a clearly defined social purpose also needed to be aesthetically satisfying. John Grierson (Chapman 2009) defines documentaries as

“creative treatment of actuality”. Today a documentary is not merely an objective presentation of reality but is a film maker’s point of reality, and it has a clear social message or issue being presented. The need to treat reality creatively arises from the fact that viewers become more convinced, focused and entertained while watching narratives rather than unconnected series of moving images. Connectivity in the moving images, in the form of narratives, makes it instantly comprehensible and both emotionally and intellectually involving.

Under the aforementioned criteria, the fictional short films, specifically targeted short fictional films, are very similar to the documentary genre as both are purposeful communications. Fictional short films have a social concern or issue that they target in the limited time span. They guide, often persuade and cajole the viewers into forming opinions about an issue being presented. Both documentary and fictional short films fall under the arena of targeted narratives. Targeted narratives are story-based components of a campaign that features a character or situation relevant to the intended audience (Christy 2017). They endeavor to change the prevailing mindset, ideology and unveil truths that mainstream cinema shies away from. They often deal with experimental themes that mainstream cinema deters from and they highlight the stereotypical attributes and hypocritical standpoints prevailing in and around us.

At the very outset, it has to be emphasized that short films are a specific genre in its own right and not to be equated to mere segments of a full-length feature film (Felando 2015). The narrative compression, narrative unity, and intensity that create the power and pleasure of short films is dependent on the visual design which is created using mono-modal (visual or verbal) and cross-modal (visual and verbal) meaning-making resources, filmic segment arrangement, camera techniques, and many other factors. As noted by Kristin Thompson, feature films and short films have different structural forms (Bordwell

1960). The brevity of the short film is often considered a hindrance in creating complex deeper meaningful narratives. However, this notion is not well-founded. Clifford Thurlow argues against this notion when he says, “the script for a short film is more important and perhaps more difficult to write than a feature, simply because the brush strokes by necessity must be fine and detailed, each moment perfect” (Thurlow 2005).

In the past, short fictional films have often ended up becoming the portfolio of upcoming directors, who indulge in it, merely, as a path to making a feature film. This notion and understanding is objected by stating that short films are not a subset to feature films but rather a significant component of film culture (McLaughlin 2001). With the advancement of technology, short fictional films have increasingly become a significant and vital visual genre of its kind. They are versatile communicative texts both verbal and visual resources for meaning making process. Hence, this makes them an essential document for linguistic analysis.

In spite, of the growing popularity of short films, they have received petty attention (Felando 2015). Studies suggesting the broad differences related to size, running time, or length of the short films are highlighted, but those that involve issues related to storytelling remain unaddressed. Short fictional films have not been empirically analyzed from structural and content point of view. They have been reviewed and addressed in a limited manner, confined to the emotional and intellectual impact created by the narrative. However, the queries digging deep into the mechanism responsible for creating this impact lies unexplored. The concentration has been on the representational and interpersonal meaningmaking resources, the stylistics nuances and textual organization that enable such meaning to be created have received petty attention.

1.3 Focus of the thesis

This thesis aims to answer these queries, regarding the narrative structuring of targeted visual narratives, focusing particularly on selected Mira Nair's short fictional films: *How Can It Be*, *September 11* and *Migration*. These selected fictional short films of Mira Nair, fall in the domain of targeted narratives, which is further explained in section 1.6. Mira Nair is an Indian American filmmaker based in New York City. Her production company, Mirabai Films, specializes in films for international audiences, concentrating on Indian society, representing the economic, social or cultural spheres. She believes that if we do not tell our stories, no one else will (Nair 2001). She received the Padma Bhushan award in the year 2012 for the impact her work has made on the public sector. In 2002, UNESCO awarded her short film *September 11*, based on the New York attacks.

In this thesis, the selected short fictional films are deconstructed for a better understanding of how meaning making resources are packed together, in perfect strokes, to create the desired impact and communicate effectively with its viewers. The textual patterning of the short fictional films is analyzed by separating the filmic segments and studying the finer details. The individual films are then compared to one another to mark the differences and similarities in their textual patterning.

Focusing on Mira Nair's short films, we learn that all of them have a message to convey. Deconstructing their narrative structuring enables a deeper understanding of the structuring of targeted visual narratives and of how visual targeted narratives communicate with the viewers coherently. While analyzing the textual structuring, the concentration is on how the narrative is woven coherently in stages and phases such that the targeted

message gets conveyed effectively in the limited timeline. The focus is on the pre-structuring of the filmic document, using the coherent combination of the verbal and visual meaning making resources. The choices made at the basic organizational level are explored such that higher level meaning can be deciphered.

Linguists have been interested in analyzing how viewers negotiate with the multimodal filmic text. As Bateman and Schmidt (Bateman 2012) point out, linguistics already possesses powerful analytical tools used for language studies and has the potential to be extended for analyzing semiotic systems beyond language. Linguistic analytical tools help establish a connection between the fine-grained details and the higher-level interpretations. For the purpose of analysis, we draw on SFL (Systemic Functional Linguistics) extending it further to analyze semiotic systems beyond language. This thesis draws upon film theory and narrative theory to decode the cinematic codes and explore the narrative arch formation in the selected short fictional films of Mira Nair.

1.4 Aims of the Research

In the above context, the present dissertation proposes to study selected short films of Mira Nair –*How Can It Be*, *September 11* and *Migration*. The selected short films are targeted narratives having a schematic structure that involves careful pre-structuring on the part of the filmmaker. With the help of corpus-based analysis this thesis attempts to address the following objectives:

- To study the narrative structuring of the selected data (the selected Mira Nair’s short fictional films) by dividing it into segments using GeM framework
- To study the pre-structuring at the textual level that creates specific narrative routes in the selected data using cohesion theory and film theory
- To analyze the narrative phases in the selected data and compare the narrative arcs of each of the selected short fictional films to one another, to identify the similarity and

differences in the structural patterns such that the emerging pattern in these short films can be stated

1.5 Background and motivation of the research

We are surrounded by visuals. Visual communication has always been a part of our existence. Hence understanding and interpreting visual data correctly is gaining importance. Films are a popular form of communicative art that entertains, educates, informs, and influences mass opinions in favor or against some issue. In spite of being such a powerful medium, research has been limited and majorly concentrated on reiterating the film story and providing a subjective film review. There is a need to understand the internal structures that are majorly responsible for creating a higher order meaning. This study aims to extend the understanding of short films from an interdisciplinary perspective. It also attempts to test the applicability of SFL on multimodal documents.

1.6 Corpora of the study: why study the short films of Mira Nair?

For the present study three short fictional films directed by Mira Nair are selected— How Can It Be (2008), Migration (2007) and September 11 (2002). The selected short films of Mira Nair are targeted narratives addressing social, cultural and historical issues. Researchers suggest that targeted narratives are not just informative but also have the capacity to induce changes in attitudes, behaviors and thinking and thus are multifunctional (Christy 2017). All the selected short films are a part of campaigns designed to address large groups of people. They are designed to do specific communicative tasks for which textual organization plays a significant role. The short films address the critical causes like AIDS, gender equality, the changing socio-political dynamics in the backdrop of 9/11. These films definitely are the harbingers of change and

initiate positive change by providing awareness and understanding of the societal issues and problems.

How Can It Be (HCIB) - Mark Oberon, a French producer was making a film “8” on the eight millennium goals proposed by UNO, in the year 2000. He approached eight film directors to make short films on the eight millennium goals and Mira Nair was one of them. She was approached to make a short film on the subject of a woman’s right to express herself. Mira Nair in one of her interviews narrates the two incidents that triggered the making of *HCIB*. Firstly, during that time, in 2008, the right to wear a scarf (hijab) in France was banned due to some kind of Islamic phobia. Islamic women were not allowed to wear hijab to their place of work, schools etc. The misconceptions about women wearing a hijab was all around. Secondly, Rashida- a writer friend of Mira Nair- living in England took a difficult decision to leave her family. The controversial act played by Rashida revealed to Mira Nair the trauma a woman goes through when she makes a choice of her own. Similarly, in this film, Mira Nair recreated this difficult moment of crisis to influence the real-world beliefs and attitudes positively (Nair 2001).

September 11 – This film captures the repercussions of the coordinated terrorist attacks in the United States that happened on 11th September 2001. Mira Nair was approached by a French producer to join the group of eleven directors to make her statement (a short film) on these attacks and their fallout. This film features the true story of the disappearance of Salman Hamdani, a young Pakistani American man from Queens on the day of this attack. The Hamdani family seeks their son but can find no clue regarding his disappearance. Salman was then declared a terrorist and the world changed for the Hamdani family. But on further investigation, it was found that he had sacrificed his life to save his fellow beings caught in the twin towers after the attack. Finally, Salman is declared a hero who lost his life while saving other lives (Nair 2001).

Migration—Mira Nair was approached to make a short film on AIDS awareness as a part of the mission of ‘AIDS Jaago’ in India. It is a film of 17 minutes encapsulating the narrative targeting AIDS awareness and the use of condoms (Nair 2001).

1.7 Scope of the thesis

- The present study is limited in its scope to the three short fictional films selected for analysis. Due to the detailed segment by segment break-up, followed by detailed analysis conducted, data selection was narrowed down to three short fictional films of Mira Nair.
- Rather than analyzing the narrative flow image by image, a segment by segment approach is followed since the research focus is on identifying the narrative phases. For the presentation of images within the dissertation, one primary image for every segment is chosen as representative of the action in the entire filmic segment.
- It is important to note that not all short films are structured this way, in terms of textual patterning. What this work accomplishes is the detailed description of one possible configuration among many alternatives.

1.8 Organization of the Thesis

This thesis is organized into six chapters.

The introduction of the thesis is presented in Chapter 1. Section 1.1 states the advent of cinema and the beginning of the cinematic age. Section 1.2 highlights the shift from documentary film making to fictional short film making. Section 1.3 discusses the focus and importance of the research work presented in this thesis. It provides an outline of the selected data and methods used for analysis. Section 1.4 specifies the aims and objective of the research. Section 1.5 gives a brief background of the importance of films and

describes the motivation for the research. Section 1.6 discusses the selected data (the three shortfictional films) for the purpose of analysis and finally Section 1.7 states the scope of the thesis.

Chapter 2 presents state of the art through an intensive literature survey. The theoretical framework followed by research design adapted for the present study is discussed, giving basic concepts of Systemic Functional Linguistics, Cohesion theory, Film theory and Narrative theory (limiting the discussion to the concepts that are used in the present work).

Chapter 3 presents the filmic segmentation using GeM framework. Application of the framework to the selected short fictional films is explained and executed. It reveals the segmentation mechanism behind reliable, valid analysis.

Chapter 4 presents the research design discussed in chapter 2, which is applied for the purpose of analysis, on the corpus which includes the selected three short fictional films of Mira Nair – *How Can It Be*, *September 11* and *Migration*.

Chapter 5 presents the discussion of the results achieved in chapter 3 that are presented and discussed. The narrative structure of the three short films is individually analyzed and then compared to one another.

Chapter 6 concludes the thesis by reiterating the course of analysis and by highlighting the findings of the study. The research objectives are addressed and answered through the results of the analysis. The strength of this study is highlighted and the future scope is envisioned.

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2. Literature Survey

This chapter deals with a detailed review of literature to examine the academic attention provided to film which helps in developing the theoretical framework for the present research work. It is divided into three main sections that explore the relevant literature in a systematic manner pertaining to all the significant areas focused in the study. The first section tracks the theorists, who have analyzed films critically from their individual perspectives. The second section tracks cognitive and film study approaches for film analysis, while the third section traces the linguistic revival for film analysis.

2.1 Critical Attention to Films

Films started getting critical attention as early as the 1920s. Henri Bergson was the first philosopher to show interest in film (Elsaesser 2010). He was also the first to give a philosophical expression to the 'idea' of cinema as moving images (Totaro 2001). In the late 1920s and later, Russian formalism spreads its roots to film theory and gives primacy to film form as it recognizes the role of film form in its meaning making. Eisenstein was the first to attempt to see cinema as a thinking process. His seminal essays on film form upheld that film montage or film editing is the nerve of cinema (Eisenstein 1968). Film viewing demands a special kind of thought process, a thought process in which language plays an essential role. Eisenstein using language as a model for revealing the process of film construction gave us the montage theory. Montage theory shows the importance and power of the different kinds of film editing.

Theorist Béla Balázs (Balázs 2010) stressed on the symbolic expressiveness of images and Rudolf Arnheim (Arnheim 2004) who propounded the gestalt theory of perception worked towards establishing films as a valid art form. Pudovkin (Morales 2017) in the late 1920s and early 1930s elaborated on a theory of film based on narrative and spatio-temporal continuity. Eisenstein, Pudovkin and Kuleshov experimented and theorized on Soviet School of Montage. Mikhail Bakhtin's (Stam 2011), writings had significant influence on the film semiotics of Tzvetan Todorov (1981). Similarly, Roland Barthes' (Barthes 1977) theory of narratology has deep influences on the ways of perceiving film as the interplay of voices or codes. Andre Bazin (Russell 2009) refuted theories of Eisenstein's and others of his time stating that the visual power of films is to recreate reality or mimic reality.

Prominently by the 1960s and 1970s, films came to be considered as a discipline. Theories of psychoanalysis, semiotics, linguistics and other literary theories were extensively applied to films. Barthes, Umberto Eco, Christian Metz tried to approach films from semiotic perspective. Metz (Kirsten 2018) divided the film into syntagmas to understand the system of choices made to create meaning. The theory of "grand syntagmatics" describes the cinematic codes and signifying units in cinema. He defined film shot as the smallest unit and the segments as following temporal order or not.

In the 1970s, Bordwell (Bordwell 2010) negated analysis of films from the perspective of literary theories and instead he introduced the idea of neoformalism. Neoformalism is an empirical approach for film analysis considering narrative and stylistic devices. This includes analyzing how films guide our attention to salient narrative information, and how films partake in 'defamiliarization'(Blewitt 1997), a formalist term for how art shows us familiar objects and concepts in a manner that encourages us to experience them as if

they were new entities. He stresses on the importance of film form for the communication to be successful and systematic.

In order to study films systematically Metz, Eco, Barthes applied notions of structural linguistics for film analysis. This approach to films was based on rigid rules and systems. Hence was rejected strongly by cognitive theorists on the ground that film cannot be studied using models of language. Films cannot be equated with language; films are a semiotic system of its own kind. However, recent developments in the field of Systemic Functional Linguistics, that see language as a social phenomenon, anchored in the social context, have given a new direction to film analysis. This aspect has been further elaborated and explained in section 2.6 Systemic Functional Linguistics.

In the next section, 2.2 Cognitive and Film Study approaches to film analysis, a detailed review of the cognitive approaches to film analysis is discussed, followed by section 2.3 Linguistic Approaches to film analysis giving a detailed review of the SFL approaches to film.

2.2 Cognitive and Film Study approaches to film analysis

The film media so very closely mimics reality that viewers understand it very naturally without questioning how the film medium tells us what it does. Monaco discusses films as a medium of communication using a system of signs and codes and elaborates on the theory of montage as propounded by Pudovkin and Eisenstein. He also refers to the ideas propounded by Christian Metz (Monaco 2000). Bordwell and Thompson also have focused on describing the basic techniques of cinema including elements like misc-en-scene, cinematography, sound, and editing in their book Film Art. They provide an insight into film aesthetics and offer the most comprehensive layout of the art of film. They introduced the concept of neo-formalism which is an empirical approach to film

analysis (Bordwell 2010). Similarly, the key concepts, issues and debates within film studies as a discipline have been defined by James Donald and Michael Renov (Donald 2008). They provide an outline of the current state of the art, where the seriousness towards film as a subject of study is observed. A basic knowledge of the visual grammar and an insight into the three stages of film production are summed up by Belavadi (Belavadi 2008).

In the chapter titled Cinema and Narration included in Jacques Aumont's *Aesthetics of Film* (Aumont 1992), the relationship between cinema and narration is discussed. He talks about the dominance of narrative cinema in today's scenario and explores the relationship existing between the moving narrative image and the spectator. He investigates certain psychoanalytical concepts from Freud. The literary theories when applied to films need to establish a link with the filmic text. The filmic concepts and theories when put to actual practice have shortcomings which have been addressed by Steven d. Katz in his book *Directing Shot by Shot* (Katz 1991). The book is an effort to work out the narrative and visual problems on paper. It attempts to create the link between theory and actual film making. The critical and theoretical approaches to study film texts leading to a clearer understanding of the sync between filmic theory and film has been considered in *A2 Film Studies: The Essential Introduction* (Benyahia 2011).

Movies as a multimodal artefact need to be critically evaluated with the help of standardized critical methodology that answers many queries of film scholars and researchers. A number of approaches to film analysis are offered in the most distinctive and rewarding way by Jil Nelmes in *Introduction to Film Studies* (Nelmes 1996) that helps readers to have an engagement with cinema. He presents a collection of essays highlighting the power and fascination movies provide.

Many have applied literary narrative theories for film narrative analysis. The narratological approaches of Valadimir Propp, Todorov, Roland Barthes and others have given their version of the science of narratology which is well discussed by Thomas A. Schmitz (Schmitz 2007). Exploring further the narrative theory of Roland Barthes, Dino Felluga in *Modules on Barthes: On Plotting*(Felluga 2013) discusses how Barthes does not see a text as conforming to a plot triangle i.e. an opening exposition followed by rising action, a conflict leading to a climax, then falling action leading to a resolution. Instead, Barthes divides the text into “units of reading” having multiple entrances and exits. He argues that every narrative is interwoven with multiple codes and suggests multiple meanings.

Narrative films have always appealed more to viewers that consume them into the story line. John Grierson in *The ‘Creative Treatment of Actuality’: Rationalizing and Reconceptualizing the Notion of Creativity for Documentary Practice*(Bordwell 1960)presents a discussion on documentaries being a film-maker’s point of view rather than an objective presentation of reality. He further notes how with the passage of time, there was a demand for narrative documentaries that involved the viewers in the film diegesis. He also presents different theoretical perspectives for understanding the genre of documentary films.

Viewers get so consumed in film narratives that it has an effect on their mental state and behavior. Belson (Belson 1978) experimented with a group and found films to have an impact on the mind and behavior. The way characters are represented and the story is woven influences the perception of society. The societal norms often get formed and re-formed by such influential cinema. Specifically issues like the formation of identity of women, patriarchal norms, the rights and wrongs in society get an affirmation or denial through representations in the movies. Nidhi Shendurnikar Tere in *Gender Reflections in*

Main Stream Hindi Cinema(Tere 2012) talks about cinema being a popular media of mass communication which plays a key role in molding opinions, constructing images and dominant ideologies. The media is highly responsible for defining the constituents of the good and the bad woman, the beautiful and the ugly. The standards of beauty are negotiated, as Killbourne (Killbourne 1999) stresses the fact that the media creates anxiety in women regarding weight issues and uses it to its advantage.

Karen Hollinger (Hollinger 2012) gives a description of the female-oriented cinema that provides a stimulus to further investigation into the representation of women on screen. Among many films, Deepa Mehta's *Fire* is also analyzed to examine the role of women in the post-colonial Indian society. Moodley (Moodley 2003) has presented her research on female representation in the films of Mira Nair and Deepa Mehta. She states that both the directors depict Indian women reclaiming their bodies and sexual identities. Jorge Diego Sánchez(Sánchez 2016) analyses how Mira Nair and Gurinder Chadha re-create the image of south Asian women through their female protagonists. They propose new postcolonial models that promote the construction of new roles for female characters in cinema that challenge the racial and gender inequality suffered by women in the United Kingdom, the United States of America and the South Asian Subcontinent.

Hilda Van Lill (Lill 2010), on the other hand, has explored films of Mira Nair thematically. Representation of identity and identity crisis mainly personal, national and cultural are highlighted. Similar identity analysis in the movies of Mira Nair, Deepa Mehta and Gurinder Chadha is done by Modgill (Modgill 2016). Concentrating on the Indian identity construction she draws upon literary theories for textual discourse analysis of the films. She speaks about the marginalized identities by incorporating the theories of Said, Spivak, Mohanty, and Bhabha.

Construction of identity is prominently done by visual appearance and dialogues. The kind of language and the number of languages spoken by the character creates the cosmic identity. Eva Lösch (Lösch 2007) in her research work states that in Mira Nair's *Monsoon Wedding* the characters use a combination of Hindi, Punjabi and English and contains numerous instances of code-switching. Language not only shapes up the character but also is a powerful means of creation of ideology and power relations. Tahir (Tahir 2010) analyzes the filmic text of *Astitav* to underline the relation between language and ideology. Plantinga (2002) in the article *Cognitive Film Theory* discusses how the cognitive approaches help in understanding film aesthetics and the psychological power of films. He outlines the pioneer works in the field of cognitive study of film. He states that not all film-related questions can be answered using the cognitive approach hence interdisciplinary approaches need to be accompanied for a more exhaustive study of films.

2.3 Linguistic Approaches to film analysis

Linguistics has a long tradition of studying texts systematically, understanding the underlying systems operating in individual texts. Saussure and Pierce are the forefathers, who introduced and explained the sign system of which our world is made of.

Daniel Chandler in his book *Semiotics for Beginners* (Chandler 2018) provides the basic concepts of semiotics as propounded by Saussure, Peirce, Roland Barthes, Levi Strauss, Julia Kristeva, Christian Metz, Umberto Eco and others. In chapter two – “Signs” and chapter nine – “Codes” he provides a detailed discussion on how signs and codes help in the meaning making process.

Similarly, Wendy Leeds in *Semiotics and Communication: Sign, Codes, Cultures* (Leeds 1993) explains that as social actors we perform in the communicative process with such ease but as social analysts if we analyze those social processes we realize the complexity involved in it. He explores the complex relationship between the signs and codes used in

the communication process and how they collectively function to perform complex communication processes. He uses the tool of semiotics to study how people convey ideas for themselves and to one another through social and cultural codes. Marcel Danesi (Danesi 2006) observes that we are born into an already fixed semiosphere that largely determines how we view the world around us. A historical sketch of the development of semiotics since the times of Plato has been provided. Ronald Posner (Posner 2004) identifies a sub-branch of semiotics, Cultural Semiotics. Cultural Semiotics has basically two tasks to perform: a) to study the sign systems in a culture, b) to study culture as a sign system. He states that every culture has a set of signs and codes unique to it but also has the tendency to either eliminate or integrate the counter-cultures constructed by it.

The filmic sign system to mean what it means need to adhere to a communicative structure that facilitates the proper meaning making process. The viewer's cognitive process to be successful, the structure of the text is accountable. Metz applied concept of the verbal language to the semiotics of cinema. He analyzed the different forms of the signifying process initiated by Saussure. Stating that cinema was a system similar to language, he claimed that image was always the primal mode of expression. Although Metz was negated by other researchers stating that the linguistics he applied was rigid and not dynamic hence incapable of defining dynamic multimodal texts like films, Metz laid grounds for further linguistic enquiry in the area of film studies (Metz 1991). With the recent development of Systemic Functional Linguistics by Halliday, reattempts were made for a linguistic analysis of films. Hallidayan framework for interpretation of visual semiotic modes initially was concerned with mainly two areas, one is images, photographs diagrams and drawing and the other is displayed art as in painting, architecture. Gunther Kress, Hodge and Leeuwen worked in the area of analysis of images considering the ways meaning can be projected via multiple modes of expression,

while O'Toole (Toole 2011) analyzed the visual modes of sculpture and architecture. In *The Language of Displayed Art* Toole draws on Social-Functional linguistics developed by M.A.K. Halliday and designs a systematic framework. The framework outlines three basic functions – representational, interactive and compositional. Toole aims at providing a common tool box for analysis of visual arts.

Gunther Kress and Theo van Leeuwen (Kress 1996) build on Michael Halliday's view of language as social semiotic and explored wider implications of his theories. The Hallidayan linguistics does not equate language to visuals but rather looks into the broader semiotic principles that connect not just language and image but all the multiple modes in multimodal communication. Kress and Leeuwen draw on the semiotic theories of Barthes and Rudolf Arnheim. They suggest that multimodal displays can be divided along two axes, and that elements in the display carry certain meanings depending on their vertical and horizontal placement. Elements aligned to the left typically represent given information while elements to the right represent new information. Drawing on the Kress and Leeuwen's theory, Martin Thomas (Thomas 2007) considers toothpaste and shampoo packaging from the UK and Taiwan in relation to the Given-New dimension. The analysis proved that this Given-New dimension strongly pertained to cultural differences.

O Halloran, (Halloran 2009) also demonstrates the systemic functional approach for multimodal discourse analysis through the analysis of ideational meaning in a print advertisement. She states that the major strength of SF theory for MDA is Halliday's (Halliday 2013) meta-functions which provide an integrating platform for theorizing how semiotic resources interact to create meaning at inter-related levels. The aim of the article is an integration of the theoretical and practical approach for the creation of a robust framework for multimodal analysis. Hiippala (Hiippala 2014) has analyzed the structure

of print tourist brochures. He applies Bateman's GeM framework for the layered analysis of the brochures. The outcome is the detailed systematic analysis of the tourist brochures showing how the layout is functionally motivated and not arbitrarily arranged. John A. Bateman (Bateman 2013) presents the GeM (genre and multimodality) framework that originally was used to clarify the notion of genre in a static document. In the GeM framework, detailed view of visual layout structure (logical + layout organization) was achieved which forms a robust basis for further investigation. This framework was extended by Bateman for the analysis of dynamic multimodal texts like films. The reasons stated for such an approach are the following: a) to see its applicability on dynamic documents b) to resolve issues of analysis in the area of film study by providing a reliable and robust framework. For films the layout in terms of design decisions involves placing and sequencing film segments in particular patterns. The temporal arrangement of the segments can be dissected as a basis for further research. Seehra and Bakilapadavu (Seehra 2018) in *Spatio-temporal Labeling and Segmentation: Application of GeM (genre and multimodality) Framework on Mira Nair's Film Monsoon Wedding*, analyze the structural articulation in Mira Nair's *Monsoon Wedding* by using the GeM (genre and multimodality) model proposed by Bateman. It is an attempt made to show the importance of grouping by spatiotemporal labeling of visual components. The study uncovers the design decisions that have led to the narrative development. This kind of reliable segmentation of a film helps to analyze it further at micro and macro levels. The focus is on the film segments that may be joined together in various ways to generate the required meaning/effect (mise-en-scene/montage). This method of segmentation forms the basis for a reliable analysis of the short films. It helps to build strong basis for further investigation of the on-screen presentation of gender roles in the short films under consideration.

Bateman has made suggestions as to how we are to analyze multimodal texts or documents without relying too heavily on more or less arbitrary interpretations. Bateman in *Dynamic Systemic Functional Grammar: a new frontier* has given a detailed view of SFL (Bateman 1989) and suggests a direction for the development of the dynamic systemic-functional grammar (SFG) theory. Bateman and Wildfeuer in *A multimodal discourse theory of visual narrative* (Bateman 2014), articulate a model of discourse pragmatics that standardizes a common framework for visual analysis. They aim to advance the understanding of multimodal documents. While, Tseng and Bateman (Tseng 2014) in the article *Revisiting Cinematic Authorship: A Multimodal Approach* have addressed issues regarding the authorship of the dynamic art such as films which may have multiple authors during the various stages of production. They suggest that methods of filmic textual analysis can be effectively used to highlight the author's significant individual style. They have analyzed the beginning of the 18 films of Bergman using linguistic discourse methods of cohesion and discourse relations. The result was that 16 out of 18 films had the same pattern and this result in turn responds to the basic Bergman themes as discussed in film studies. The approach in this paper brings together a stratified linguistic approach and film studies.

Chiao-I Tseng (Tseng 2013) in her book *Cohesion in Film: Tracking film Elements* examines the cohesive ties between the film elements namely-characters, objects, settings and character actions. It draws upon the linguistic notion of cohesion as developed in *Functional Linguistics* by Martin, Halliday and Matthiessen. *Cohesion in English* (Halliday 2014) by Halliday and Hasan gives us a clear understanding of text, texture and the ties that give structural and semantic unity. Cohesion is related mainly to the information structure that is responsible for the text pattern formation. The semantic system is dependent on the structural pattern and acts as a catalyst. It is here that strong

foundations of the cohesion theory are established which has been adapted and extended further by other researchers to understand and analyze semiotic modes other than language like films. Martin extends the cohesion theory such that it is applicable to semiotic systems beyond language. Tseng draws on Martin and has analyzed the beginnings of selected films to show consistent patterning. Drawing upon this framework, this dissertation aims to further extend it, for the textual analysis of the targeted narratives of the selected short fictional films. Cohesion analysis opens up the basic structuring and design pattern of the film for further debates and interpretations. It explicitly shows how characters move in respect to other objects, settings and other characters in the film. The result of such an analysis is the systemic exploration of the filmic corpus.

Similarly talking about filmic trajectories, Wildfeuer in *Film Discourse Interpretation: Towards a New Paradigm for Multimodal Film Analysis* (Wildfeuer 2014) complements the classical paradigm of film text analysis by advancing knowledge of various semiotic resources in filmic texts. It brings attention to the ways the meaning making resources work together in constructing meaningful trajectories for viewers. The concentration is on the multimodal and textual perspective of the artefact. Martinec (Martinec 2005) draws upon Hallidayan theory to study the logico-semantic relations between image and text. In *A System for Image –Text relations in new (and old) media*, he investigates the relative status of image and text and how they relate to one another in terms of logico-semantics. For investigating the relative status of image and text he draws upon Barthes' study that identified three possible image text relations- anchorage, illustration and relay. Barthes also stresses how relay-text becomes important in films where dialogue is not merely anchoring or illustrating the image displayed. The clause relations are analyzed as either independent or dependent on one another. Independent clauses can also complement one

another and dependent clauses will have either image or text as the subordinate to the other. While in *Rhythm in Multimodal Texts* (Martinec 2006) Martinec, presents a hierarchical model of rhythm in multimodal texts. The model of rhythm presented here is that language, music, action and other semiotic modes are articulated rhythmically at various levels which he calls waves and transitions. Waves are formed by regularly occurring rhythmic accents while transitions are formed by pauses or breaks in the rhythmic tempo. Likewise, Theo Van Leeuwen (Leeuwen 2011) has analyzed rhythms of semiotic modes of speech, music and represented action in film excerpts and describes how words, gestures and sound effects create rhythm in the film text majorly in terms of how the sequences of shots are cut, edited and arranged. Rick Iedema (Iedema 2003) presents six units of analysis which are frame, shot, scene, sequence, generic stage and holistic work. He uses the social semiotic approach for such an analysis but doesn't delve into analysis of the multiple layers and meta-functions.

2.4 Attention to the films of Mira Nair

Mira Nair films have been acknowledged and awarded. She began her career with documentaries short fictional films and feature films. Her popular film *Namesake* has been analyzed by E. Guillermo Iglesias Díaz (Iglesias 2017). The analysis of the film shows the complex structure of geopolitical and economic hierarchies by exploring the identity representation through the characters of the film. Similarly exploring identity representations in the films of Mira Nair, Hilda van Lill (Lill 2010) in her thesis, *Exploring issues of Identity and Belonging in the films of Mira Nair: Salaam Bombay!, Mississippi Masala and Monsoon Wedding*, has studied the themes of identity and belonging in the select films. Three films form the basis of this study namely *Salaam Bombay!*, *Mississippi Masala* and *Monsoon Wedding*. The approach is thematic, i.e. using the film to explore different socio-political themes of identity namely national, cultural or personal identity. It examines the films as if it were a work of literature, and looks at how it deals with these issues within a filmic context. Arti Modgill, (Modgill 2016) also in *Representation of identity as cultural citizenship practice: positioning Deepa Mehta, Mira Nair, and Gurinder Chadha in the context of postcolonial theory* draws on postcolonial, gender, and literary theory to textually analyze the discourses underlying the filmic representations of marginalized identities by incorporating the theories of Said, Spivak, Mohanty, and Bhabha into a socio-cultural analysis of Indian identity construction. In the postcolonial theory positioning the representation of women, Subeshini Moodley, (Moodley 2003) in *Postcolonial Feminisms Speaking through an 'Accented' Cinema: The Construction of Indian Women in the Films of Mira Nair and Deepa Mehta*, points out that both the directors depict Indian women reclaiming their bodies and sexual identities. She argues, by drawing upon Hamid Naficy's concept of

diasporic filmmakers, that Mira Nair and Deepa Mehta's works have similarities due to their displacement as diasporic filmmakers.

Likewise, Jorge Diego Sánchez (Sánchez 2016) explores how Mira Nair and Gurinder Chadha create female protagonists that subvert orientalist misconceptions about the South Asian Subcontinent and South Asian women. This research work confirms how Chadha and Nair's selected films propose new postcolonial models that promote the construction of new roles for female characters in cinema that challenge the racial and gender inequality suffered by women in the United Kingdom, the United States of America and the South Asian Subcontinent.

Since the characters of directors like Mira Nair, specifically, promote a cosmopolitan personality, hence often are shown to speak in multilinguals. Eva Lösch (Lösch 2007) in *The Construction of Social Distance through Code-Switching: An Exemplary Analysis for Popular Indian Cinema* chooses Mira Nair's *Monsoon Wedding* since the dialogue is originally in Hindi, Punjabi and English and certainly contains numerous instances of code-switching. The analysis has focused on the socio-linguistic peculiarities of popular Indian cinema and the cosmopolitan culture imbibing in it.

2.5 Research Gaps

From the above literature survey done, it is established that films have definitely been accepted as academia and are being critically examined. Evaluating the attention paid to Mira Nair's films, it is observed that although most of her films have been applauded and awarded but critical examination has been limited. Most of her films have been analyzed from the perspective of socio-political representation of identity. Focus has been mostly on the women characters in the postcolonial world and the displacement felt by immigrants in the western world in these studies. Complete films have not been

structurally analyzed, more attention is paid to the thematic content flow. This results in re-iterating the story of the film.

It is also observed that, an inter-disciplinary approach to analysis of multimodal documents is still at a nascent stage. In the case of short fictional films, there is a considerable and evident lack of research. It can be clearly observed that the short fictional films have hardly been addressed as a distinct genre and no concrete study has been traced, specifically in the Indian context.

In this thesis, three short films of Mira Nair are critically analyzed by collaborating the informed approaches of cognitive studies, film studies and linguistics. As already stated in the previous chapter, all the selected short fictional films of Mira Nair are targeted cinema made in collaboration with a specific campaign or agenda. Linguistics and film studies together help in developing a more informed understanding of film's underlying structure as a system of signification more grounded in society. Bringing together interdisciplinary approaches for a detailed systematic analysis aids in studying visual artefacts from various dimensions. A systematic and informed framework for analysis of a complex artefact like films is important. This stratified approach to understanding the visual medium will also enable other researchers to extend this approach further and build their own area of interest.

2.6. Theoretical Framework

As noted in the previous sections, the most influential work of Barthes (Barthes 1977) on the relationship of image and text has built up the foundation for further multimodal research. The works of Kress and van Leeuwen (Kress 1996) draws on the theory of Barthes. However, they refute Barthes on the argument that the interpretation of image always relies on language. This has led to the establishment of the core idea of

multimodal research that all semiotic resources have equal participation in collective meaning making process. Barthes view that photography and cinema are “analogical productions of reality” and are “messages without a code” is challenged by the works of Bateman (Bateman 2007),(Tseng 2014), (Bateman 2012) and (Wildfeuer 2012). The growing multimodal research shows evidence of the fact that photography and cinema are highly structured and codified. Van Leeuwen advocates using the notion of resource rather than code, as code is a static and non-dynamic entity.

With the growing multimodal research, there is need for robust theoretical frameworks which are critically examined and empirically tested. This dissertation draws upon the Systemic functional theory propounded by Halliday, Ruqaiya Hasan, Christian Matthiessen. They all consider language and its functional perspective which is context based. Earlier language was considered as the single meaning making semiotic system but with the studies of other semiotic systems the concept of Multimodality germinated. The study of multimodal texts and the multimodal meaning making practices have developed considerably since the early 1990’s (Hiippala 2013). Multimodality introduced the importance of taking into account semiotic systems other than language such as image, gesture, music, color, and so on. We are today living in a multi-semiotic complex world where several semiotic systems are working in collaboration to facilitate communication. Our semiotic landscape is becoming more and more complex due to several factors one being the influence of electronic media. Since a film is a complex dynamic artefact, it is necessary to consider the contribution of other research fields. Interdisciplinary approaches are emerging as a key factor for meeting the current challenges in multimodal research. In this aspect this dissertation contributes to the cause by empirically evaluating the linguistic framework and film theory for studying selected films of Mira Nair.

2.7 Systemic Functional Linguistics

With the development of social semiotic theory by Halliday and Matthiessen, reattempts are made to understand filmic meaning with the help of a robust framework by drawing upon and complementing the cognitive film theories (Bateman, 2013).

The present study adopts the framework of Systemic Functional Linguistics (SFL) propounded by Halliday. SFL views language as a structured, functional, semiotic meaning making resource. Introductions to SFL theory have been provided in (Butt 2003), (Thompson 2010) and (Eggins 2010). The system of choice is central the systemic theory and this choice is accessible by the grammar of a language which acts as a system network. “The system of choice consists of a network of interconnected and interdependent points of abstract choice between minimal grammatical alternatives. These choice points are called systems...” (Bateman 1989). In the case of films, it is the choice made from the visual and audio meaning making resource systems that create meaning in agreement.

For definite meaning a definite linguistic choice is made by the user from the abundant interrelated system of meanings. The social and cultural context influences the meaning and help to ascertain the functional nature of language. Although in SFL, language as a prime source of meaning making is considered, Halliday points out that the theoretical models should be extended further for analysis of semiotic systems beyond language (Halliday 1985). This encouraged research with focus on semiotic systems like visuals, sounds and moving images. Comprehensive overviews of SFL research have been presented in (Butler 1985), (Fawcett 2008) and (Martin 2014).

This research empirically investigates the contribution made by filmic cohesion to the total construction of meaning and considers analytical tools for unpacking the cross-modal meaning creation in moving images. In moving images, the primary source of comprehending meaning is with connecting one segment to the other. John Gibbs (Gibbs 2007) stresses on the significance of how film narrative content merge to form narrative styles conveying coherent messages. The film theorists like Bordwell also stress on narrative structuring to fulfill communicative functions.

The publication of the book titled *Cohesion in English* by M. A. K. Halliday & R. Hasan (Halliday 1976) proposes that an essential property of text is its quality of texture. This book marked the establishment of Cohesion Theory in functional linguistics. J. R. Martin (Martin 1992) extends Halliday and Hasan's Cohesion Framework, reformulating the notion of cohesive ties drawing on discourse semantics. Cohesion studies have mainly concentrated on the language system (Allard 1991). Cohesion study moving beyond the language system demands more abstract categories that can be applicable to other semiotic systems. Tseng (Tseng 2013) uses the cohesion framework of Martin for audio-visual analysis. She effectively unravels how cohesive ties are established between characters, their actions, settings and objects in selected films. She has carried out the image by image analysis of the selected scenes from films like *Memento* (2000), *North by Northwest* (1959), *The Birds* (1963), *Comandate* (2003), etc. Her study demonstrates how meaning is created mono-modally and cross-modally and how the co-patterning of film devices constructs coherent film narratives.

Drawing on the above mentioned theoretical underpinnings, the textual patterning of the selected short fictional films of Mira Nair is analyzed. This critical linguistic analysis of

the filmic text will provide a convenient vantage point for further debates and interpretations.

2.8 Research Design

The following sub-sections explain the formulation of the research design.

2.8.1. Filmic Cohesion Framework

Tseng states that Martin's re-modeling of the Halliday and Hasan's Cohesion Framework is more applicable and appropriate for analyzing cohesion in films because its analytical categories can be used to understand the cohesive ties between characters, objects, settings and characters' actions in films (Tseng 2013). Following is an over-view of the Filmic Cohesion Reference System developed by Tseng which is shown in Fig. 1.

The mono-modal and cross-modal representation of meaning making process in films is considered. Mode, as defined in SFL, is the entity participating in the meaning making process and is context determined (Tseng 2013). There exist different modes that combine together to facilitate meaning in films like music, written text, dialogues, gestures, visuals etc.

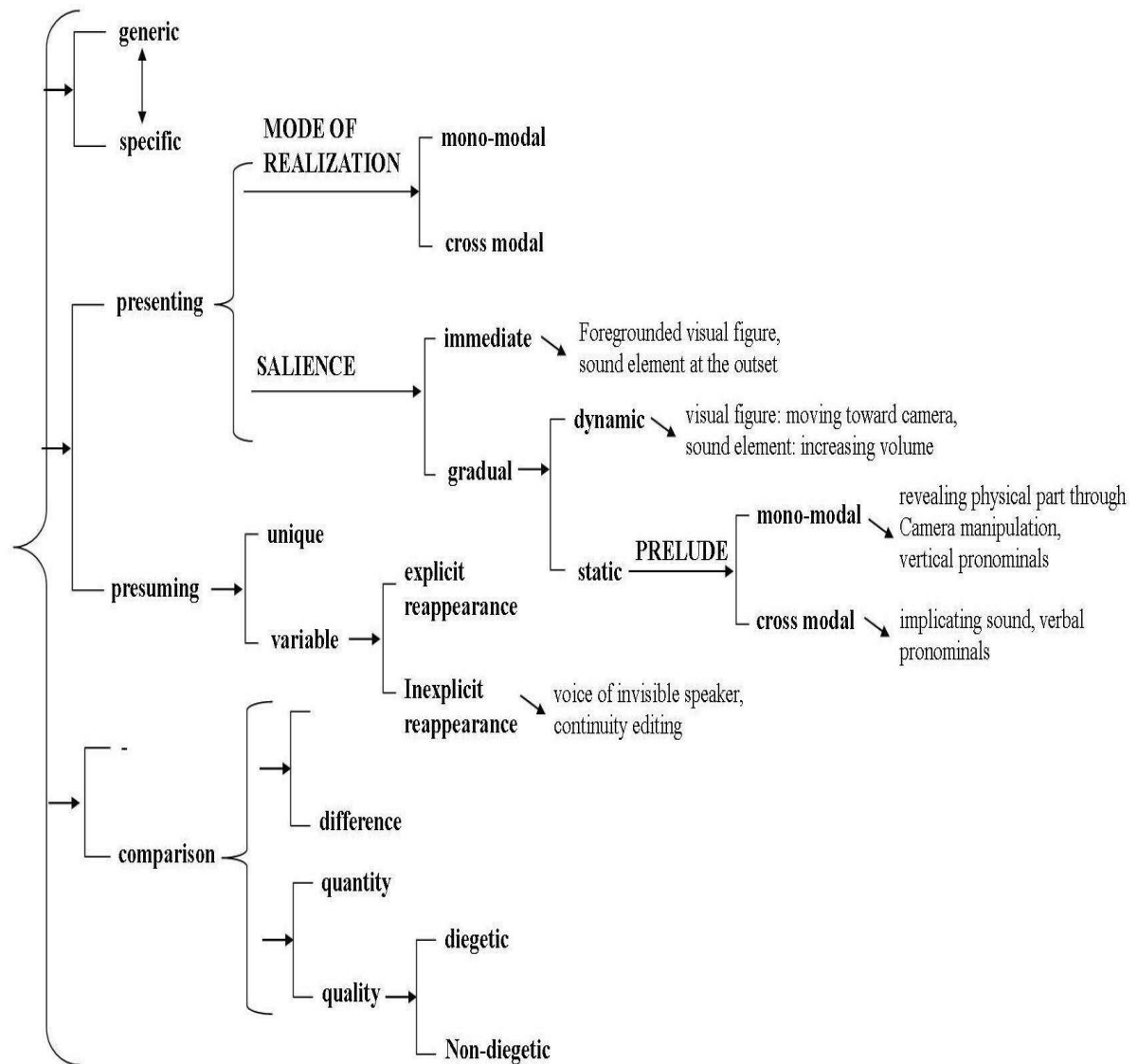


Fig. 1. Filmic Cohesive Reference System (Tseng 2013)

Mono-modal representation is when one mode is used to present or re-present the identity of the character, settings or objects like either the verbal mode or the visual mode. Cross-modal representation of identity takes place when there is use of more than a single mode. Characters, settings and objects can be presented as general or specific entities. In films, there is no definite distinction between the two unlike language. A general participant can gain salience by being presented and re-presented either in verbal mode/visual mode or both.

The presuming system is involved in tracking the reappearance of the filmic entities. The explicit re-presentations are tracked in the visual mode, verbal mode, audio mode (sound, music and voices) and implicit re-presentations are signaled when some physical part or parts of the participant reappear in different shots to make the participant's presence felt or when we hear the voice of an invisible participant or with the use of strategies of continuity editing like match-on-action, establishing shot and shot reverse shot. Along with the implicit and explicit re-appearances there is also the choice of unique element (like the national flag, national anthem that is culturally and socially construed) that plays a role in the presuming the identity of the filmic entities. The Filmic Phoricity system discussed in section 2.8.2 helps in retrieving the identities of the unique elements.

Filmic comparison system is based on similarity and differences i.e. the quantity and quality of the filmic entities. Quantity of filmic entities means whether it is a single or group of participants and by quality in audio means sound and music quality and tempo and by quality in visual it takes account of appearances (colour, shape, size), editing techniques that manipulate the image quality like lighting (black and white), camera angle, camera distance and so on.

2.8.2. Filmic Phoric System

Tseng states that along with the filmic identification system the phoric system, independently, helps in retrieving presented identities in films and it also includes functional features that signal where the relevant information is to be found in (intra-filmic) and outside (extra-filmic like the unique element) the text.

Extra-filmic identity retrieval is based on the shared communal, social and cultural knowledge. It is the homophoric reference that helps tracks the extra-filmic identities in films. Intra-filmic identity is retrieved within the film by endophoric referencing.

Endophora is further classified into three systems – direction, explicitness and mode of realization. Endophoric reference can be realized by identities retrieved from preceding (anaphoric) or following (cataphoric) filmic information. Analogous to language the endophoric reference can be realized directly or inferred by the lexical cohesive ties such as synonymy, hyponymy, meronymy and antonymy. Endophoric reference can be realized by mono-modal referencing or cross-modal referencing as shown in Fig. 2.

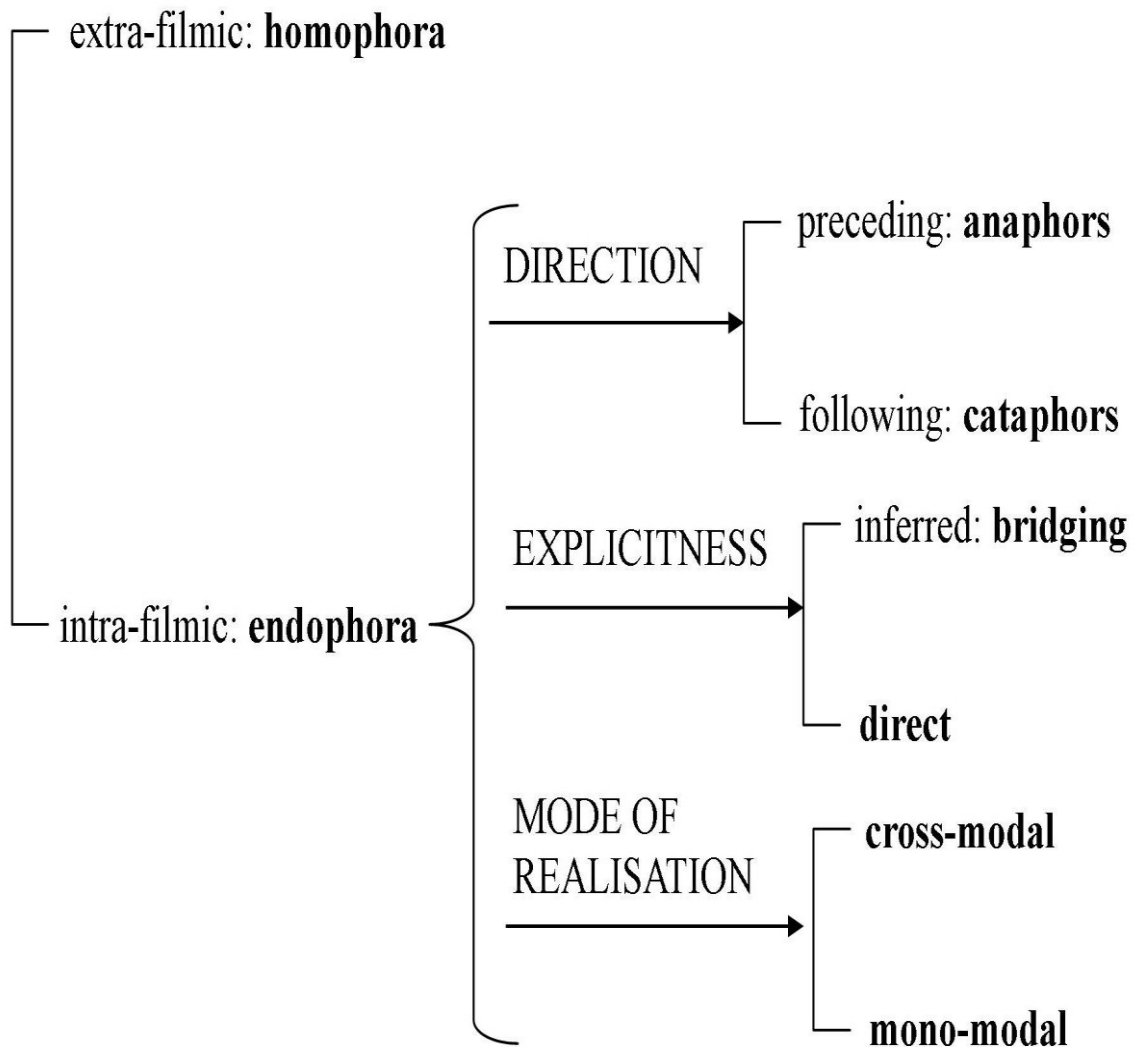


Fig. 2. Phoricity System in Films (Tseng 2013)

2.8.3. Narrative theories

Narrative form is most common in fictional films as Bordwell states, “a narrative is a chain of events linked by cause and effect and occurring in time and space” (Bordwell 2010). Similarly, stated by Aumont a narrative consists of relating an event, whether real or imaginary. This definition implies two things that the unfolding of a story is at the discretion of whoever is telling it and therefore the narrator can produce any number of ploys to achieve the desired effects (Aumont 1992). The desired effect is only achieved when the narrative fulfils its function. Vladimir Propp identifies a number of stereotypical narrative functions and every single story will provide an individual version of the realization of those functions. The stereotypical functions are: the hero, unrecognized, arrives at home or some other place, a difficult task is ahead, he resolves the task, the hero at last is recognized. Propp focuses on the syntagmatic dimension of the narrative (Schmitz 2007). The syntagmatic dimension is the linear structure of the narrative. Todorov also explores the narrative structure linearly and states that most stories and plot lines follow the same pattern of narrative: begins in state of equilibrium, then there is disruption of equilibrium, which leads to the realization of the mistake, then follows the process to restore order and finally equilibrium is restored (Schmitz 2007). Roland Barthes studies myth as a universal principle of narrative. He states that all narratives share structural features that each narrative weaves together in different ways. Barthes argues that while interpreting or deducing any meaning out of any text we must take into consideration the multiple meanings and connotations. He has also given a set of narrative codes which provide a strategy for narrative development in a text (Schmitz 2007). On the other hand, Levi Strauss analyses the binary oppositions showing that they represent an even deeper structure and states that all narratives are organized around the conflict between such binary opposition like good vs. evil or strong vs. weak (Schmitz 2007). The

binary oppositions are universal but rely on the cultural context to derive their meaning. Seymour Chatman giving due importance to the cultural context, in the interpretation of narrative, explains that story is the content of the narrative. He has given a narrative model as shown in Fig. 3 which explains that a story is made up of the events, which are the various actions and happenings, the existents - the characters and the settings and finally the cultural context (Tomascikova 2009).

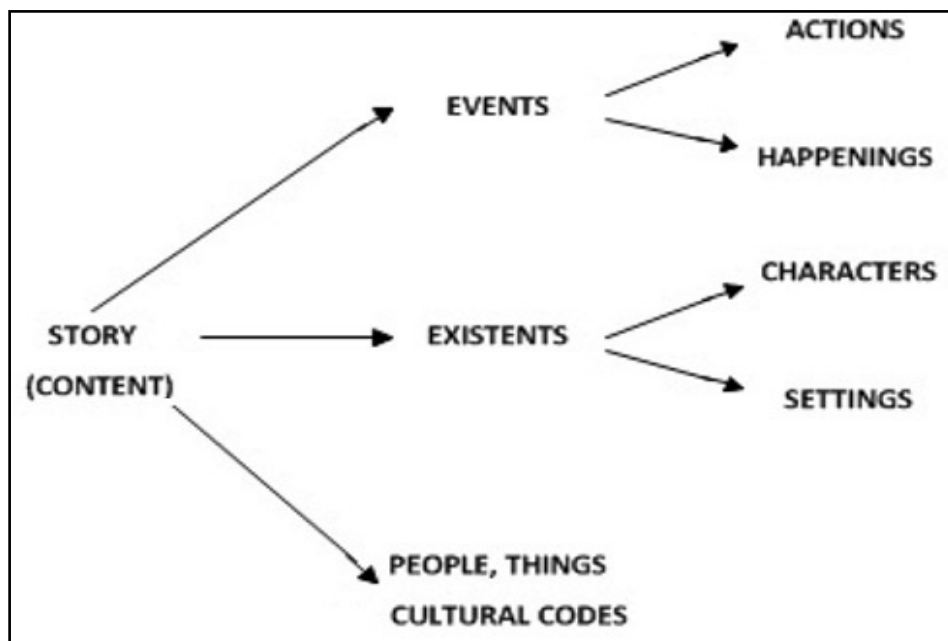


Fig.3. Chatman's Narrative Model

These narrative systems also operate within the system of films. As Christian Metz states, cinema is a language since it tells fine stories (Monaco 2000). Films, whether constructed fictions or recreated realities, are story telling artifacts. Bordwell also states that film form is a system that is unified and has interdependent elements. All elements fulfill more than one function in the narrative. Similarity and repetition are basic to understanding any film. The viewers must be able to identify and recall characters, objects and settings in order to comprehend the patterns in the narrative. A film cannot just rely on repetitions; variations are also important to keep the interest intact. The film begins providing a base for what is to come. Viewers' curiosity is at task and the narrative develops in stages as

information unfolds. Developing more on the stages of narrative, Cohn identifies stages in film narrative and similar to Bordwell talks about the film beginning as the Establishing stage or phase. Here passively introduce the relationships between entities; Initials depict the start of an event or interaction. The next phase is the Peaks that show a climax, followed by the Releases phase that depicts a resolution or coda of events. While these categories form the core of a canonical narrative arc, other categories elaborate on a sequence, be it through additional narrative categories like Prolongations, Orienters. Prolongation extends the tension while Orienters provide flow and direction.

Drawing on Cohn's visual narrative theory (Cohn 2012) film segments are divided into the following categories – Establishing, Initial, Prolongation I, Peak, Prolongation II and finally the Construing phases (as in the case of short films all don't have a closed ending and are still amidst consequences).

2.8.4. Film language

For communication to happen there needs to be a shared sign system. Visual language or the film language is one such visual sign system that needs to be learnt and understood for the critical appreciation of cinema. As we have already mentioned that film is made up of manipulable segments that are joined together in a specific manner, which is functionally motivated. Further, segment is the collection of shots having unity of action and shot is the basic unit of film construction, basically the building blocks. Shots are classified according to their size: close shot (face), medium shot (head, shoulders and waist) and long shot (entire human figure) which have further been divided into subcategories like extreme close up (part of a face), medium close-up (head and shoulders), medium long (till the ankle) and extreme long shot. Composition of the frame takes care of the positioning of the characters and other objects within the frame. It is governed by the

rules of symmetry, harmony, grouping, colour, texture, similarity and contrast (Bakilapadavu 2018).

Camera angle is the angle of framing. It depends on the position of the camera in relation to the subject. Angle of framing is used to indicate the relation between a character and the camera's point of view. Mainly there are three kinds of camera angles: eye-level (camera at the same height as its subject; suggest equal power), low angle (the camera is below the subject, subject gains stature; often suggests power), high angle (camera is placed above the subject, the character appears diminished and subdued suggests vulnerability).

Camera movement is the way in which it moves to capture action. Panning and tilting are the two camera movements in which the camera movement is partial due to a stationary pedestal on which the camera rests. In panning the movement is horizontal around a vertical axis where as in a tilt the movement is vertical around a horizontal axis. The camera could also move in its entirety that is the camera movement along with its pedestal which is known as tracking. Tracking is of three kinds forward, backward and lateral. A camera can also have fluid movement which is called craning in which the camera is above the ground and can move freely in any direction (fluid movement). Apart from these a shot can be taken with a hand-held camera.

Editing in films is used to manipulate time and to create compressions, flashbacks, flash-forwards. Editing is done through transition devices like cut in and cut away, fade in and fade out, dissolves, iris, wipe. Cut in and cut away is an instantaneous shift from a distant framing to a closer view or vice versa. Fade in and fade out is a gradual change in the image wherein the image emerges from black or vice versa. Dissolve is gradual transition between two shots in which the first image disappears and the second image slowly appears. Iris is when the image is either revealed from or obscured to a small circle

resembling the iris. Wipe is when one shot is drawn like a curtain over the preceding shot (^bBakilapadavu 2018).

Sound or the absence of it plays an integral part in creating meaning. There are various kinds of sounds used like sound tracks, dialogues, incidental/environmental sound. In films, sound is distinguished as diegetic or non-diegetic. Diegetic sound is heard from within the film's diegesis while non-diegetic is heard outside the film diegesis (^aBakilapadavu 2018).

The above-mentioned parameters are essential for the understanding of the message of the film. The camera angle used, along with the camera movement, editing done to capture an event in a particular way is responsible for meaning creation that gets conveyed to the viewers. All the modalities work collaboratively to create and convey meaning in unison. In unison they create textual patterns that create specific meanings.

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3. Application of GeM (Genre and Multimodality) framework

SFL studies text as communication in the context of culture. “Genre is a staged, goal-oriented social process. Social because we participate in genres to get things done; staged because it usually takes a few steps to reach our goals” (Martin 2007). As the purpose of short films is to fulfil a communicative act which is achieved by the combination of the audio-visual resources. Short films are a genre within visual culture, and its stages or phases may not be realized at a conscious level. The stages or phases can be identified by analyzing the structure using narrative theories. Before beginning with the analysis of the corpus, we need to segment the corpus for a more detailed approach reliably. The segmentation needs to be done with the help of a robust framework for a correct analysis.

Royce (Royce 1998) for the convenience of analysis of multimodal documents, suggests the structural units to be analyzed. Similarly, John Bateman (Bateman 2013) addressing the problem of structural segmentation, proposed the GeM framework for reliable segmentation of static multimodal documents. GeM framework suggests that genre is the foundation for multimodal research. It helps to compare artefacts and theorize how artefacts deploy theoretical modes (Bateman 2008). Tuomo Hiippala (Hiippala 2014) argues in his work that GeM model is currently the strongest candidate for providing the analytical tools needed for modelling the structure of tourist brochure. This framework unpacks the document into logical structural units such that reliable analysis can be conducted.

Bateman tries to extend this model for the analysis of non-static multimodal documents like films (Bateman 2013). The aim is to provide tools for analysis as a consistent method for evaluation of multimodal documents.

In the GeM framework, detailed view of visual layout structure (logical + layout organization) was set out for static documents. But for films, there is a need to consider layout in terms of design decisions involved in combining and sequencing film segments. The logical document structure for filmic material is the collection of shots that are grouped on the basis of their time of occurrence or the common spatial regions or actions they depict. Segmenting film in this way offers a reliable place to begin a further higher level of interpretative work.

For stronger investigation of the structural resources working in the film, GeM framework is applied for filmic structural segmentation. Segmentation is done on the basis of unity of action.

3.1 The GeM framework

GeM model takes the position that language, layout, image, and typography are all purposive forms of communication. It focuses on mutually constraining influences of genre and multimodality and centered attention to visually realized semiotic object. In the GeM model genre aims at providing a robust and consistent analytical method of multimodal document analysis (Hiippala 2014). Initially, this framework was designed to analyze static multimodal documents, and it presented the multilayered analysis and annotation scheme by which any static multimodal document could be decomposed at several distinct levels of abstraction (Bateman 2001). The implications of this model were explored further and used to analyze non-static multimodal texts like narrative film and resolve the issue of reliable segmentation of the film document for analysis. The model

provides a consistent method to describe structural designs of multimodal documents. This further allows the identification of recurrent patterns of structure and yields valuable cues in understanding the visual medium systematically.

This model aims to describe and analyze all these elements within a common framework to create a complete understanding of visual artefacts. However, when applied to films, the focus needs to be on the film segments that may be joined together in various ways to generate the required meaning or effect (montage). This chapter shows the ground work needed for any higher-level interpretation of the film document. The deconstruction of the film document is required for a better and more systematic understanding and interpretation of how meaning is created using the various resources like language, image and other means of expression. All the resources are used simultaneously creating a complex amalgamation, all contributing effectively and collaboratively to the meaning making process. This kind of complex structuring of the film document is given prime importance by researchers. John A. Bateman states that there is a kind of ‘Pre-structuring’ in films that inform and guide the interpretations made by the viewers (Bateman 2014). The effect that the film achieves is not a matter of chance, but it is carefully designed in a manner that creates the desired effect. Following is the segmentation of the selected short fictional films, based on the unity of action.

3.2 How Can It Be

How Can It Be is divided into twenty-six structural units, Table 1 – Segments of HCIB. Although, the segments look dis-joined, but this spatial-logical layout created the narrative trajectories for the narrative flow coherently.

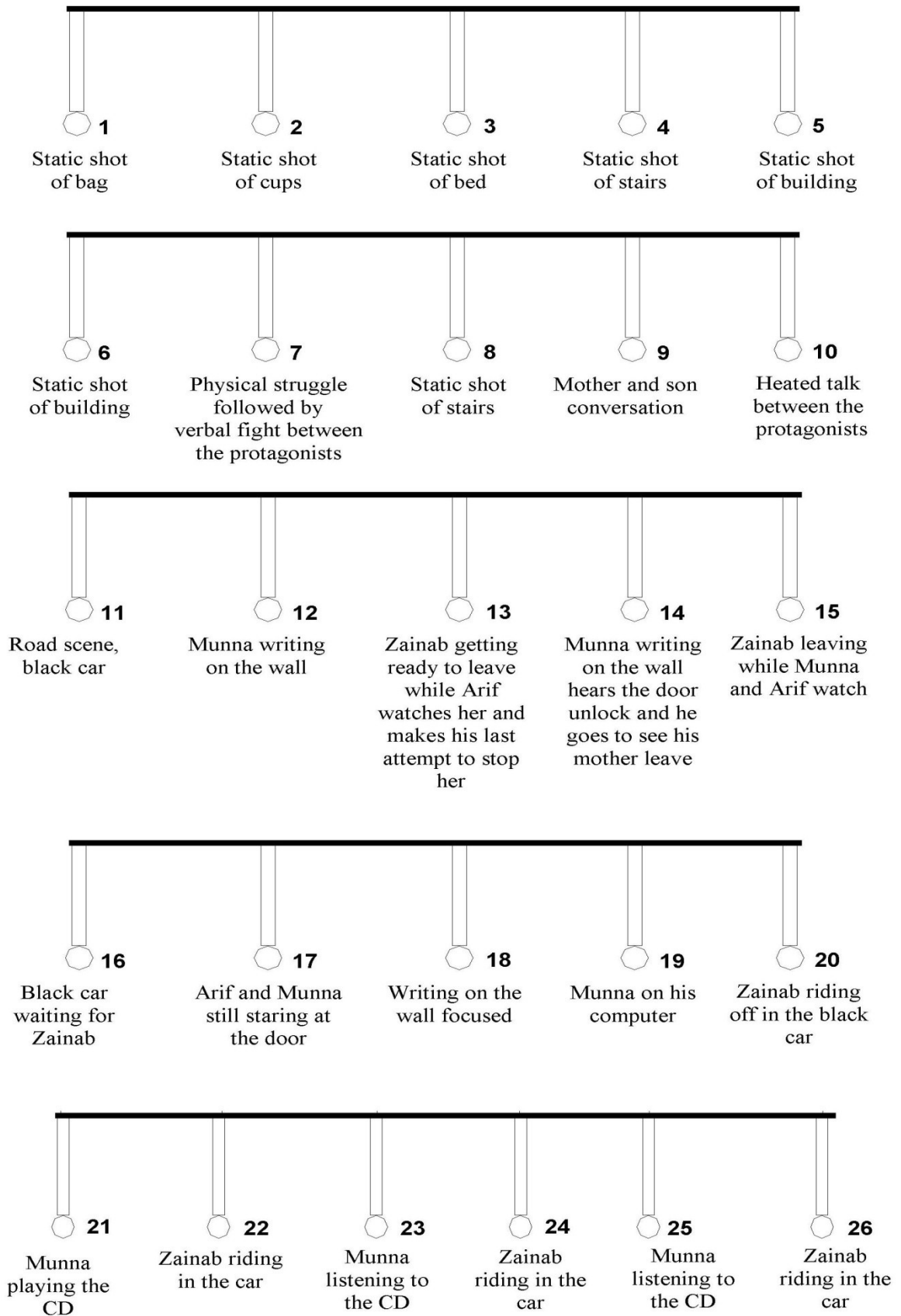
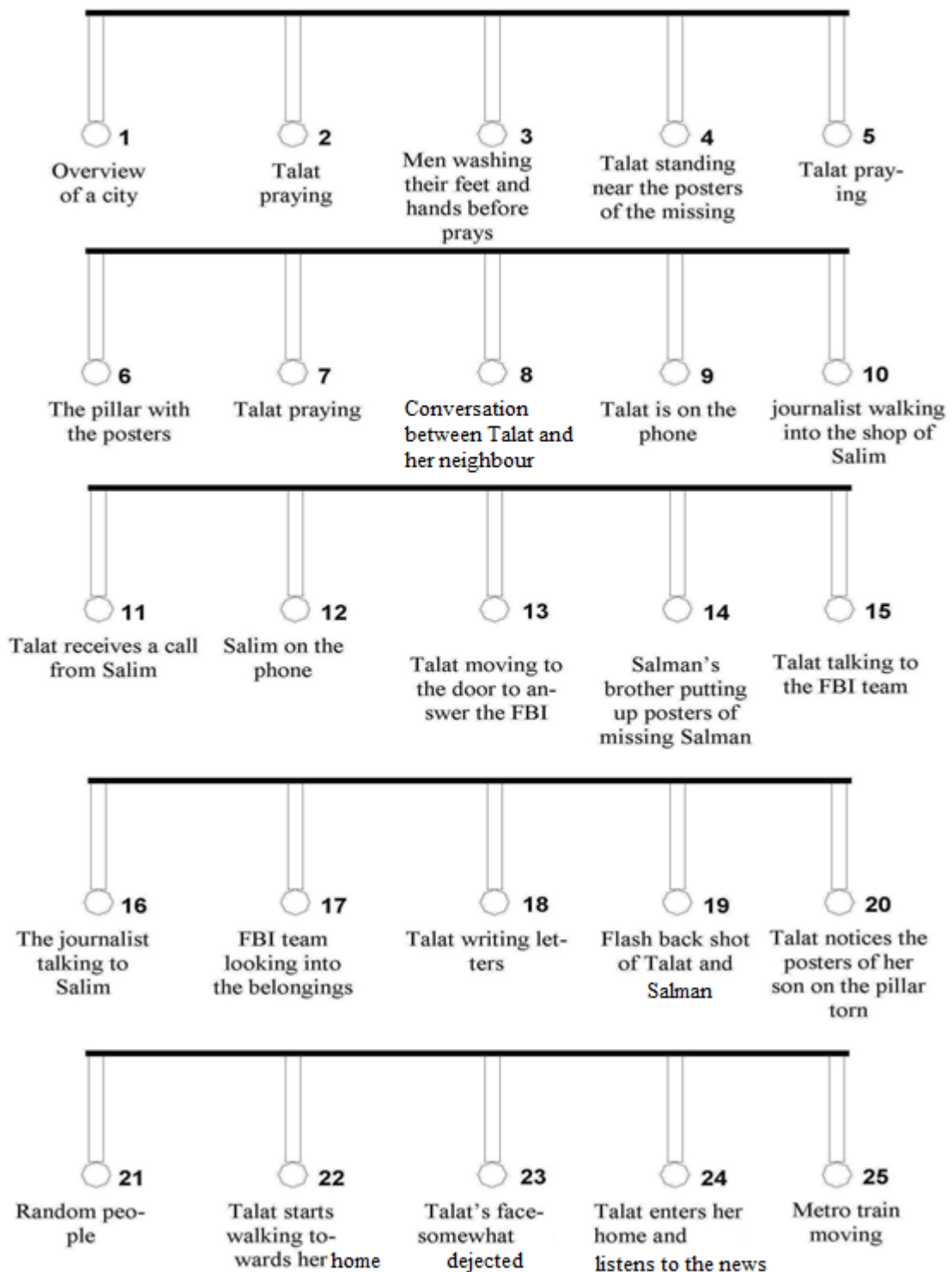


Table 1 – Segments of HCIB

3.3 September 11

September 11 is divided into thirty-eight structural units. Table 2 – Segments of Migration. Similar to HCIB, the segments look dis-joined, but this spatial-logical layout created the narrative trajectories for the narrative flow coherently.



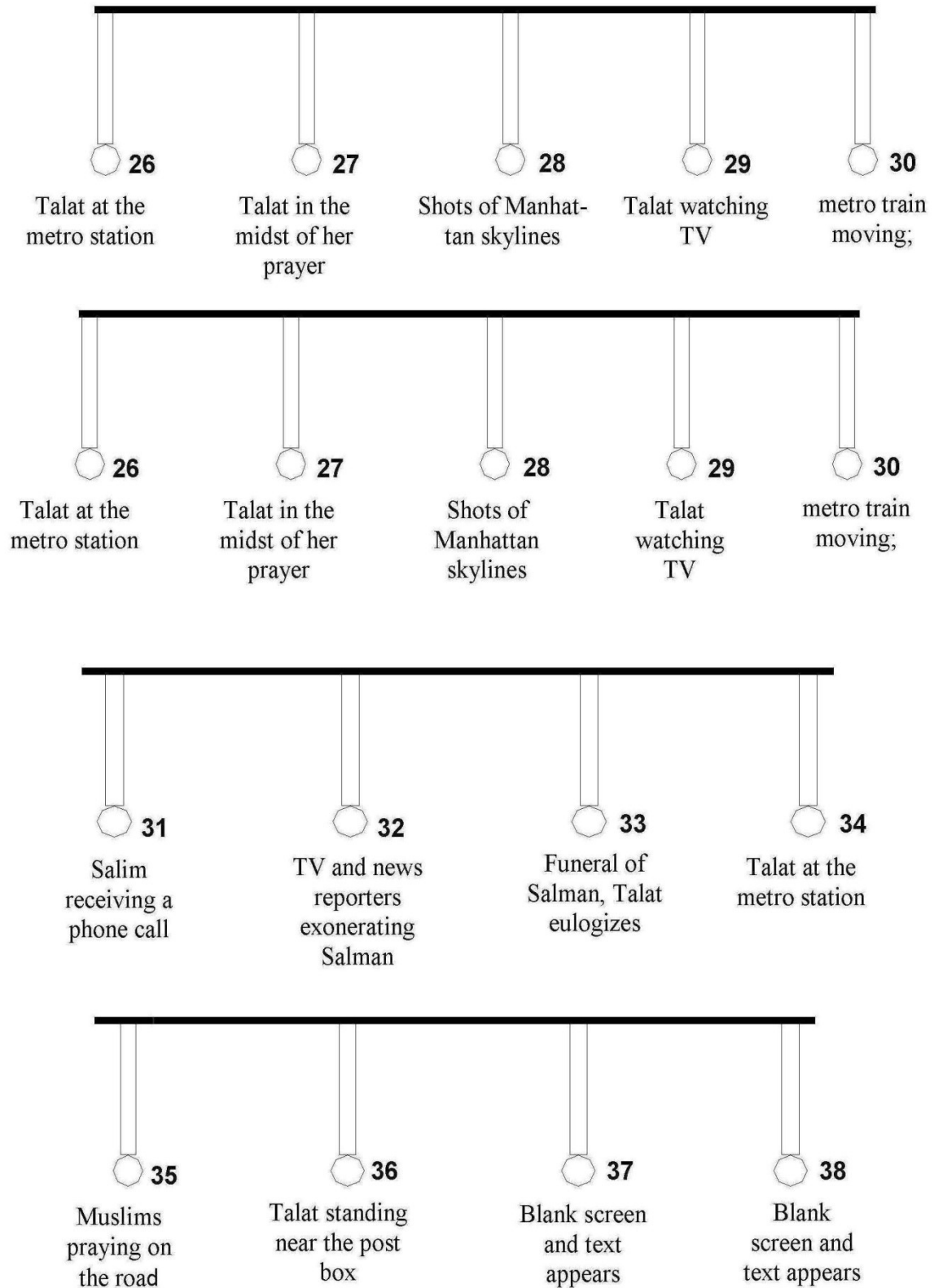
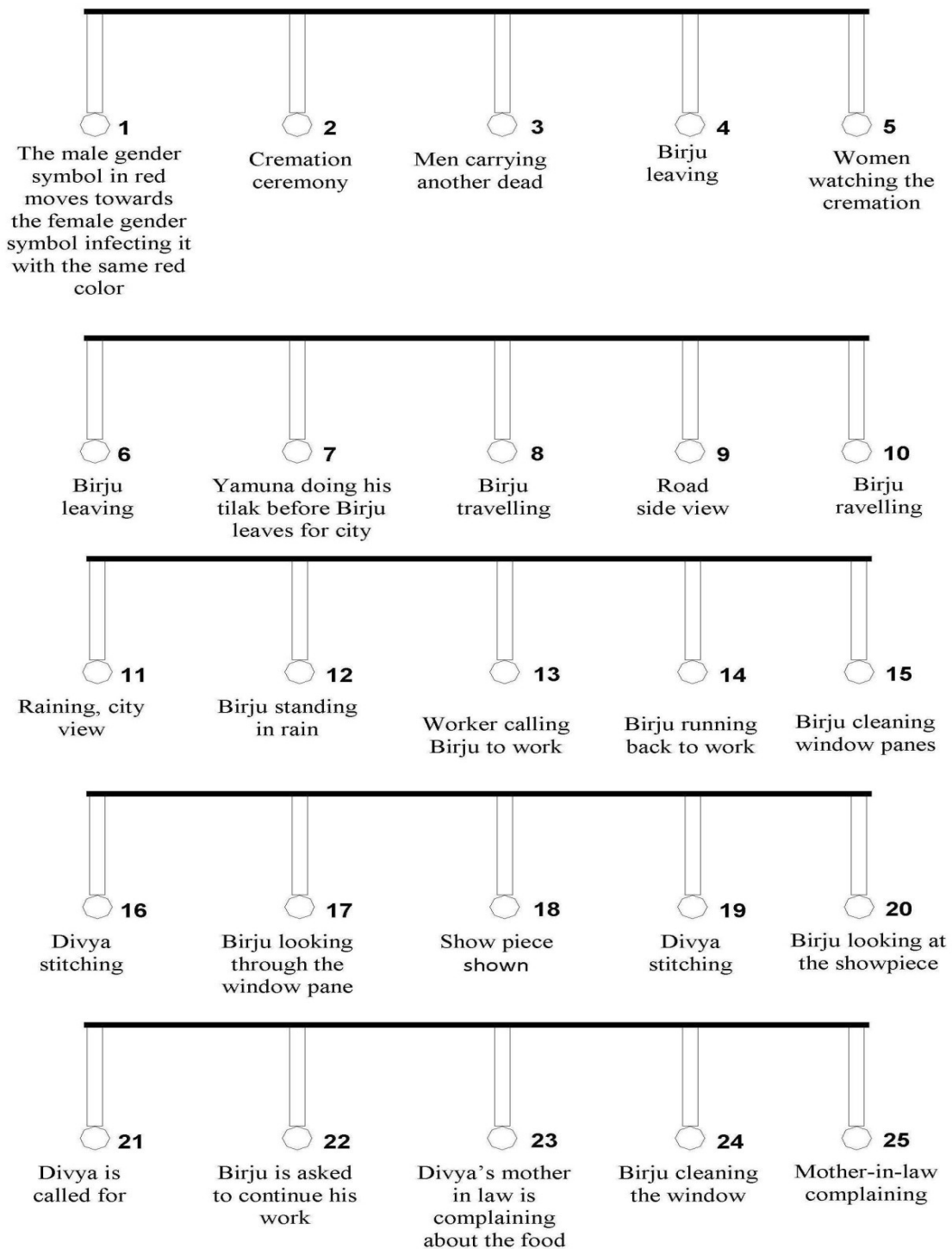


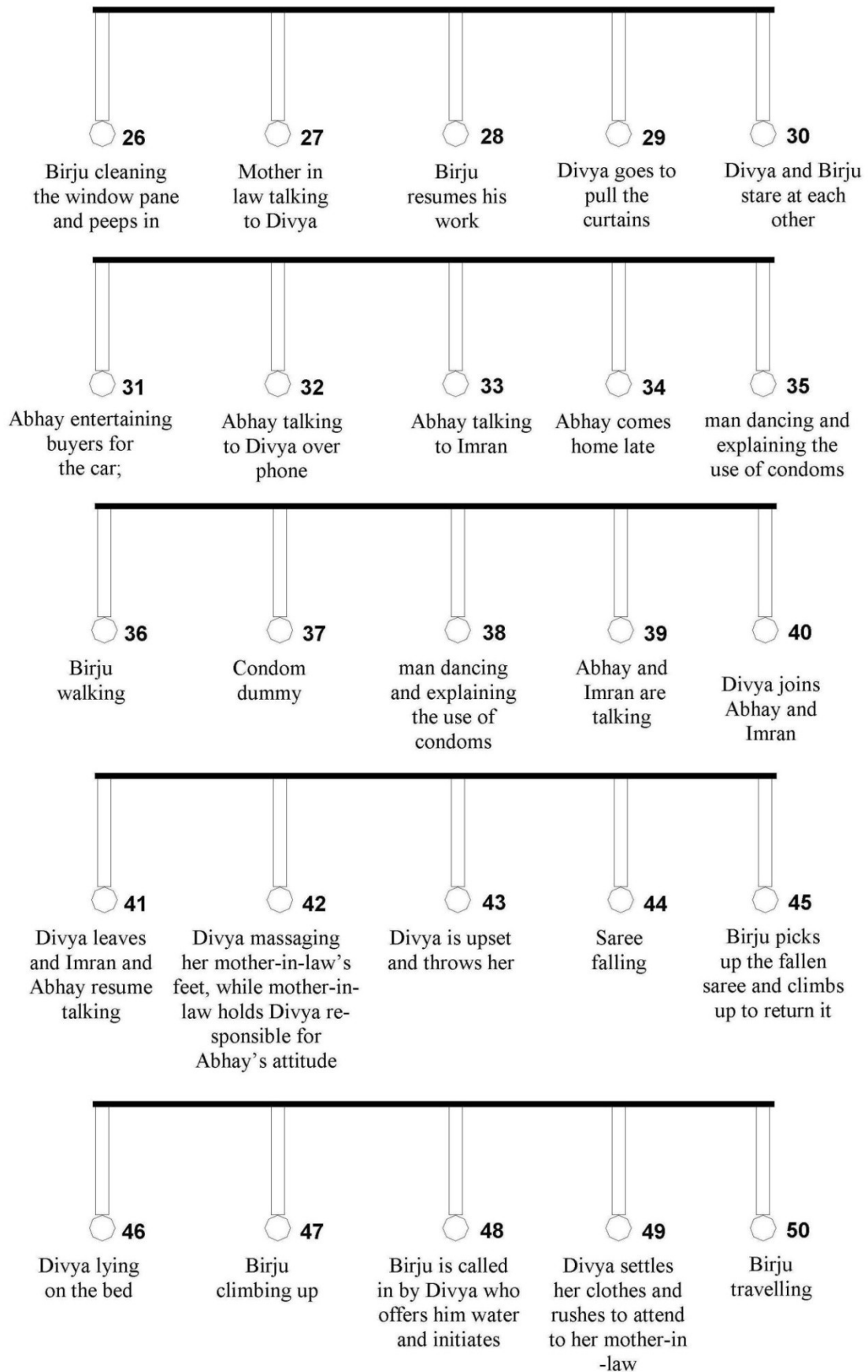
Table 2 – Segments of September 11

3.4 Migration

Migration is divided into seventy-two structural units. Table 3 – Segments of Migration.

Similar to HCIN and Migration, the segments look dis-joined, but this spatial-logical layout created the narrative trajectories for the narrative flow coherently.





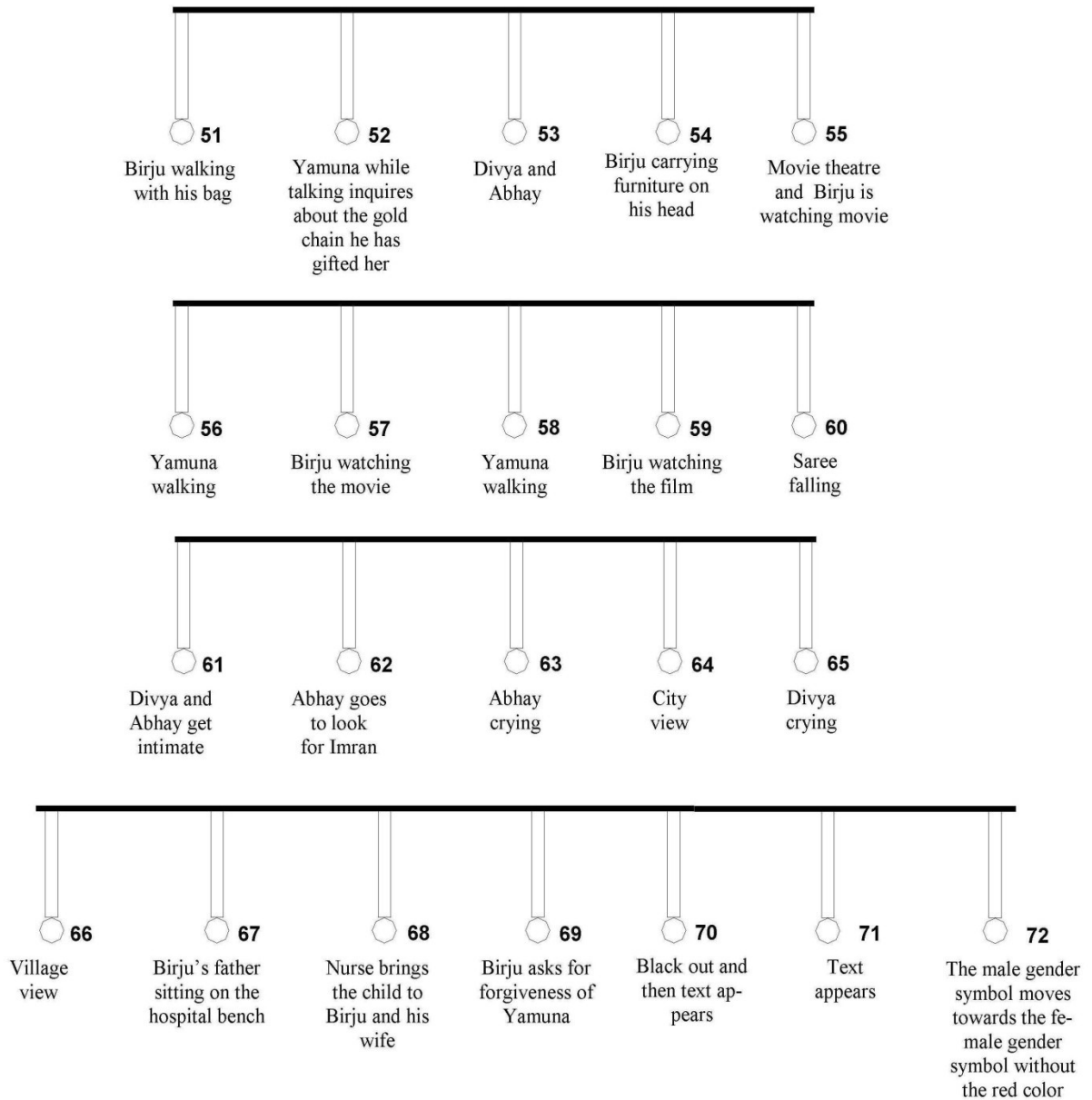


Table 3 – Segments of Migration

Every filmic segment is a narrative event that is created with the negotiation of narrative chains. The segmentation of the film helps us to view the pre-structuring at the montage (structure) and mise-en-scene (content) level. Understanding the filmic segmentation and its arrangement states that the layout of the film document is not arbitrary but functionally motivated. Such analysis decomposes the film narrative into segments and unravels the internal textual discourse relations (Martin 1992). Complex visual layouts can be

systematically segmented providing a strong backbone for any kind of further analysis. Hence it is the starting point of filmic investigation, providing a firmer empirical basis for a higher level of interpretation of films.

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4. Analysis

The segmentation of each of the selected short fictional films, achieved in chapter 3, is analyzed by applying the research framework developed and discussed in chapter 2. The representative image of every narrative segment is selected for the convenience of understanding and interpretation. The analysis of each of the short fictional films are in the upcoming sections– 4.1 How Can It Be, 4.2 September 11, 4.3 Migration.




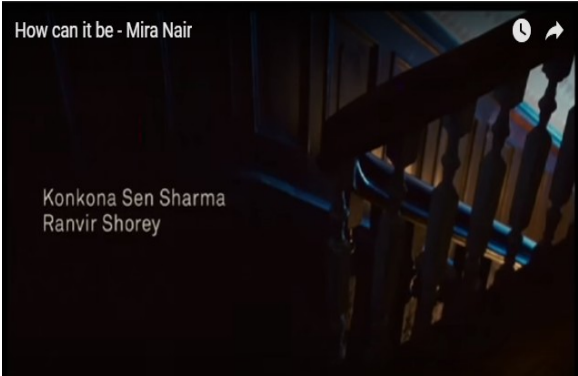
The timeline of every segment is provided, along with a short description of the narrative event. The cohesive resources mobilized in the film narrative are unpacked segment by segment in square brackets. Curly brackets indicate the choices made from the phoric system.



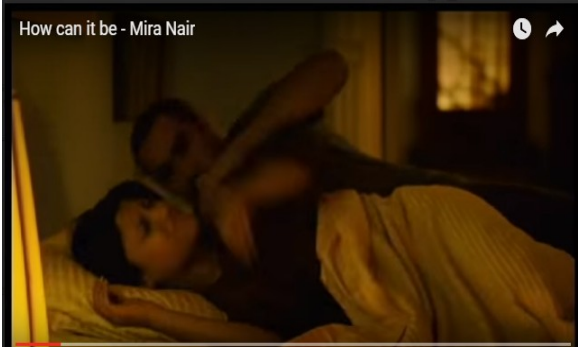

This analysis demonstrates the choices made at the textual level to create a specific narrative trajectory. The focus is on the characters, objects, and settings which are the most salient elements viewers attend to while watching any film. From the analysis conducted in this chapter, the narrative chains are drawn out and plotted on a graph in the upcoming chapter 5. With the help of the narrative graph, narrative phases will be analyzed in each of the short fictional films.





4.1 How Can It Be

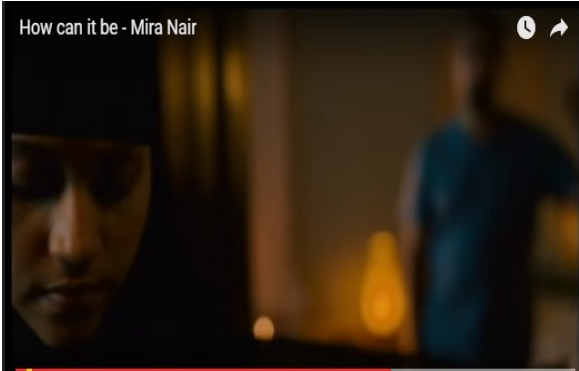

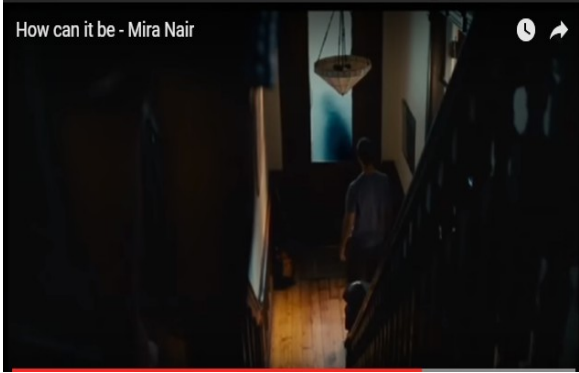
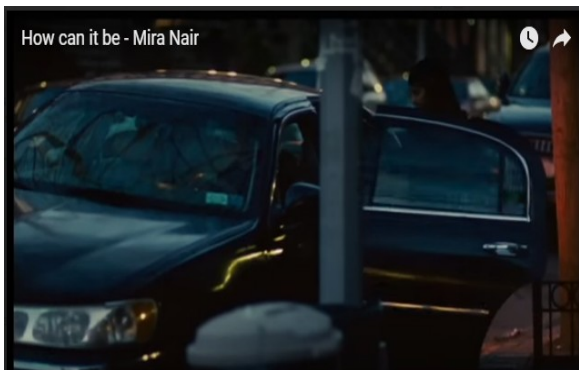
The twenty-six segments of the short film HCIB are presented with a brief description of the narrative event along with the details of the camera work in Table 4 – Summary of the Narrative events of HCIB with timeline. With the help of the filmic cohesion framework analysis is conducted, segment by segment, for the unpacking of the cohesion cues that hold the text together.



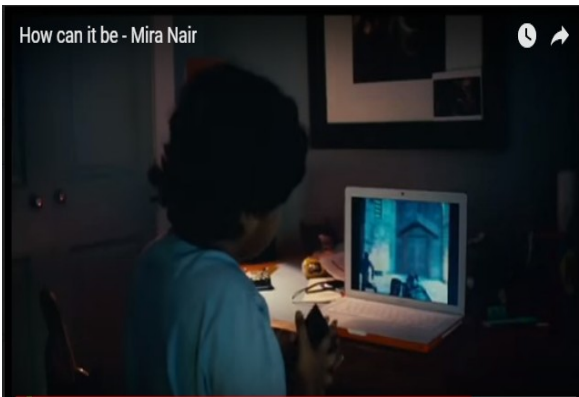
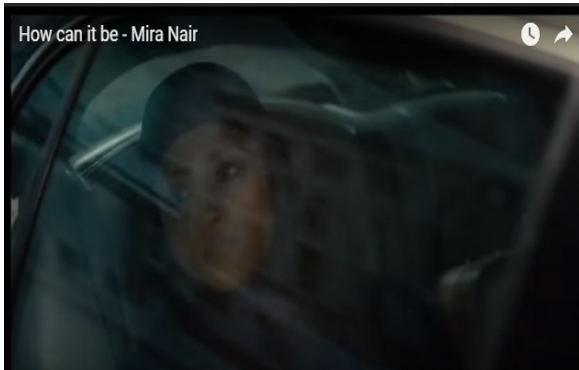
Table 4. Summary of the narrative events of HCIB with timeline

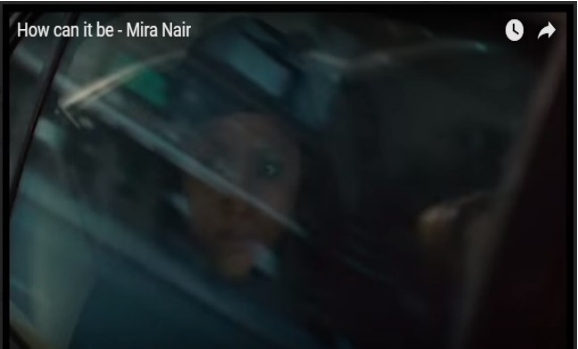
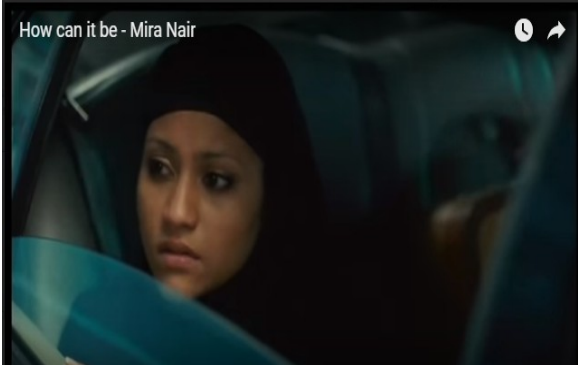
Segments.	Timeline (seconds)	Narrative events and camera work
1.	0.01 to 0.03 	Static shot of bag; eye level
2.	0.04 to 0.06 	Static shot of cups; eye level
3.	0.07 to 0.11 	Static shot of bed; eye level
4.	0.12 to 0.14 	Static shot of stairs; eye level

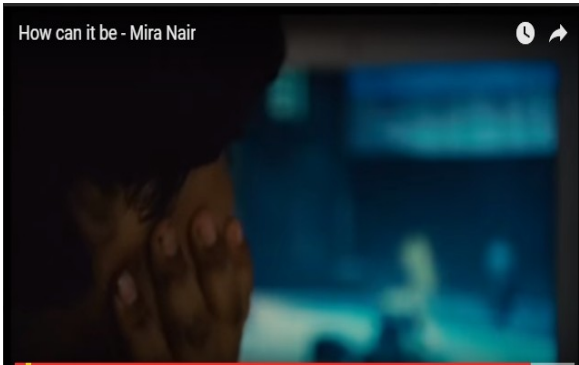
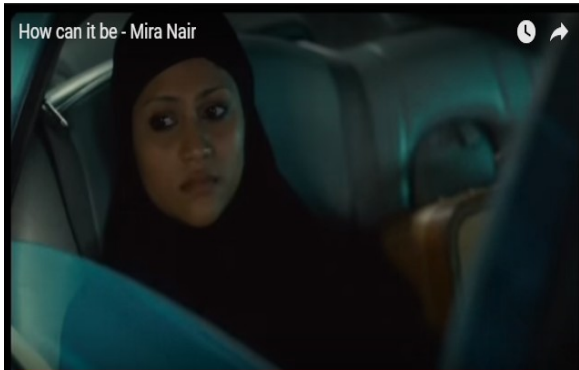
Segments.	Timeline (seconds)	Narrative events and camera work
5.	0.15 to 0.19 	Static shot of building; slight tilt up
6.	0.20 to 0.25 	Static shot of building; slight tilt up
7.	0.27 to 1.13 	Physical struggle followed by verbal fight between the protagonists; camera gradually moves close and slightly upwards to captures Zainab and then Arif lying on the bed
8.	0.14 to 0.17 	Static shot of stairs; eye level shot

Segments.	Timeline (seconds)	Narrative events and camera work
9.	0.18 to 2.40 	Mother and son conversation, she gives him a CD; camera captures from opposite sides the emotions and facial expressions of the mother and then the son; long shot captures them lying on the bed while the close medium shots are taken during their conversation and close-ups to show them embracing and crying
10.	2.41 to 5.28 	Heated talk between the protagonists; long shot captures them in the kitchen space and close medium shots while they argue.
11.	5.29 to 5.45 	Road scene, black car; camera moves gradually from right to left to capture the moving car.
12.	5.46 to 5.54 	Munna writing on the wall – how can it be; tracking in shot where camera moves and then zooms

Segments.	Timeline (seconds)	Narrative events and camera work
13.	5.55 to 6.30 	Zainab getting ready to leave while Arif watches her and makes his last attempt to stop her; close-ups showing Zainab wearing her hijab, long shots and third person's POV shot from behind Arif to show Arif and Zainab staring at each other.
14.	6.31 to 6.38 	Munna writing on the wall hears the door unlock and he goes to see his mother leave; medium close-up shot of Munna going to see his mother; then the camera zooms to focus on the writing on the wall and rotates circular from left to right
15.	6.39 to 6.43 	Zainab leaving while Munna and Arif watch; slightly tilted down camera captures the scene from above the stairs
16.	6.43 to 7.09 	Black car waiting for Zainab; long shot

Segments.	Timeline (seconds)	Narrative events and camera work
17.	7.10 to 7.21 	Arif and Munna still staring at the door; long shot
18.	7.22 to 7.29 	Writing on the wall focused; medium long shot, camera rotating
19.	7.30 to 7.42 	Munna on his computer; close-up medium shots
20.	7.43 to 7.48 	Zainab riding off in the black car; close-up medium shots

Segments.	Timeline (seconds)	Narrative events and camera work
21.	7.49 to 8.03 	Munna playing the CD; close-up medium shots
22.	8.04 to 8.11 	Zainab riding in the car; close-up medium shots
23.	8.12 to 8.22 	Munna listening to the CD; close-up medium shots
24.	8.23 to 8.32 	Zainab riding in the car; close-up medium shots

Segments.	Timeline (seconds)	Narrative events and camera work
	8.33 to 8.35	
25.		Munna listening to the CD; close-up medium shots
	8.36 to 8.40	
26.		Zainab riding in the car; close-up medium shots

4.1.1 Analyzing the cohesive resources

1. The first segment presents a brown suitcase lying next to the foot of the wooden staircase accompanied by the written text *Based on a true story*. The brown suitcase is introduced as a specific object whose identity is realized visually. The staircase is introduced as a non-specific general setting whose identity is realized visually. The written text realized visually.

Brown bag: [presenting] + [specific] + [mono-modal (visual)] + [immediate salience].

Wooden Stairs: [presenting] + [generic] + [mono-modal (visual)] + [gradual salience].

Written text: [presenting] + [specific] + [mono-modal (visual)] + [immediate salience].

2. The segment presents the two cups as specific objects and their identity is realized visually. The written text *A Film by Mira Nair* realized visually.

Two cups: [presenting] + [specific] + [mono-modal (visual)] + [immediate salience].

Written text: [presenting] + [specific] + [mono-modal (visual)] + [immediate salience].

3. The segment presents a disturbed bed with a side table on which a lotion bottle and tissue holder are placed. All these are presented as specific setting elements whose identity is realized visually. The written text *How Can It Be* is realized visually.

Bed: [presenting] + [specific] + [mono-modal (visual)] + [immediate salience].

Written text: [presenting] + [specific] + [mono-modal (visual)] + [immediate salience].

4. The segment presents the wooden staircase and tracks the same setting presented in segment one as non-specific. Here the general setting gains salience and becomes specific setting with the help of anaphoric referencing. The written text *Konkona Sen Sharma and Ranvir Shorey* is realized visually.

Wooden stairs: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal (visual)]}.

Written text: [presenting] + [specific] + [mono-modal (visual)] + [immediate salience].

5. The segment presents the side view of a building having a tree full of leaves beside it and far behind unfocussed presentation of few barren branches can be noticed which become clear and focused in the next segments. The setting is realized as specific and is realized visually. The written text *Written by ...* realized visually.

Building: [presenting] + [specific] + [mono-modal (visual)] + [gradual salience].

Written text: [presenting] + [specific] + [mono-modal (visual)] + [immediate salience].

6. The segment presents the side view of the building with partially seen barren branches which was unfocussed in the preceding segment. The written text *Directed by Mira Nair* realized visually.

Building: [presuming] + [specific] + {[anaphoric] + [bridging] + [mono-modal (visual)]}.

Written text: [presenting] + [specific] + [mono-modal (visual)] + [immediate salience].

7. The segment presents Zainab and Arif on the same bed, which was presented earlier in segment three. Here the male and the female characters are being introduced as salient characters and their identity is realized visually and verbally.

Zainab: [presenting] + [specific] + [cross-modal] + [immediate salience].

Arif: [presenting] + [specific] + [cross-modal] + [immediate salience].

Bed: [presuming] + [specific] + + [explicit reappearance] + {[anaphoric] + [mono-modal (visual)]}.

8. The segment presents the wooden staircase again which has gained salience over the time and is realized visually.

Wooden stairs: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal (visual)]}

9. The segment presents Zainab with her son, Munna, on the bed and their identities are realized both visually and verbally. CD is presented as the specific object whose identity is realized both visually and verbally.

Zainab: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Munna: [presenting] + [specific] + [cross-modal] + [immediate salience].

CD: [presenting] + [specific] + [cross-modal] + [immediate salience].

10. The segment presents Zainab and Arif; their identities are realized both visually and verbally. The characters are having tea in the same cups that were presented in segment two, its identity is realized visually.

Zainab: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Arif: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Two cups: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal (visual)]}

11. The segment presents the road scene where a black car is shown moving gradually, as a non-specific object. It receives gradual salience whose identity is realized visually.

Black Car: [presenting] + [generic] + [mono-modal (visual)] + [gradual salience].

12. The segment presents Munna writing on the wall – *how can it be?* Munna is the specific identity realized visually, the wall is the non-specific setting realized visually, the text being written on the wall is realized visually here and verbally in segment seventeen.

Munna: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal (visual)]}.

Wall: [presenting] + [specific] + [mono-modal] + [immediate salience].

13. The segment presents Zainab walking towards the wooden staircase and wearing the black scarf (hijab). For those viewers who are aware of the significance of hijab, the identity of Zainab is retrieved by homophoric reference because the information retrieval draws on specific social and cultural understanding. Arif tries to convince her not to leave. Carrying the brown suitcase, she walks towards the door and unlocks it, while Arif watches her. The unlocking sound is realized visually and aurally. Identity of Zainab and Arif are realized visually and verbally. The wooden staircase is presented as the specific setting whose identity is realized visually. The brown suitcase is presented as the specific object whose identity is realized visually.

Zainab: [presuming] + [specific] + [explicit reappearance] + {[homophoric] + [cross-modal]}.

Wooden staircase: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal (visual)]}.

Arif: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Brown suitcase: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal]}.

14. The segment presents Munna acknowledging the unlocking sound of the door from the previous segment and rushes to see his mother leave. This is an example of anaphoric bridging and is realized visually. The written wall is focused. Munna is realized visually. The written text on the wall has become a salient object whose identity is realized visually.

Munna: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal]}.

Wall (written text): [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal]}.

Written text: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal]}.

15. The segment presents Munna and Arif watching Zainab leave. Munna is implicitly presented as his feet are focused as specific identity that is realized visually, Arif is the specific character whose identity is realized visually. The wooden staircase is presented as the specific setting whose identity is realized visually.

Munna: [presuming] + [specific] + [implicit reappearance] + {[anaphoric] + [mono-modal (visual)]}.

Arif: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal]}.

Wooden staircase: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal (visual)]}.

16. The segment presents Zainab walking on the side lane, towards the black car, carrying her brown bag. Zainab is realized visually. The brown bag is presented as the specific object, realized visually. The black car's identity is realized visually.

Zainab: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal (visual)]}.

Brown bag: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal (visual)]}.

Black car: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal (visual)]}.

17. The segment presents Arif and Munna as the specific characters whose identity is realized visually. The wooden staircase is presented as the specific setting, realized visually. Arif questions – ‘How can it be?’ while Munna answer – ‘but it is’.

Arif: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Munna: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Wooden Staircase: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal (visual)]}.

18. The segment presents written text on the wall and its identity is realized visually here and verbally in the previous segments.

Written text (wall): [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal]}.

19. The segment presents Munna whose identity is realized visually. He is watching some game on his laptop and then picks up the CD given to him by his mother. The CD is the specific object also presented in segment nine, whose identity is realized visually.

Munna: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal]}.

CD: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal]}.

20. The segment presents Zainab watching out of the car window, her identity is realized visually. The car window is the specific object related to the car presented in the previous segments and is realized visually.

Zainab: [presuming] + [specific] + [explicit reappearance] + {[homophoric] + [mono-modal (visual)]}.

Car (window): [presuming] + [specific] + [implicit reappearance] + {[anaphoric] + [mono-modal]}.

21. The segment presents Munna putting the CD in his laptop and listening to the words of his mother. Munna is the specific character realized visually. Zainab is implicitly realized (as the voice over) verbally. The CD presented as the specific object realized visually and aurally.

Munna: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal]}.

CD: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal]}.

Zainab: [presuming] + [specific] + [implicit reappearance] + [mono-modal (verbal)].

22. The segment presents Zainab watching out of the car window, her identity is realized visually. The car window is the specific object related to the car presented in the previous segments and is realized visually.

Zainab: [presuming] + [specific] + [explicit reappearance] + {[homophoric] + [mono-modal (visual)]}.

Car (window): [presuming] + [specific] + [implicit reappearance] + {[anaphoric] + [mono-modal]}.

23. The segment presents Munna listening to the CD while playing his games on the laptop. Munna is the specific character realized visually. Zainab is implicitly realized (as the voice over) verbally. The CD presented as the specific object realized visually and aurally.

Munna: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal]}.

Zainab: [presuming] + [specific] + [implicit reappearance] + [mono-modal (verbal)].

24. The segment presents Zainab watching out of the car window, her identity is realized visually. The car window is the specific object related to the car presented in the previous segments and is realized visually.

Zainab: [presuming] + [specific] + [explicit reappearance] + {[homophoric] + [mono-modal (visual)]}.

Car (window): [presuming] + [specific] + [implicit reappearance] + {[anaphoric] + [mono-modal]}.

25. The segment presents Munna listening to the CD while playing his games on the laptop. Munna is the specific character realized visually. Zainab is implicitly realized (as the voice over) verbally. The CD presented as the specific object realized visually and aurally.

Munna: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal]}.

Zainab: [presuming] + [specific] + [implicit reappearance] + [mono-modal (verbal)].

26. The segment presents Zainab watching out of the car window, her identity is realized visually. The car window is the specific object related to the car presented in the previous segments and is realized visually.

Zainab: [presuming] + [specific] + [explicit reappearance] + {[homophoric] + [mono-modal (visual)]}.

Car (window): [presuming] + [specific] + [implicit reappearance] + {[anaphoric] + [mono-modal]}.

4.1.2 Discussion

The brown bags appear in segments one, ten, thirteen and sixteen. The identity of the bag is realized visually. The two cups of tea/coffee appear in segments two and ten. The identity of the cups is realized visually. The bed appears in segment three and seven. The wooden staircase appears in segments one, four, eight, thirteen and fifteen, first as a non-specific object that gradually becomes specific as it reappears. The wooden staircase plays an important setting giving us the hint of the two-storied house. The identity of the wooden staircase is realized visually. The building shown from different angles in

segment five and six identifies the place of action. The setting like bedroom, staircase, and kitchen are a part of the building. The building is realized visually.

The female character, Zainab appears in segments seven, nine, ten, thirteen, sixteen, seventeen, twenty, twenty-one, twenty-two, twenty-three, twenty-four, twenty-five and twenty-six. The identity of the female character is realized cross-modally (visually and verbally), yet the name of the character is never specified. She appears as the salient character from segment seven, as the action starts with her. Segment one to segment six the setting is explored and presented. It is only in segment seven that we get a hold on the story line. Her opening dialogue “No, No, No...” her resistance sets action into the quiet flow of the film.

Arif, is the male protagonist and appears in segments seven, nine, ten, thirteen, fifteen and seventeen. The identity of the male character is realized visually and verbally. He initiates action in the film by acting upon the female character and discloses their identity as husband and wife in his first dialogue “I divorce you ...”

Munna appears in segments nine, twelve, thirteen, fourteen, fifteen, seventeen, nineteen, twenty-one, twenty-two, twenty-three and twenty-five. The identity of Munna is realized visually and verbally.

CD appears in segments nine, nineteen, twenty, twenty-one, twenty-two, twenty-three, twenty-four and twenty-five. In segments nine, nineteen and twenty-one the identity of the CD is realized visually whereas in segments twenty-two, twenty-three, twenty-four and twenty-five we hear it play in the form of recorded dialogues of the female protagonist. Here the identity of the CD is realized aurally.

The black car appears in segments eleven, sixteen, twenty, twenty-two, twenty-four and twenty-six. In segments twenty, twenty-two, twenty-four and twenty-six we only see

Zainab looking out of the car window. The car window representative the whole car. The identity of the car is realized visually.

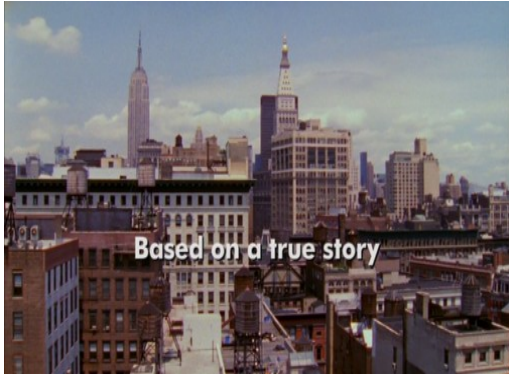



The wall with the text written on it “How Can It Be?” appears in segments twelve, fourteen and eighteen. The identity of the wall is realized visually. The wall is the representation of Munna’s thoughts and his emotional turmoil.

By the ninth segment all the characters are presented and in the remaining segments they are retrieved and tracked. Segments thirteen and fourteen are connected with the sound of the door unlocking. This is anaphoric referencing, and it makes the text cohesive. Segment fifteen captures Munna’s legs which implicitly applies his presence. The last few segments (twenty-one to twenty-five) we hear the voice-over of Zainab explaining her cause for leaving her home. This is also an example of implicit representation. The beginning of the film strongly focusses on visual resources to convey meaning and create spatial territory. Cross-modal meaning making resources are majorly used from segments seven to seventeen. There are major immediate saliences and explicit reappearances.





4.2 September 11

The thirty-eight segments of the short film September 11 are presented with a brief description of the narrative event along with the details of the camera work in Table 5 – Summary of the Narrative events with timeline. With the help of the filmic cohesion framework analysis is conducted, segment by segment, for the unpacking of the cohesion cues that hold the text together.

Table 5 - Summary of the narrative events of September 11 with timeline

Segments	Timeline (seconds)	Narrative events and Camera work
1.	0.01 to 0.06	Overview of a city; Gradual panning from left to right, Wide angle establishing shot
		
2.	0.07 to 0.10	Talat praying; Medium shot
		
3.	0.11 to 0.23	Men washing their feet and hands before prays, on the pillar the poster of Salman Hamdani missing; Camera hovers on the men performing the ritual of washing their feet before praying, medium shot, then the long shot giving us the entire view and gradually camera moves towards the pillar focusing on Salman's poster
		
4.	0.24 to 0.29	Talat standing near the posters of the missing people; a close medium shot focusing on her hand on the posters and then a long shot capturing Talat as she walks away
		

Segments	Timeline (seconds)	Narrative events and Camera work
5.	0.30 to 0.42	Talat praying; Medium shot first the focus is on the white net and then she is focused followed by a gradual fade out
6.	0.43 to 0.47	The pillar with the posters of the missing people with lit candles; Camera captures various posters, a hand held shot
7.	0.48 to 1.06	Talat praying; A medium shot showing Talat finishing her prayer and then a long shot capturing the complete setting of the pray room in the mosque
8.	1.07 to 1.20	Conversation between Talat and her neighbour; Long medium shot with camera slightly moving left to right to capture Talat walking towards her house and close medium shot to cover the interaction between Talat and her neighbour, phone ring is heard

Segments	Timeline (seconds)	Narrative events and Camera work	
9.	1.21 to 1.49	Talat is on the phone, TV news is on; Medium shots	
	10.	1.50 to 2.29	A journalist walking into the shop of Salim to question about Salman; Wide angle shot captures the journalist walking into the shop and then medium shots to cover the conversation between the two
	11.	1.50 to 2.29	Talat receives a call from Salim informing her about the journalist's visit; Long medium shots capture Talat receiving the phone and moving towards the door
 <p data-bbox="576 1487 715 1541">- Talat? - Yes, Salim?</p>	12.	2.36 to 2.37	Salim on the phone, Long medium shot
 <p data-bbox="496 1921 783 1975">A girl's saying the FBI is looking for Salman.</p>			

Segments	Timeline (seconds)	Narrative events and Camera work
13.	2.38 to 2.42	Talat moving to the door to answer the FBI team; Tracking medium shot to capture Talat as she walks to the door
14.	2.43 to 2.44	Salman's brother putting up posters of missing Salman; medium close up shot
15.	2.45 to 3.23	Talat talking to the FBI team and her son also joins in; Medium shots majorly cover the conversation and a long shot gives a glimpse into the overall setting
16.	3.24 to 3.35	The journalist talking to Salim and the television screen is also focused at times; Medium and long medium shots

Segments	Timeline (seconds)	Narrative events and Camera work
17.	3.36 to 4.42	FBI team looking into the belongings of Salman and questioning Talat; Medium shots
18.	4.43 to 5.00	Talat writing letters to the President, the Mayor and others. She then puts the letters in the post box; Medium shots
19.	5.01 to 5.11	Flash back shot of Talat and Salman having fun; Long medium shots
20.	5.12 to 5.28	Talat notices the posters of her son on the pillar torn; Medium shots



Segments	Timeline (seconds)	Narrative events and Camera work
21.	5.29 to 5.30	Random people; POV shot of Talat, medium long shot
22.	5.30 to 5.36	Talat starts walking towards her home, looks at her neighbour who avoids her; Long shots
23.	5.37 to 5.5	Shots capturing expressions on Talat's face- somewhat dejected and alienated; Medium shots
24.	5.52 to 6.15	Talat enters her home and finds out that in the news broadcast Salman is declared a terrorist; Medium and long medium shots

Segments	Timeline (seconds)	Narrative events and Camera work
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25.

6.16 to 6.22



Metro train moving; Wide angle shot

26.

6.23 to 7.14



Talat at the metro station looking around as if searching for her son; she hallucinates the presence of her son and collapses crying; Long shots to give overview of the setting, medium shots to show Talat's reaction

27.

7.15 to 7.53







Talat in the midst of her prayer talks to her other son about going to Mecca; Camera gradually moves up showing Talat praying in sitting posture, Medium long shot and long shots to capture her son standing as she is talking to him

28.

7.54 to 8.11



Shots of Manhattan skylines as framed in the television; Camera captures the skyline and the beams with a dutch angle shot

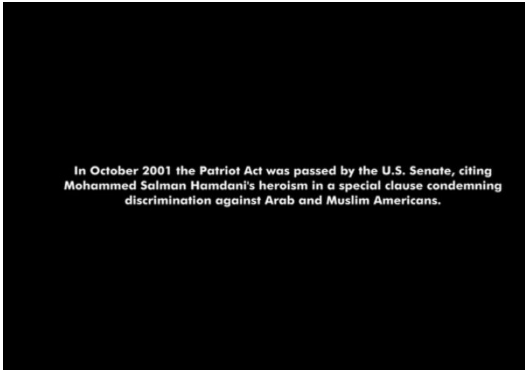
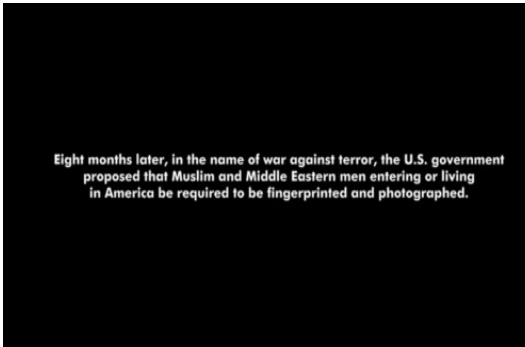
Segments	Timeline (seconds)	Narrative events and Camera work	
29.	8.12 to 8.58	Talat watching TV, Medium shots; Medium shots of Talat and shots of television screen as Talat skims through multiple channels	
	30.	8.59 to 9.05	Next day morning, metro train moving; High angle long shots
	31.	9.06 to 9.11	Salim receiving a phone call; Long medium shot
	32.	9.12 to 9.35	TV and news reporters exonerating Salman shown ; Long medium shots
			

Segments	Timeline (seconds)	Narrative events and Camera work
33.	9.36 to 11.04	Funeral of Salman, Talat eulogizes; Wide angle long shot gives us the complete setting, medium shots of Talat giving the speech and the retinue
34.	11.05 to 11.11	Talat at the metro station looking at the departing train; Long shot with shallow focus
35.	11.12 to 11.25	Muslims praying on the road and some kids watching; Long shots giving the overall view
36.	11.26 to 11.35	Talat standing near the post box looking towards the metro train; Long shot with shallow focus



gives honor to whom he wants and humiliation to whom he wants.



Segments	Timeline (seconds)	Narrative events and Camera work
37.	11.36 to 11.38	
		Blank screen and text appears
38.	11.39 to 11.41	
		Blank screen and text appears

4.2.1 Analyzing the cohesive resources

1. Segment one presents an over view of the city as a non-specific entity. The text appearing on screen 'based on a true story' immediately brings more attention.

City: [presenting] + [generic] + [mono-modal (visual)] + [immediate salience]

Text: [presenting] + [specific] + [mono-modal (visual)] + [immediate salience]

2. Segment two presents Talat praying. She is introduced as a specific character whose identity is realized cross-modally (visually and verbally).

Talat: [presenting] + [specific] + [cross-modal] + [immediate salience]

3. Segment three presents Muslims performing their rituals before prayers. For the viewers who are aware of this ritual the identity of men is retrieved by homophoric reference because the information retrieval draws on specific social and cultural

understanding. The poster of Salman missing is presented as specific object that is realized visually.

Men: [presenting] + [specific] + {[homophoric] + [mono-modal(visual)]}.

Salman's poster: [presenting] + [specific] + [mono-modal (visual)] + [immediate salience]

4. Segment four presents posters of other missing people as specific objects and it is realized visually. Talat reappears explicitly, praying in the mosque and her identity is realized visually.

Posters: [presuming] + [specific] + [implicit reappearance] + {[anaphoric] + [mono-modal (visual)]}

Talat: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal (visual)]}

5. Segment five tracks the character of Talat and her identity is realized visually and verbally.

Talat: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

6. Segment six tracks the posters of the missing people. It is identified as specific and is realized visually.

Posters: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal (visual)]}

7. Segment seven retrieves the identity of Talat visually.

Talat: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal (visual)]}

8. Segment eight presents a new character Talat's neighbour. The identity of both is realized visually and verbally.

Talat: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

Neighbour: [presenting] + [specific] + [cross-modal] + [immediate salience]

9. Segment nine shows Talat talking on the phone and her identity is realized visually and verbally. The TV screen is presented and realized visually and aurally.

Talat: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

TV: [presenting] + [specific] + [cross-modal] + [immediate salience]

10. Segment ten presents Salim as a specific character whose identity is realized visually and verbally. The journalist is presented as a specific character who is realized visually and verbally. The TV screen is presented visually and aurally.

Salim: [presenting] + [specific] + [cross-modal] + [immediate salience]

Journalist: [presenting] + [specific] + [cross-modal] + [immediate salience]

TV: [presenting] + [specific] + [cross-modal] + [immediate salience]

11. Segment eleven tracks Talat talking on the phone with Salim. She is realized visually and verbally.

Talat: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

12. Segment twelve tracks Salim on the phone talking to Talat and is realized verbally and visually.

Salim: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

13. Segment thirteen presents the FBI whose identity is realized visually. The identity of Talat is tracked and is realized visually and verbally.

Talat: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

FBI: [presenting] + [specific] + [mono-modal] + [immediate salience]

14. Segment fourteen presents Salman's brother as specific character since he is pasting the posters of Salman. The viewers make a connection between the two. The identity of the character is realized visually.

Salman's brother: [presenting] + [specific] + [mono-modal] + [immediate salience]

Salman (poster): [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}

15. Segment fifteen tracks the conversation between Talat and FBI. Talat and FBI are realized visually and verbally. The neighbour is a silent spectator and his identity is realized visually. The camera actually follows Salman's brother from the previous segment to the present spatial situation.

Talat: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

FBI: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

Neighbour: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}

Salman's brother: [presuming] + [gradual salience] + [explicit reappearance] +
{[anaphoric] + [mono-modal(visual)]}

16. Segment sixteen tracks Salim talking to the journalist and their identities are realized visually and verbally.

Salim: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

Journalist: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

17. Segment seventeen tracks Talat and Salman's brother talking to FBI. The identities are realized visually and verbally.

Talat: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

FBI: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

Salman's brother: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

18. Segment eighteen tracks Talat writing letters to prominent people like the president and others. Her identity is realized visually.

Talat: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visually)]}

19. Segment nineteen is a flash back which is shown in fade out and fade in. Salman is introduced as a specific character and their identities are realized visually and verbally.

Talat: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

Salman: [presuming] + [specific] + [implicit reappearance] + {[anaphoric] + [cross-modal]}

20. Segment twenty tracks Talat and the torn posters of Salman as specific entities. Their identities are realized visually.

Salman (poster): [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}

Talat: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}

21. In segment twenty-one random people are presented as generic characters and their identity is realized visually.

People: [presenting] + [generic] + [mono-modal (visual)] + [gradual salience].

22. Segment twenty-two tracks Talat and her neighbour. Their identities are realized visually.

Talat: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}

Neighbour: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}

23. Segment twenty-three tracks Talat and her identity is realized visually

Talat: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

24. Segment twenty-four tracks Talat, Salim and Salman's brother and presents few new people listening to the news. The identities of Talat and other people are realized cross-modally while that of Salim and his other son are realized visually. TV is tracked broadcasting the Salman issue and is realized visually and aurally.

Talat: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

Salim: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}

Salman's brother: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}

People: [presenting] + [generic] + [cross-modal] + [immediate salience]

TV: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

25. Segment twenty-five presents the setting of the metro train moving. It is presented as a generic object and is realized visually

Metro train: [presenting] + [generic] + [mono-modal(visual)] + [gradual salience]

26. Segment twenty-six tracks Talat at the metro station and her identity is realized cross-modally. The metro train gains salience and is realized visually.

Talat: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

Metro train: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}

27. Segment twenty-seven tracks Talat praying and her identity is realized visually and verbally. Her son is tracked and realized visually.

Talat: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

Salman's brother: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}

28. Segment twenty-eight presents the ghost images of the twin towers and their identity is realized visually. TV is tracked and realized visually and aurally.

City View: [presenting] + [specific] + [mono-modal (visual)] + [immediate salience]

TV: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

29. Segment twenty-nine tracks Talat and Salim and their identities are realized visually and verbally. The TV is tracked and is realized visually and aurally.

Talat: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

Salim: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

TV: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

30. Segment thirty tracks the metro train as specific object and is realized visually.

Metro train: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}

31. Segment thirty-one tracks Talat and Salim. Talat is realized visually while Salim is realized visually and verbally.

Talat: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

Salim: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

32. Segment thirty-two presents the newsreader as generic character and is realized visually and verbally.

News Reader: [presenting] + [generic] + [cross-modal] + [immediate salience]

33. Segment thirty-three tracks Talat and her identity is realized visually and verbally.

The people include the entire retinue that has come to attend the funeral of Salman.

Among them are the family and specific friends of Salman.

Talat: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

People: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}

34. Segment thirty-four tracks Talat at the metro station. She is realized visually. The metro train is tracked and realized visually.

Talat: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}

Metro train: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}

35. Segment thirty-five presents specific Muslim men praying on the road. They are realized visually and verbally.

People Praying: [presenting] + [specific] + [cross-modal] + [immediate salience]

36. Segment thirty-six tracks Talat standing near the post box. Her identity is realized visually. The metro train is tracked and is realized visually.

Talat: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

Metro train: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}

37. Segment thirty-seven presents the text and is realized visually.

Text: [presenting] + [specific] + [mono-modal (visual)] + [immediate salience]

38. Segment thirty-eight presents the text and is realized visually.

Text: [presenting] + [specific] + [mono-modal (visual)] + [immediate salience]

4.2.2 Discussion

Talat leads the main story narrative as she appears in segment two and then reappears in segments four, five, seven-nine, eleven, thirteen, fifteen, seventeen-twenty, twenty-two to twenty-four, twenty-six to thirty-three and thirty-six. She is realized visually and verbally. She is present as an important character in the entire film. Her husband appears in segment ten and reappears in segments twelve, sixteen, twenty-four, twenty-nine, thirty-one and thirty-three. The TV plays an important source of information and adds to the storyline. The TV appears in segments nine, ten, twenty-eight, twenty-nine and thirty-two.


The neighbour is representative of how people react to situations like this, and he appears in segments eight, fifteen, twenty-two and thirty-three. The journalist who comes to interview Salim appears in segments ten, fifteen and twenty-two. The FBI that comes to interview Talat appears in segments thirteen, fifteen and seventeen. The journalist and the FBI are setting forward the information related to missing Salman simultaneously.

Salman appears in posters from the beginning. The posters appear in segments three, fourteen, nineteen and twenty.

4.3 Migration

The seventy segments of the short film Migration are presented with a brief description of the narrative event along with the details of the camera work are shown in Table 6 – Summary of the Narrative events with the timeline. With the help of the filmic cohesion framework analysis is conducted, segment by segment, for the unpacking of the cohesion cues that hold the text together.

Table 6. Summary of the narrative events of Migration with timeline

Segments	Timeline(seconds)	Narrative events
	0.01 to 0.25	
1.		The male gender symbol in red moves towards the female gender symbol infecting it with the same red color; animated images of the gender symbols appear on screen multiplying in numbers until the screen goes all red
2.	0.26 to 0.51	Cremation ceremony, Birju and his father discussing the issue of farmer deaths; camera gradually moves from low height to higher height capturing the dead body's legs; it then captures a long shot of the cremation ground, then a close medium shot showing Birju and

Segments

Timeline(seconds)

Narrative events



his father talk

0.52 to 0.55

3.



Men carrying another dead body for cremation; wide angle long shot

0.56 to 1.00

4.



Birju leaving; medium long shot

1.01 to 1.02

5.



Women watching the cremation from a distance; long shot

1.03 to 1.06

6.



Birju leaving the cremation ground; long shot

Segments	Timeline(seconds)	Narrative events
7.	1.07 to 1.41	Yamuna doing his tilak before he leaves for city; close medium shots and finally a long shot to show their position in the house and a close-up to highlight their intimacy
8.	1.42 to 1.44	Birju travelling; camera tracking, medium long shot
9.	1.45 to 1.46	Road side view; camera tracking, long shot
10.	1.47 to 1.50	Birju travelling; camera tracking, medium long shot
11.	1.51 to 1.58	Raining, city view; wide angle long shot, then a close-up to show the rain falling on the ground, again a long shot
12.	1.59 to 2.02	Birju standing in rain; long shot



Segments

Timeline(seconds)

Narrative events



2.03 to 2.04

13.



2.05 to 2.26

Worker calling Birju to work; long shot

14.



2.27 to 2.28

Birju running back to work; close-up showing Birju getting wet in the rain and a long shot showing him running back to work

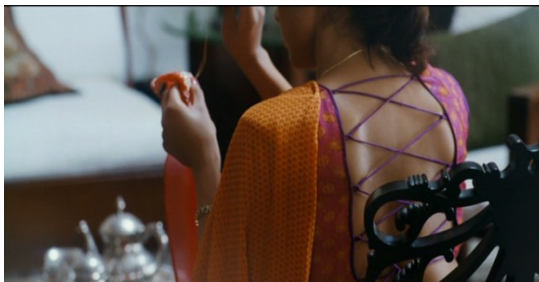
15.



2.29 to 2.35

Birju cleaning window panes; camera following Birju and a close medium shot of him cleaning glass window

16.













Divya stitching; hand-held camera gradually moving up capturing the backless choli of Divya

17.

2.36 to 2.38

Birju looking through the window pane;

Segments	Timeline(seconds)	Narrative events
		close medium shot
	2.39 to 2.40	
18.		Show piece; close up shot
	2.41 to 2.42	
19.		Divya stitching and her mother-in-law calling out her name aloud; camera captures from behind Birju (third person's POV) long shot
	2.42 to 2.43	
20.		Birju looking at the showpiece; medium shot
	2.43 to 2.44	
21.		Divya is called for by someone; long shot
22.	2.45 to 2.46	Birju is asked to continue his work;

Segments	Timeline(seconds)	Narrative events
	 <p>Get to work.</p>	medium shot
	<p>2.47 to 2.53</p>	
23.	 <p>Taste this.</p>	Divya's mother in law is complaining about the food; close –medium shots of Divya's mother-in-law complaining and long shot to show Divya standing next to her and Birju viewing it
	<p>2.54 to 2.57</p>	
24.		Birju cleaning the window pane; long medium shot
	<p>2.58 to 3.14</p>	
25.	 <p>But you have no time for me.</p>	Mother-in-law complaining; close up to show her expression and long shot when she talks to Birju
	<p>3.15 to 3.16</p>	
26.	 <p>Expecting company?</p>	Birju cleaning the window pane and peeps in; medium shot
	<p>3.17 to 3.23</p>	
27.		Mother in law talking to Divya; close medium shot

Segments

Timeline(seconds)

Narrative events



3.24 to 3.25

28.



Birju resumes his work; close medium shot

3.26 to 3.33

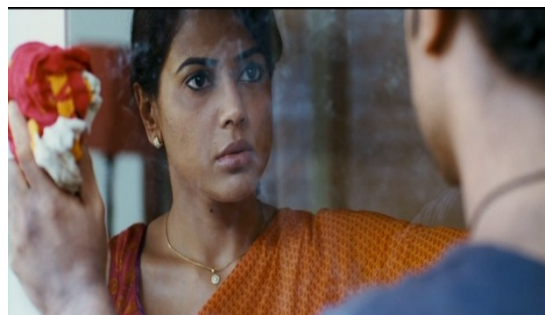
29.



Divya goes to pull the curtains; long shot showing Divya walking towards the window

3.34 to 3.38

30.



Divya and Birju stare at each other; medium close ups capture Divya and Birju staring at one another

3.39 to 4.08

31.



Abhay entertaining buyers for the car; camera gradually moving back from the close up to the long shot of Abhay talking to the buyers

32.

4.09 to 4.21

Abhay talking to Divya over phone; close up shot

Segments

Timeline(seconds)

Narrative events



4.22 to 4.57

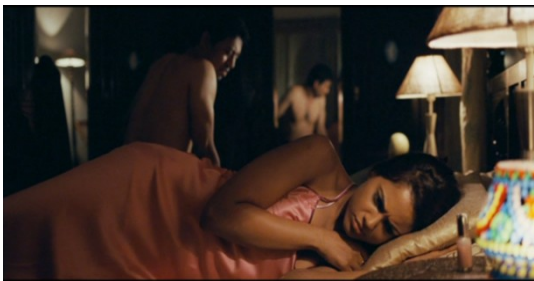
33.



Abhay talking to Imran; long shot

4.58 to 5.25

34.



Abhay comes home late and Divya asks about Imran; long shot

5.26 to 5.45

35.



A man dancing and explaining the use of condoms; wide angle long shot capturing; a wide angle long shot establishes the street play scene and then hand held camera moves around capturing medium shots of the actor of the play and the viewers

5.46 to 5.48

36.



Birju walking; long shot

37.

5.49 to 5.52

Condom dummy; hand held camera

Segments

Timeline(seconds)

Narrative events



moves around capturing medium shots of the actor of the play and the viewers

5.53 to 7.52

38.



man dancing and explaining the use of condoms and spreading awareness regarding AIDs; hand held camera moves around capturing medium shots of the actor of the play and the viewers

7.53 to 8.07

39.



Abhay and Imran are talking; wide angle long shot show Abhay and Imran standing in the balcony, close medium shots while they talk

8.08 to 8.33

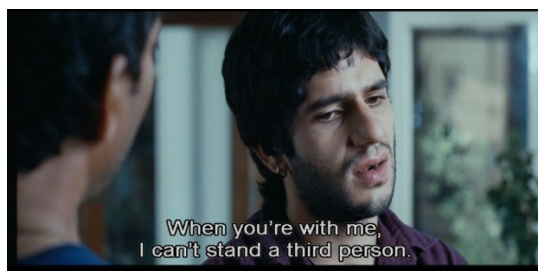
40.








Divya joins Abhay and Imran but she is asked by Abhay to go and make pakoras; a low wide angle long shot covers Divya walking up to Abhay and Imran, medium shots during their conversation

8.34 to 8.46

41.



Divya leaves and Imran and Abhay resume talking about their personal issues; a low wide angle long shot covers Divya walking out, medium shots while their converse

Segments	Timeline(seconds)	Narrative events
42.	8.47 to 9.36 	Divya massaging her mother-in-law's feet, while mother-in-law holds Divya responsible for Abhay's attitude; Close up of Divya massaging the feet of her MIL, long shot showing Divya sitting on the bed of her MIL, camera gradually moves forward to a medium shot of the mother-in-law
43.	9.37 to 9.55 	Divya is upset and throws her saree out of the window; a low angle shot shows Divya going to her room, medium shot shows Divya throwing the saree
44.	9.56 to 9.58 	Saree falling; a tilt up shot
45.	9.59 to 10.14 	Birju picks up the fallen saree and climbs up to return it; a low angle wide shot captures Birju picking up the saree, long medium shots of Birju climbing up
46.	10.15 to 10.24 	Divya lying on the bed; medium long shot

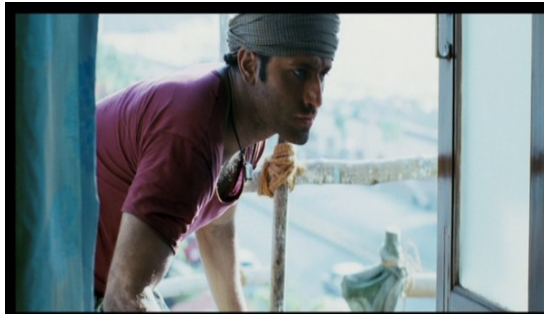
Segments

Timeline(seconds)

Narrative events

10.25 to 11.27

47.



Birju climbing up; Medium long shot

11.28 to 12.33

48.



Birju is called in by Divya who offers him water and initiates physical intimacy. Before leaving Birju takes away the gold chain from Divya's neck; wide angle long shot showing Birju offering the fallen saree to Divya sitting on the bed, medium close up to capture them getting intimate, long shot of Birju going back

12.34 to 12.39

49.



Divya settles her clothes and rushes to attend to her mother-in-law; medium shot

12.40 to 12.56

50.








Birju travelling; medium shot

12.57 to 13.02

51.



Birju walking with his bag; wide angle long shot

Segments	Timeline(seconds)	Narrative events
52.	13.03 to 13.36 	Yamuna while talking inquires about the gold chain he has gifted her; wide angle long shot captures them lying together, medium long shots capture them talking and getting intimate <i>Is this genuine?</i>
53.	13.37 to 14.10 	Divya and Abhay walking and talking; wide angle long shot captures them walking and medium shot while they talk
54.	14.11 to 14.16 	Birju carrying furniture on his head; camera static and Birju walks towards it from long shot to medium
55.	14.16 to 14.26 	Movie theatre and Birju is watching the movie; wide angle shot with gradual panning
56.	14.27 to 14.31 	Yamuna walking; wide angle long shot <i>Birju, God has answered our prayers.</i>
57.	14.32 to 14.48	Birju watching the movie; medium close

Segments

Timeline(seconds)

Narrative events



up

14.49 to 14.43

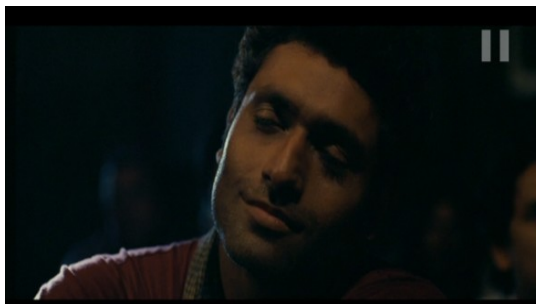
58.



Yamuna walking; long shot

14.44 to 14.49

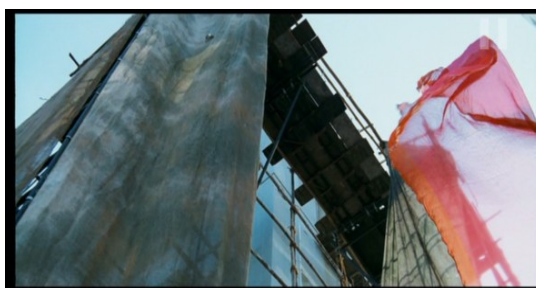
59.



Birju watching the film; medium shot

14.50 to 14.53

60.



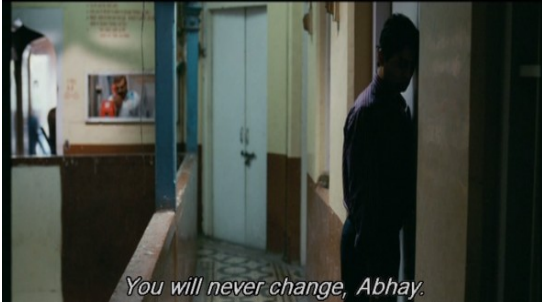




Saree falling; a tilt up shot






14.54 to 15.11

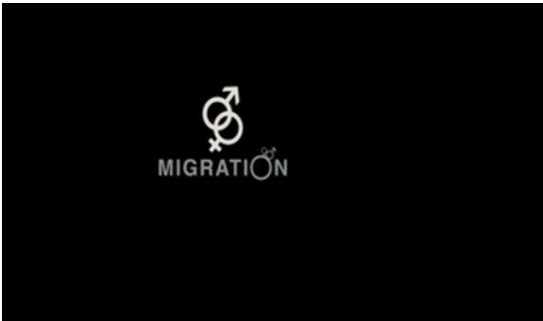
61.



Divya and Abhay get intimate; close medium shot

Segments	Timeline(seconds)	Narrative events
62.	15.12 to 15.25  A man in a dark shirt stands in a hallway, looking towards the camera. The subtitle reads: "You will never change, Abhay."	Abhay goes to look for Imran; long shot
63.	15.26 to 15.34  A man in a light blue shirt sits on a striped mat on the floor, leaning against a wall and crying. A window in the background shows city lights at night.	Abhay crying; medium long shot
64.	15.35 to 15.36  A wide-angle night shot of a city street with buildings and streetlights. The subtitle reads: "He will reform."	City view; wide angle long shot
65.	15.37 to 15.46  A woman in a green sari sits on a ledge, crying. Other people are sitting behind her. The subtitle reads: "and then see how Bittoo changes his ways."	Divya crying; camera gradually pans towards Divya, camera moving over Divya from bottom to up showing her pregnant and crying, close medium shot
66.	15.47 to 15.52  A wide-angle shot of a village scene with a horse and a person in the foreground, and a body of water in the background.	Village view; wide angle shot
67.	15.53 to 15.57	Birju's father sitting on the hospital

Segments	Timeline(seconds)	Narrative events
		bench; medium long shot
	15.58 to 16.35	
68.		Nurse brings the child to Birju and his wife and discloses that the child and mother are HIV +; medium long shot
	16.36 to 17.23	
69.		Birju asks for forgiveness of Yamuna; medium long shot
	17.24 to 17.24	
70.		Black out and then text appears
	17.24 to 17.25	
71.		Text appears
72.	17.25 to 17.26	The male gender symbol moves towards the female gender symbol without the

Segments	Timeline(seconds)	Narrative events
		red color hinting the removal of the virus; animated images of the gender symbols appear on screen.

4.3.1 Analyzing the cohesive resources

1. Segment one presents the gender symbols as specific images and their identity is realized visually.

Gender Symbols: [presenting] + [specific] + [mono-modal(visual)] + [immediate salience].

2. Segment two presents Birju and his father as specific characters. Their identities are realized visually and verbally.

Birju: [presenting] + [specific] + [cross-modal] + [immediate salience].

Birju's Father: [presenting] + [specific] + [cross-modal] + [immediate salience].

3. Segment three presents village men as generic participants carrying dead bodies, their identities are realized visually.

Villagers: [presenting] + [generic] + [mono-modal(visual)] + [immediate salience].

4. Segment four tracks Birju and his identity is realized visually and verbally.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}

Birju's father: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}

5. Segment five present village women watching the cremation from a distance. Their identities are realized visually. Yamuna is presented as one among the village women, as a generic character and her identity is realized visually.

Village woman: [presenting] + [generic] + [mono-modal(visual)] + [gradual salience].

Yamuna: [presenting] + [generic] + [mono-modal(visual)] + [gradual salience].

6. Segment six tracks Birju leaving the cremation ground. His identity is realized visually.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

7. Segment seven tracks Yamuna and Birju as specific characters and their identities are realized visually and verbally.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Yamuna: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

8. Segment eight tracks Birju travelling from village to city. His identity is realized visually.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}

9. Segment nine presents a general view of the surrounding. It is realized visually.

Roadside view: [presenting] + [generic] + [mono-modal(visual)] + [gradual salience].

10. Segment ten tracks Birju and the Villagers travelling together. Their identities are realized visually.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}

Villagers: [presenting] + [generic] + [cross-modal] + [gradual salience].

11. Segment eleven presents the city where it is raining. The city is realized visually.

City view: [presenting] + [generic] + [mono-modal(visual)] + [gradual salience].

12. Segment twelve tracks Birju standing in the rain. He is realized visually.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}

13. Segment thirteen presents a worker who calls out for Birju. He is realized visually and verbally.

Worker: [presenting] + [generic] + [cross-modal] + [immediate salience].

14. Segment fourteen tracks Birju running back. He is realized visually.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}

15. Segment fifteen tracks Birju getting back to work. He is realized visually.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}

Musical sound: [audio prelude]

16. Segment sixteen presents Divya as a specific character and she is realized visually.

Divya: [presenting] + [specific] + [mono-modal(visual)] + [immediate salience].

Musical sound: [audio prelude]

17. Segment seventeen tracks Birju at his work place. He is realized visually.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [monomodal(visual)]}.

Musical sound: [audio prelude]

18. Segment eighteen presents the showpiece whose ringing tune we could hear from segment fifteen. The identity of the show piece is realized visually

Showpiece: [presenting] + [specific] + [audio prelude from unit fifteen to seventeen] + [cross-modal]

19. Segment nineteen tracks Divya and Birju. Their identities are realized visually.

Divya: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [monomodal(visual)]}.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [monomodal(visual)]}

Mother-in-law: [audio prelude]

20. Segment twenty tracks Birju and the show piece. The identity of both is realized visually.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [monomodal(visual)]}

21. Segment twenty-one tracks Divya and Birju and they are realized visually.

Divya: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [monomodal(visual)]}

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [monomodal(visual)]}

Mother-in-law: [audio prelude]

22. Segment twenty-two tracks Birju and he is realized visually.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [monomodal(visual)]}

23. Segment twenty-three presents mother in law as a specific character and is realized visually and verbally.

Mother-in-law: [presenting] + [specific] + [cross-modal] + [audio prelude in unit nineteen and twenty-one].

Divya: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [monomodal(visual)]}.

24. Segment twenty-four tracks Birju working and he is realized visually.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [monomodal(visual)]}

25. Segment twenty-five tracks the mother-in-law of Divya and is realized visually and verbally. Divya is realized visually.

Mother-in-law: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Divya: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [monomodal(visual)]}

26. Segment twenty-six tracks Birju peeping through the window and is realized visually. Divya's mother-in-law is tracked and is realized visually and verbally.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

Mother-in-law: [presuming] + [specific] + [implicit reappearance] + {[anaphoric] + [cross-modal]}.

27. Segment twenty-seven tracks Divya and her mother-in-law. Mother-in-law is realized visually and verbally while Divya is realized visually.

Mother-in-law: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Divya: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

28. Segment twenty-eight tracks Birju working and is realized visually.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

Mother-in-law: [presuming] + [specific] + [implicit reappearance] + {[anaphoric] + [mono-modal(verbal)]}.

29. Segment twenty-nine tracks mother-in-law directing Divya to pull the curtains. Mother-in-law is realized visually and verbally while Divya is realized visually.

Mother-in-law: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Divya: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

30. Segment thirty tracks Birju and Divya staring at each other. Both are realized visually.

Divya: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

Mother-in-law: [presuming] + [specific] + [implicit reappearance] + {[anaphoric] + [mono-modal(verbal)]}.

31. Segment thirty-one presents Abhay as a specific character and is realized visually and verbally. The car buyers are presented as generic characters and are realized visually and verbally.

Abhay: [presenting] + [specific] + [cross-modal] + [immediate salience].

Buyers: [presenting] + [generic] + [mono-modal(visual)] + [immediate salience].

32. Segment thirty-two tracks Abhay talking on the phone and is realized visually and verbally.

Abhay: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

33. Segment thirty-three tracks Abhay and presents Imran. Their identities are realized visually and verbally.

Abhay: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Imran: [presenting] + [specific] + [cross-modal] + [immediate salience].

34. Segment thirty-four tracks Abhay and Divya and their identities are realized visually and verbally.

Abhay: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Divya: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

35. Segment thirty-five presents the man dancing on the street play while the spectators watch. Condom dummy is presented visually.

Man: [presenting] + [generic] + [mono-modal(visual)] + [immediate salience].

Spectators: [presenting] + [generic] + [mono-modal(visual)] + [immediate salience].

Condom dummy: [presenting] + [specific] + [mono-modal(visual)] + [immediate salience].

36. Segment thirty-six tracks Birju visually.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

37. Segment thirty-seven tracks the condom dummy and is realized visually.

Condom dummy: [presenting] + [specific] + [mono-modal(visual)] + [immediate salience].

38. Segment thirty-eight tracks the man doing the street act and is realized visually and verbally. The spectators are tracked visually and verbally. Birju is tracked visually.

Man (street play): [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Spectators: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [monomodal(visual)]}.

39. Segment thirty-nine tracks Abhay and Imran and they are realized visually and verbally.

Abhay: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Imran: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

40. Segment forty tracks Divya, Abhay and Imran and all are realized visually and verbally.

Abhay: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Imran: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Divya: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

41. Segment forty-one tracks Abhay and Imran and both are realized visually and verbally.

Abhay: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Imran: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

42. Segment forty-two tracks Divya and her mother-in-law. Mother-in-law is realized visually and verbally while Divya is realized visually.

Divya: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

MIL: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

43. Segment forty-three tracks Divya coming back from her mother-in-law's room and throws her saree. Divya and saree are realized visually.

Divya: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

Saree: [presenting] + [specific] + [mono-modal(visual)] + [immediate salience].

44. Segment forty-four tracks the saree falling and is realized visually.

Saree: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

45. Segment four-five tracks Birju picking up the saree. The identities are realized visually.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

Saree: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

46. Segment forty-six tracks Divya and she is realized visually.

Divya: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

47. Segment forty-seven tracks Birju climbing up and is realized visually.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

48. Segment forty-eight tracks Divya and is realized visually and verbally. Birju is tracked and realized visually. The golden chain is presented as a specific object and is realized visually.

Divya: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

Gold chain: [presenting] + [specific] + [mono-modal(visual)] + [immediate salience].

49. Segment forty-nine tracks Divya and is realized visually.

Divya: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

50. Segment fifty-one tracks Birju going to the village and is realized visually.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

51. Segment fifty-two tracks Birju walking with his bag in the village and is realized visually.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

52. Segment fifty-two tracks Yamuna and Birju and is realized visually and verbally.

The gold chain is tracked and is realized visually.

Yamuna: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Gold chain: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

53. Segment fifty-three tracks Abhay and Divya and both are realized visually and verbally.

Divya: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Abhay: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Movie theater: audio prelude

54. Segment fifty-four tracks Birju doing work. Birju is realized visually.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

Movie theater: audio prelude

55. Segment fifty-five tracks Birju watching movie and is realized visually. The movie theatre is presented and is realized visually and aurally.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

- Movie show: [presenting] + [audio prelude from unit fifty-three and fifty-four]
56. Segment fifty-six tracks Yamuna and she is realized visually and aurally.
- Yamuna: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.
57. Segment fifty-seven tracks Birju watching movie and is realized visually. The movie theatre is presented and is realized visually and aurally.
- Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [monomodal(visual)]}.
58. Segment fifty-eight tracks Yamuna and she is realized visually and aurally.
- Yamuna: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.
59. Segment fifty-nine tracks Birju watching a film and is realized visually. The movie theatre is presented and is realized visually and aurally.
- Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [monomodal(visual)]}.
60. Segment sixty tracks Divya's saree falling and is realized visually.
- Saree: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [monomodal(visual)]}.
61. Segment sixty-one tracks Divya and Abhay and they are realized visually.
- Divya:[presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [monomodal(visual)]}.

Abhay: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

62. Segment sixty-two tracks Abhay and he is realized visually.

Abhay: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

63. Segment sixty-three tracks Abhay crying and is realized visually.

Abhay: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

64. Segment sixty-four presents the generic city view and is realized visually.

City View: [presenting] + [generic] + [mono-modal] + [immediate salience].

65. Segment sixty-five tracks Divya crying and is realized visually.

Divya: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

66. Segment sixty-six presents a generic village view and is realized visually.

Village view: [presenting] + [generic] + [mono-modal (visual)] + [immediate salience].

67. Segment sixty-seven tracks Birju's father and he is realized visually.

Birju's father: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

68. Segment sixty-eight tracks Birju and Yamuna and they are realized visually and verbally. The nurse is presented and is realized visually and verbally.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Yamuna: [presuming] + [generic] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Nurse: [presenting] + [specific] + [cross-modal] + [immediate salience].

69. Segment sixty-nine tracks Birju and Yamuna and both are realized visually and verbally.

Birju: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

Yamuna: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [cross-modal]}.

70. Segment seventy presents the gender symbols as specific images and their identity is realized visually.

Gender Symbols: [presuming] + [specific] + [mono-modal(visual)] + [immediate salience].

71. Segment seventy-one presents the gender symbols as specific images and their identity is realized visually.

Gender Symbols: [presuming] + [specific] + [mono-modal(visual)] + [immediate salience].

72. Segment seventy tracks the gender symbols and are realized visually.

Gender symbols: [presuming] + [specific] + [explicit reappearance] + {[anaphoric] + [mono-modal(visual)]}.

4.3.2 Discussion

In Migration, there are several narrative segments unlike HCIB and September 11. The film begins with the gender symbols moving towards each other infecting each other with the red color. This indicates that AIDS is spreading epidemically. The movie ends on a similar note where the gender symbol moving towards the other gender symbol and there is no colour change when they come in contact. The message of safe sex gets conveyed here.

The initial seven segments, on the one hand, establish the characters of Birju, his father and his wife Yamuna and on the other hand, informs the viewers about the situational problems that rural India is facing. Segments eight to twelve bring about the spatial transition from village to city. The rain sets the coming of the monsoon weather.

The relationship of Birju and his wife, Yamuna is dealt within segments seven, fifty-two and sixty-eight. After the introduction to the characters, we see Yamuna doing the tilak ceremony of Birju, while he leaves for the city in search of a job. In segment fifty-two Birju visits Yamuna and hands her the gold chain that he had taken from Divya. This transfer of the gold chain from Divya to Yamuna is symbolic of the spread of AIDS. Finally, the climax is disclosed when the nurse comes and informs Birju that Yamuna and the newborn are HIV+ in segment sixty-eight. Segments fifty-four to fifty-nine are when we hear a voice over of Yamuna informing Birju and the viewers about her pregnancy. These segments fill up the narrative gaps and are required for the smooth flow of the narrative happenings.

Birju meets Divya at his workplace in the city and segments thirty, forty-five, forty-six, forty-seven and forty-eight are involved in building the storyline between them. With the falling of the saree, Birju picking it up and climbing up to the physical intimacy between them. While leaving Birju taking the chain from Divya's neck is a symbolic act of carrying the problem forward.

Abhay and Divya are married, but Abhay is having an affair with Imran and segments 32-34, 39-41, 53, 61-62 together create this portion of the narrative.

Segments 19, 21, 23, 25, 27, 42, 49 establish Divya's life and her relationship with her mother-in-law. Divya's mother-in-law rebukes her, provides solutions to her marital issues without understanding her situation. She is a prime cause for Divya's frustration.

The film ends with all the characters in despair. Abhay is weeping as Imran has moved on, Divya is weeping that in spite of being pregnant she is still alone, Birju is crying because of his mistake Yamuna and their child are going to suffer. The conclusive end to the film is provided by the message displayed of safe sex and the animated images of the gender symbols coming together and not infecting each other.

Chapter 5 discusses the outcome of the above analysis of the three selected short fictional films. It now, leads, to the next level of analysis, i.e., the drawing of the narrative chains. Narrative chains are formed whenever particular participants, objects and settings are placed repeatedly. It will exemplify the strong textual role played by these narrative chains in the seamless narrative flow. The interaction of these narrative chains generates patterns and structures that help in analyzing the genre of short films. The narrative structure of the individual selected short films is compared to one another to mark the significant similarities and differences.

5. Plotting the narrative graph

The previous chapter systematically explored how film elements interact and how meanings are signaled coherently to viewers. Viewers develop narrative prediction, as they watch the film unfold, with the help of the structural cues analyzed. The structural cues are the linking hinges that join together to form the narrative chains. This analysis also demonstrates how the characters, objects and settings are cohesively bonded together in all the three individual films. This further sheds light on broader issues such as genre comparison. On the basis of the analysis conducted in the previous chapter, the narrative phases in each of the short films will be identified that will lead to the plotting the narrative chains. Then a comparison of the narrative structures of the short films follows.

The creation and maintenance of the narrative chains is exemplified through Fig. 5 - Narrative Chains of HCIB, V- visual, D – dialogue, A- audio, 6 - Narrative Chains of September 11, V- visual, D – dialogue, A- audio and 7 - Narrative Chains of Migration, V- visual, D – dialogue, A- audio. These figures uncover the overall broader structure of narrative phases as the films proceed. The development of new narrative chains (as and when characters, objects and settings are introduced) and the termination of existing ones bring change in the pattern and flow of the film. Since this film patterning comes so naturally to the viewers, as the mental decoding happens simultaneously, that they fail to see the mechanism working behind it. The arrows up in the diagrams show the successive links from bottom to top tracking the characters, objects and settings.

Drawing on Cohn's visual narrative theory, as discussed in chapter 2, the following narrative phases are identified in the short fictional films:

- Establishing – creating a basis for gradual understanding of either the characters, the targeted issue, spatial dynamics and anything else that orients the viewers with what they need to expect next.
- Initial – the viewers are exposed to the existing problem, contradicting situations, upcoming issues that give further rise to conflict.
- Prolongation I - is the phase where tension is being built up further such that climax can be reached
- Peak – this is the complicating phase where the problem is projected directly. It involves normally an emotive reaction from characters, climax of the film.
- Prolongation II– is the phase where tension still persists but is gradually subsiding, characters moving towards resolution and trying to understand the problem.
- Construing - it is similar to coda or the release phase in the sense that characters and viewers are coming to terms with the situation projected. Many queries and questions are raised in the mind of the viewers which are normally answered in this phase. This phase differs from the coda phase as the solutions have been figured out but situations and problems are not yet resolved.

Prolongation I and Prolongation II are similar yet occur at two different junctions in the film narrative. Prolongation I occurs before the climax while Prolongation II occurs after the climax. The former pushes towards the climax while the latter still holding the tension is working towards subsiding it.

5.1 Drawing the Narrative Chains

The following figures demonstrate the narrative chains plotted that decide the logical and spatial structure in each short fictional film.

The first short film presented is *How Can It Be*. There are thirteen narrative chains, formed as the narrative flows in twenty-six segments. The segments capture the action sequences or the narrative events of the film while the narrative chains show how the characters, objects and settings are presented and re-presented in the film to weave the film narrative coherently. The twelve narrative chains are – Bags 1, Cups 2, Bed 3, Stairs 4, Building 5, Female Protagonist, Zainab 6, Male Protagonist, Arif 7, Munna (their son) 8, CD 9, Car 10, Wall 11, street view 12 and text displayed 13.

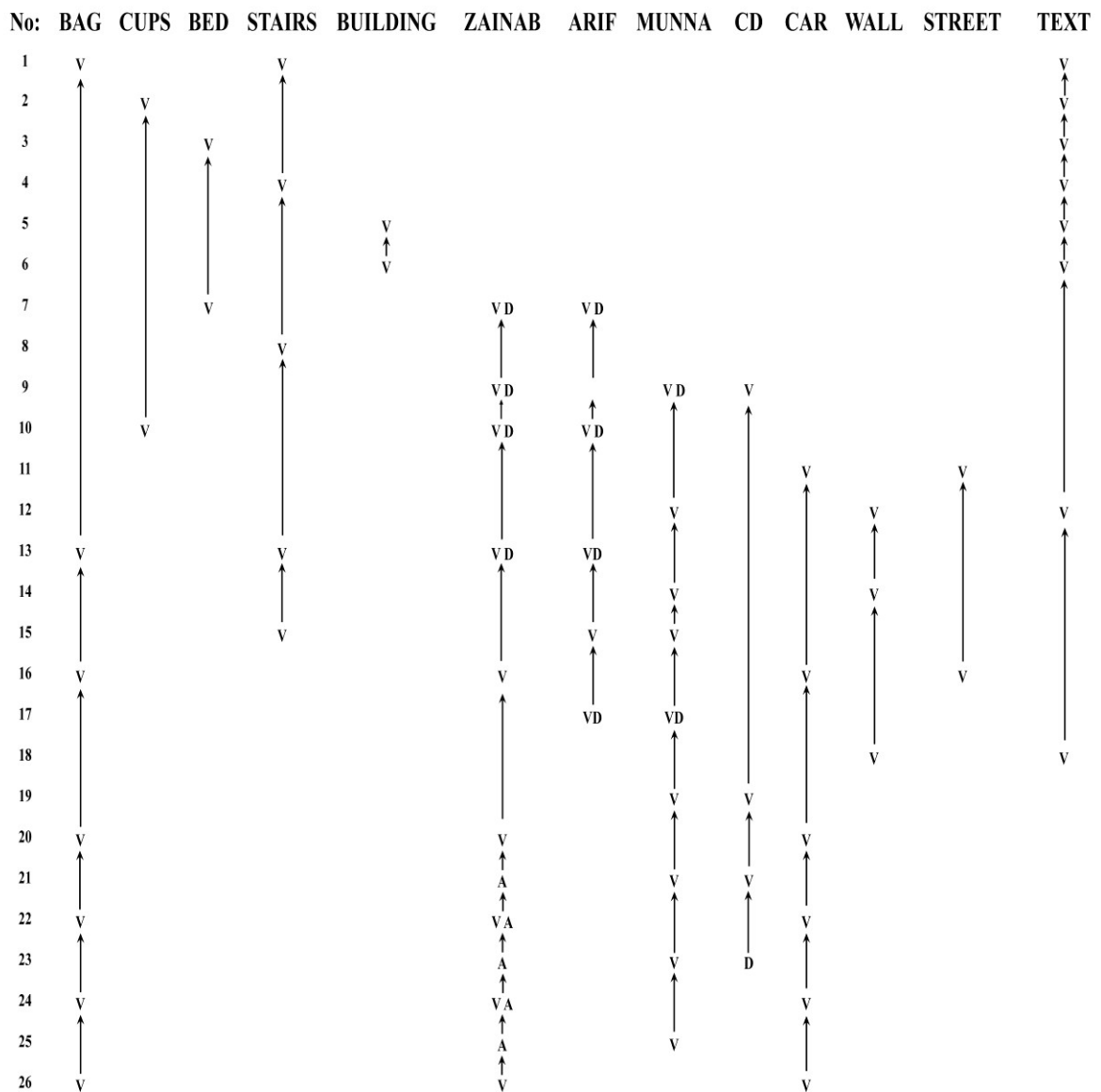


Fig. 4. Narrative Chains of HCIB, V- visual, D – dialogue, A- audio

Although, a cursory look at the above Fig. 4., showing the narrative chains of HCIB, may seem as if the segments are dis-jointed and forced, focusing on the finer details of the segment arrangement will reveal how closely the segments are packed, how all the narrative chains are seamlessly combined and intertwined such that there are no loose ends. The following discussion precisely does that.

The first six segments are using mono-modal (visual) resources for creating meaning. The home settings and objects are presented, followed by the outer view of the building. The bedroom, kitchen space, the brown bag, the stairs all play a vital role in forming the spatial trajectories for the viewers. The viewers are able to generate a mental map of the spaces that the characters occupy and move in and out of. In segment seven, we are introduced to the protagonist Zainab who is involved in a physical struggle with her husband. The verbal exchange between the two explains the existing disturbance. Segment eight transports (spatial) us to the next segment without causing any jerk. Viewers are smoothly carried to segment nine where we are introduced to the third character, Munna. Segment ten gives us the clearer picture of the disturbance when Arif stops her for leaving him for another man. Notions of patriarchy and gender issues are expressed through the dominance of Arif. Arif tells Zainab that women, who leave their husbands are prostitutes and have no place in society, so she should drop the idea of walking out of the house.

The female protagonist is firm with her choice of leaving. Segment eleven gives us a general road scene where our attention is drawn to the black car that gradually comes towards the camera. Segment twelve takes us into the world of Munna, he writes on the wall – *how can it be?* Munna's disturbed reaction to his mother's decision is captured here. He does not display any agony by screaming or shouting. Segment thirteen shows Zainab getting ready to leave. She wears her Hijab, while Arif watches her. He makes his last

attempt to stop her in the name of Allah. But all his efforts fail to dissuade Zainab. She walks out of the house, firmly, with the brown bag in her hand. The next segment shows her walking towards that black car which was earlier presented in segment eleven. Arif and Munna still keep staring towards the door in a state of shock. In the following segments we see the writing on the wall and Munna playing the CD given by his mother juxtaposed to the segments of the Zainab traveling in the car.

There is a continuous sound track which is muted during exchange of dialogues. The lighting used is similar to natural light and there are no sharp colors or color contrast seen. The camera shots are mainly close angle shots that capture the emotions of the characters; a few long shots are used to give the viewers an idea of the spatial plotting of the scene. There is use of static shots mainly in the initial six segments.

5.1.2 Narrative phases

The Establishing Phase which consists of segments one to six, comprising of six narrative tracks forms the setting of HCIB and introduce the environment. The viewers are welcomed into the space by giving them a spatial map to follow while interpreting the film. Five narrative tracks negotiate meaning and occur one after the other forming the spatial territory, using static camera shots.

The Initial phase consists of segments seven to nine. In this section six narrative tracks weave together to create the narrative phase. In the seventh section we see the initial action which introduces the main characters of the film. The reason for the disturbance is hinted with the help of dialogues (I divorce you...that's what you wanted – Arif says to the Zainab). The eighth segment helps in the scene transition and the ninth segment introduces Munna, the son of Zainab and Arif. He does not want his mother to leave so she hands over a CD to him, with her recorded voice explaining her predicament.

The Prolongation I phase which consists of segment ten to twelve wherein viewers are informed about the reason for the struggle and the cause for Zainab leaving her home. Here eight tracks negotiate meaning to create this narrative event.

The Peak phase is the segment thirteen. Arif makes his last attempt to stop Zainab from leaving. Zainab's gaze before leaving says it all. She picks up her bag and leaves without a word. Here the patriarchal notions are expressed while the feminist notions counter argue for her rights and freedom. Subtle use of silence by Zainab, is an effective way of asserting herself.

The Prolongation II phase consists of segments fourteen to sixteen. The tension still persists as Munna and Arif watch Zainab leave.

The Construing Phase consists of segments seventeen to twenty-six. All the three characters are trying to make sense of their respective propositions. It is similar to the Release or coda phase but here in this short film characters are still coming to terms with their respective situations. It is an open-ended film. All the thirteen narrative tracks of the characters negotiate meaning to create this narrative event.

5.2 September 11

The next short film presented is *September 11*. There are eleven narrative chains formed as the narrative flows in thirty-eight segments. The segments capture the action sequences or the narrative events of the film while the narrative chains show how the characters, objects and settings are presented and re-presented in the film to weave the film narrative coherently. The eleven narrative chains are – Settings & objects 1, Talat 2, Salim 3, Salman 4, Brother 5, Neighbours 6, Journalist7, FBI 8, People & friends 9, Text 10, TV 11.

Unit	Setting & objects	Talat	Salim	Salman	Brother	Neighbour	Journalist	FBI	People & friends	Text	TV
1.	City (V)									V	
2.	Mosque(V)	VD									
3.	Mosque(V) Poster(V)			(V) poster					V		
4.	Posters(V)	V									
5.	Mosque(V)	VD									
6.	Posters(V)										
7.	Mosque(V)	V									
8.		VD				VD					
9.		VD									VA
10.			VD								VA
11.		VD	VD								
12.		VD	VD								
13.		VD	VD								
14.	Poster	VD	VD	(V) poster	V			V			
15.		VD	VD		V			VD			
16.			VD				VD				
17.		VD			VD			VD			

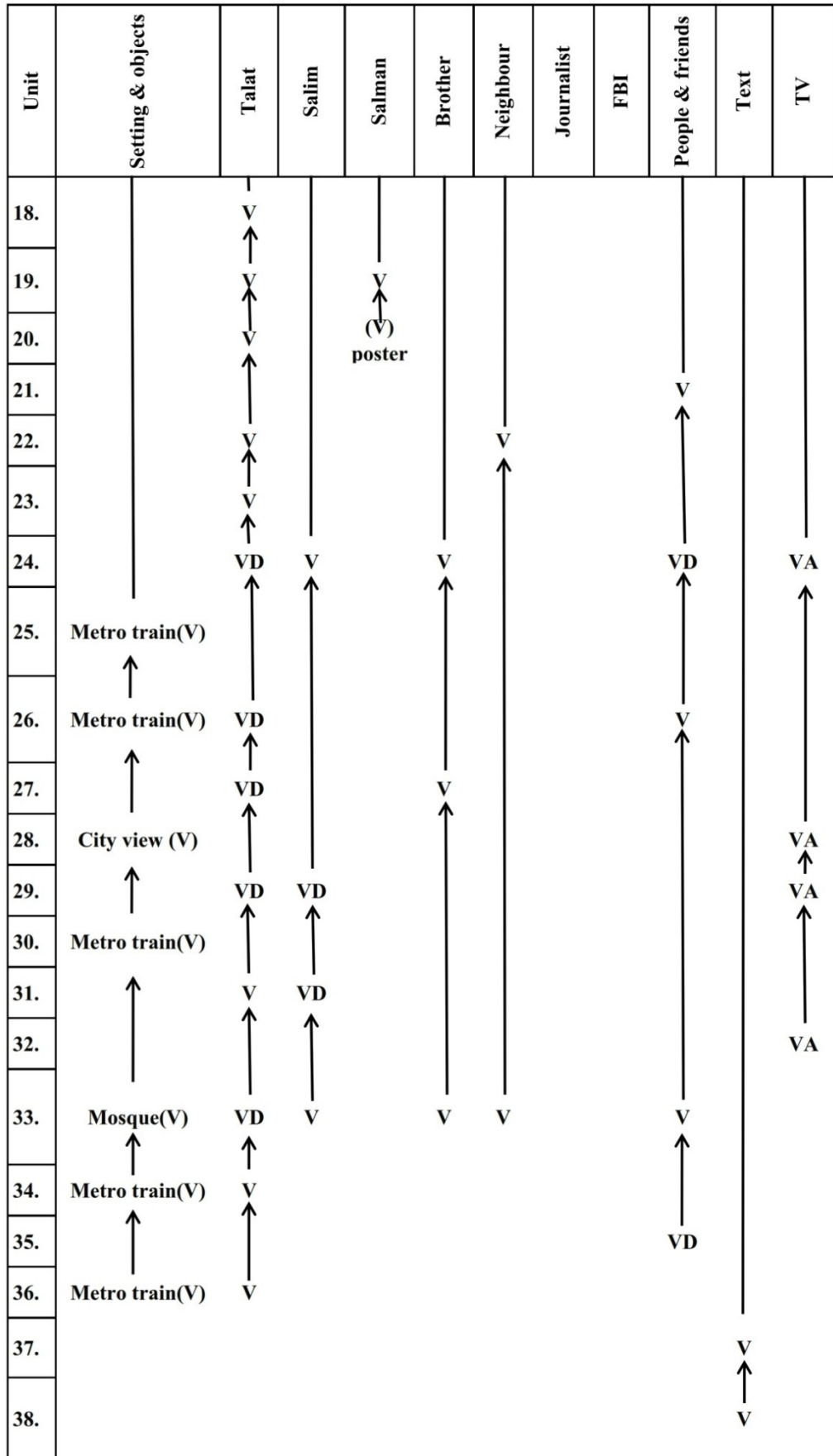


Fig. 5. Narrative Chains of September 11, V-visual, D- dialogue

There are eleven narrative chains in September 11. The city is presented in the very first image of the film. Viewers are given a wide view of a city with a gradual panning of the camera from right to left. The text further attracts attention by stating that the narrative is based on factual events and happenings. The first nine segments establish the context for future action. It introduces Talat and her struggle. Talat's search for her son, who went missing after the attacks of September 11 is the main story line. The segments in where Talat is shown praying seeks complete attention and immediate salience with the camera capturing her medium close up shot. The prayer mode defines her as a Muslim woman doing her prayers in the mosque. The men washing their feet before their prayers is the ritual Muslims strictly adhere to which is represented here as the camera hovers over the men to closely capture their movements and then attention is taken over to the pillar as the camera gradually moves towards the poster of Salman stating that he is missing and Allah is called upon for his safe return. The fade out and fade in into the segment has the camera moving slightly from left to right to focus on the similar posters of so many other people who had gone missing in the attacks of 9/11. Flowers and candles are placed around them. The camera focuses on the hand of Talat on the posters and then a long shot shows Talat proceeding towards the crossing. Again the viewers are transported back to the mosque where Talat is praying and asking Allah for her son Salman. The next posters focused are of the people missing in the 9/11 attacks, stating them as Heroes of the nation. The fade in and fade out transports us back to Talat praying in the mosque. The long wide shot gives us complete picture of the situation. Talat is engages in a conversation with her neighbour Mr. Bona. They discuss the issue of Salman's missing and which provides further information to the viewers. Talat attends the phone call from Shireen from Karachi. Shireen is also inquiring about Salman. Attention is also taken towards the TV screen where the news about the 9/11 attacks is being broadcasted. We are introduced to

Salim and the journalist who comes to interview him regarding his missing son. The camera focusing on the TV news gives further details about the situation. Talat attends the phone call from Salim. Salim informs Talat about the journalist and the FBI looking for Salman. Talat while talking to Salim moves towards the door where some people wait for her. Salman's brother is pasting Salman's missing posters on pillars. We hear Talat speaking but the camera is yet not focused on her. Instead it tracks Salman's brother who is walking towards Talat. She is interacting with the FBI. The neighbour Mr. Bona is also listening. On the other hand, Salim is shown to be interacting with the same journalist as in the earlier shot. The long shot shows the FBI entering into the room of Salman and searching his belongings. The close-ups are used during their interactions. The camera follows Talat as she moves around the room to provide FBI with more details of her son. The camera moves from the letter on the table to the TV screen and finally it captures a long shot of Talat writing these letters to the President, Mayor and with her missing son.

Talat posts the letter which is then followed by a flashback showing Talat cooking while her son Salman plays about with her. They enjoy, laugh and the fade out brings us back to reality. Multiple dissolves are used to show how Talat reminisces the moments spend with her son. Talat realizes that the posters of her son on the pillar are torn. The camera from long shot moves to a close view of the torn posters. It's a POV shot where Talat is looking at people around to figure out who has torn the posters. She is shown to be noticing that these people are staring back at her. Talat starts moving towards her home. As she approaches her home she wants to greet her neighbour Mr. Bona. The camera focusses on Talat and Mr. Bona alternatively showing that Mr. Bona avoids talking to her. Talat feels strange and the close-up captures her expressions. The long wide shot from behind Talat shows all the family members and friends sitting and listening to the

TV news on which Salman has been declared a terrorist. The close-up shows the grim reactions of all. A long wide shot to give a complete view.

Long wide shot shows Talat at the metro station. The close up shows Talat's eyes searching for her son among the crowd of young boys. The long shot shows her running next to the metro train after having the hallucination of her son. The medium shot captures her emotional trauma. The camera gradually from a low angle tilt moves up to show Talat praying in a sitting posture and well-composed. Long shot gives us the complete view of Talat and her other son, to whom she talks about going to Mecca. Finally, again a close-up of Talat with a smiling face exhibits her faith on Allah.

Dutch shot (Bowen 2013) to capture the beams of light which are supposed to be the ghost images of the twin towers destroyed in the 9/11 attacks. Medium shot shows Talat listening to TV news and a long shot shows her husband coming and giving her medicines. Then the wide shot captures Talat and Salim taking to their beds.

Wide angle long shot captures the morning and the metro train moving. Long medium shot captures Salim attending a phone call while Talat lies on her bed. Wide angle long shot capturing the news reporter and the ongoing news at various TV channels where Salman is being referred to as a hero. Wide low angle long shot capturing the funeral gathering of Salman at the mosque, close medium shot capturing Talat giving the funeral speech. The camera then gradually moves capturing close-ups of some people attending the funeral and finally a wide low angle long shot brings the closure to the funeral ceremony.

Long Medium shot capturing Talat at the metro station as a train moves away. Wide angle long shot shows Muslim men praying on the footpath and the medium shots focus on the sign board saying – road closed for prayer and long shots capture the other people

watching them pray. Wide angle long shot capturing Talat standing near the post box and watching the metro train go. The screen goes black and text appears giving further information on the aftermath of the situation. In this film the TV is an important object and a part of the setting that combines the narrative. The news being broadcasted creates unity of action in the entire film.

5.2.1 Narrative phases

Segments one to seven are the establishing phase. It is a mosque setting, where Talat is praying for her missing son. Other men are also getting ready for prays. The fade in and fade outs are used to visualize the thought process of Talat. We are introduced to the posters of missing people in the attacks of September 11 and Salman is one among them.

Initial phase is from segments eight and nine. Talat's conversation with her neighbour and her telephonic call with her relative gives the elementary information about the missing of Salman.

Segments ten to twenty-three are prolongation I phase. The journalist interviewing Salim and the FBI interviewing Talat simultaneously extend the tension about Salman's case. The FBI searching the room of Salam indicates to the coming trouble. Talat writing letter to the president, mayor indicates the graveness of the situation. The fade in and fade outs are used again to visualize the thoughts of Talat. Talat feels strange and alienated. The torn posters, the POV shot of Talat where she looks at the crowd of people, wandering why did someone tear the posters, all accumulate to the strange feeling of something going wrong.

Segments twenty-four to twenty-six is the peak phase of short film. Salman has been declared a terrorist. It is a breaking point, Talat is shocked and she doesn't know what is

happening. She is in desperation to find her son. In the metro station she collapses crying after having the hallucination of her son Salman. It is an emotional failure that she faces.

Next is the prolongation II from segment twenty-seven to thirty-one. Talat gathers herself back again and while praying to Allah she decides to visit Mecca to test her faith in lord. The TV screen is highlighted still flashing the destruction caused by the attacks. Talat and Salim are still waiting for their son to come back as they leave the door of their house open in the night. The telephone call that Salim attends is kept as a suspense.

Finally, segments thirty-two to thirty-eight are the construing phase. The TV news broadcasting the news of Salman being a hero who had gone to help the victims of the attack and had succumbed to death. Salman was eulogized by Talat in the funeral ceremony. She makes clear the alienation and the otherness Muslims face in America. Talat standing near the post box, in the metro station as if still coming to terms with the loss of her son.

5.3 Migration

The next short film presented is *Migration*. There are twenty narrative chains formed as the narrative flows in seventy-two segments. The segments capture the action sequences or the narrative events of the film while the narrative chains show how the characters, objects and settings are presented and re-presented in the film to weave the film narrative coherently. The twenty narrative chains are – Birju's father 1, Birju 2, Village man and women 3, Yamuna 4, Setting 5, Worker 6, Divya 7, Showpiece 8, Mother in law 9, Abhay 10, Buyers 11, Imran 12, Man (street play) 13, Condom dummy 14, Crowd (spectators) 15, Saree 16, Gold chain 17, Movie theatre 18, Nurse 19, Gender symbols 20.

UNITS	BIRJU'S FATHER	BIRJU	VILLAGER MEN/WOMEN	YAMUNA	SETTING	WORKER	DIVYA	SHOW PIECE	MOTHER IN LAW	ABHAY	BUYERS	IMRAN	MAN(CONDOMS)	CONDOM DUMMY	CROWD(SPEECH)	SAREE	GOLD CHAIN	MOVIE THEATRE	NURSE	GENDER SYMBOLS	TEXT
1																					
2	VD	VD																			
3	↑	↑	V																		
4	V	VD	↑																		
5	↑	↑	↑																		
6	↑	↑	↑																		
7	↑	VD	↑																		
8	↑	↑	↑	VD																	
9	↑	↑	↑	↑																	
10	↑	↑	↑	↑																	
11	↑	↑	↑	↑																	
12	↑	↑	↑	↑																	
13	↑	↑	↑	↑																	
14	↑	↑	↑	↑																	
15	↑	↑	↑	↑																	
16	↑	↑	↑	↑																	
17	↑	↑	↑	↑																	
18	↑	↑	↑	↑																	
19	↑	↑	↑	↑																	
20	↑	↑	↑	↑																	
21	↑	↑	↑	↑																	
22	↑	↑	↑	↑																	
23	↑	↑	↑	↑																	
24	↑	↑	↑	↑																	
25	↑	↑	↑	↑																	
26	↑	↑	↑	↑																	
27	↑	↑	↑	↑																	
28	↑	↑	↑	↑																	
29	↑	↑	↑	↑																	
30	↑	↑	↑	↑																	
31	↑	↑	↑	↑																	
32	↑	↑	↑	↑																	
33	↑	↑	↑	↑																	
34	↑	↑	↑	↑																	

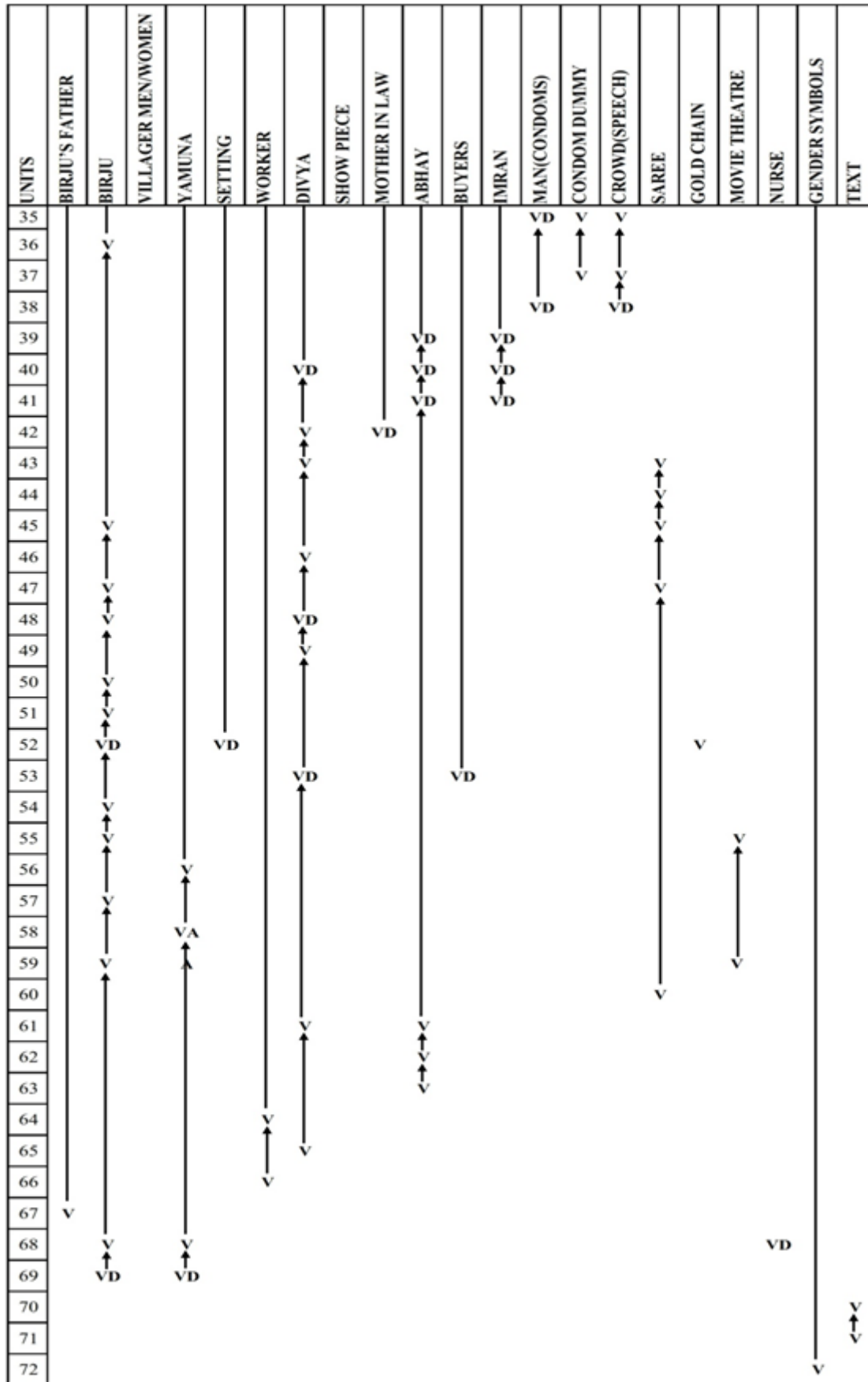


Fig.6. Narrative chains in Migration, V- Visual, D- dialogue, A- audio

In *Migration* there are twenty narrative chains. Segments two to seven, thirty to forty-two, forty-one to fifty and sixty-seven to sixty-nine rely on cross-modal meaning resources while the rest of the segments one, eight to twenty-nine, forty-one to fifty-three to sixty-six rely on mono-modal (visual) meaning making resources. The first seven segments are placed in the village and concentrate on the plot development of Birju and his leaving the village. Segments eight to fifteen show Birju traveling to the city and his place of work is established. Segments sixteen to thirty introduce Divya and her mother in law. Birju is present as an observer in these segments. Precisely in segment thirty is his presence felt by Divya when they have a prolonged eye contact. Segments thirty-one to thirty-three introduce Abhay and Imran giving further information about their homosexual relationship. Segment thirty-four hints at the strain in Divya and Abhay and the reason has been informed in the previous segment. Segments thirty-five to thirty-eight present the target message of the film boldly through a street play. Birju has been included as one of the spectators of the play. Segments thirty-nine to forty-one further develop the subplot of Abhay and Imran. Divya is also made a party to it as Abhay and Imran are meeting at Abhay and Divya's home. Segment forty-two is important as it gives us the picture of a stereotypical relationship between a mother in law and daughter in law. It is also important as it triggers the extreme reaction of Divya where she indulges with Birju in segment forty-eight. Segments fifty and fifty-one show Birju travelling back to the village to meet Yamuna. He meets Yamuna and hands her over the chain that he had taken off from Divya's neck in segment fifty-two. This is symbolic of him transferring the virus to Yamuna. Segment fifty-three shows Divya trying to get closer to Abhay and trying to follow the instructions of her mother in law. Segments fifty-four to fifty-nine develop the Birju and Yamuna plot further. It is informed through Yamuna's letter (as a voice-over) that she is going to have a baby and asks Birju to get back immediately.

Segment sixty-one show Divya and Abhay getting intimate, it is an outcome of the conversation they had in segment fifty-three. Segment sixty-two onwards it's the phase where all face the consequences. All the three characters Divya, Abhay and Birju are weeping. They all are in misery in their individual lives. Yamuna being pregnant is still alone. Abhay and Imran are no more together. Yamuna and the new born are infected with HIV+. Birju is the character who is repenting and asking for forgiveness from Yamuna. The short film ends with the gender symbols coming in contact and not turning red symbolic of the message of safe sex being transferred to the viewers.

The narrative of *Migration* has plots and subplots combing to form the complete targeted narrative. The narrative stages are first analyzed in the narrative threads of character pairs that combine to create narrative events that create the narrative arch. The pairing of the character has been done in the following manner depending on their indulgence in the film narrative:

- Birju and Yamuna
- Birju and Divya
- Divya and her Mother-in-law
- Divya and Abhay
- Abhay and Imran

Birju and Yamuna:

Birju is introduced in segment two as a specific character while Divya is first introduced in segment five as a non-specific character that gradually gains salience in segment seven. Within these segments the identity and their relationship are established. Then Birju is shown to leave the village. Yamuna and Birju are seen together again in segment fifty-two where he presents her the gold chain he plucked from the neck of Divya. The gold

chain is symbolic of the virus he transfers to Yamuna from Divya. Finally, they are seen together again in segment sixty-eight where Birju learns from the nurse that his child and Yamuna are both HIV+. He weeps and asks Yamuna for forgiveness. Yamuna as clueless as to what the nurse said that made Birju cry. This shows how unaware the rural population is. The information that Yamuna is pregnant does not come as a shock to viewers. Rather segments fifty-six and fifty-seven prepare for the upcoming segment sixty-nine. In segment fifty-five we see Birju in a cinema hall watching movie. Segment fifty-six shows Yamuna walking in the village and as voice-over we hear Yamuna reading out the letter she has written to Birju informing him about the pregnancy. The voice-over is used as a means to make sense of the climax.

Birju and Divya:

Birju's character has already been established by segment sixteen where we are introduced to Divya. Its only in segment thirty that Birju and Divya come face to face and they exchange a stare. In segment forty-eight Birju comes to return Divya's fallen saree. Divya offers him water and initiates physical intimacy to which Birju readily agrees. Divya's behavior in this segment is again supported by the previous segments thirty-nine to forty-three.

Divya and her mother-in-law

From the beginning mother-in-law is a persistent character in Divya's life. Segments twenty-three, twenty-five, twenty-seven, forty-two, capture her explicit presence while segments nineteen, twenty-one, sixty-four to sixty-five she is implicitly present, as we hear her as the voice-over where she still is suggesting Divya. The built up anger and frustration of Divya is partly a result of her toxic relationship with her mother-in-law.

Divya and Abhay:

Abhay is introduced in segment thirty-one and his professional life is touched upon, in segment thirty-two Abhay and Divya's relationship is hinted, segment thirty-three exposes his homosexual side which he has been hiding (segment fifty-three). Segment thirty-four Abhay and Divya's relationship is tracked and confirmed. Since Abhay is a homosexual, his wife unaware of this fact feels neglected. Mother of Abhay blames Divya for the formal relation they share and suggests Divya to have a baby as the only solution. Divya and Abhay on a walk in segment fifty-three sets up the background for segment sixty-one where Abhay and Divya are shown to get intimate. While walking Divya tells Abhay that people are curious about their relationship. This immediately puts Abhay on guard. Next she tells him about the idea of having a baby.

The climax of their relationship is captured in segments sixty-three and sixty-five. In segment sixty-three Abhay is crying because Imran has left. In segment sixty-five Divya is crying as she is pregnant but still alone.

Abhay and Imran:

Segment thirty-three brings to the viewers the homosexual relationship between Abhay and Imran. Segments thirty-nine to forty-one give further details on their relationship. Finally, in segment sixty-two Abhay goes to meet Imran but ends up weeping in segment sixty-three. Imran does not want to be with Abhay as Abhay lies to Divya. Imran feels guilty and pities Divya.

All narrative phases are connected through the character intervention. Birju, Divya and Mother-in-law share segments, Divya, Abhay and Imran. On the basis of the above discussion in Table 6 analysis of the phases in the marked pairs is presented.

Table 7– The phases in the character pairs within the film narrative

Phases	a. Birju & Yamuna	b. Birju & Divya	c. Divya and MIL	d. Divya & Abhay	e. Abhay & Imran
Establishing	2, 4,5,6,	15-29	23, 25, 27	32	33
Initial	7 to 10	30	42	34,	
Prolongation I	52			39, 40, 41, 53	39, 40, 41
Peak	68	48		61	
Prolongation II			63, 64	65	62,63
Construing					

Narrative phases in the marked pairs indicate that none of the pairs have a construing phase. They end up in miserable conditions and are unable to comprehend the complexity.

5.3.1 Narrative phases

Looking into the overall patterning of the film:

Establishing phase include segments one to six, eight to twenty-nine, thirty-one to thirty-three. In this phase an introduction to the major characters is provided, spatial transition is hinted.

Initial phase consists of segments seven, thirty, thirty-four. These segments hint the initial developing trouble.

Prolongation phase I consists of segments thirty-nine, forty, forty-one, forty-two, forty-three, forty-four, forty-five, forty-six, forty-seven, fifty to fifty-two, fifty-three, sixty, sixty-six and sixty-seven. This is a phase that helps in rising action that comes in the next phase.

Peak phase consists of segments thirty-five to thirty-eight, forty-eight, sixty-one and sixty-eight. It is the climax of the film. Reality dawns and brings sorrow to most of the characters. All realize their miserable conditions

Prolongation phase II consists of segments forty-nine, sixty-two, sixty-three, sixty-four and sixty-five. In this phase the tension still persists, solution has not been framed.

Construing phase consists of segment sixty-nine. With the help of animated images of the gender symbols.

This film is more complex in structure when compared to other two short films. It has twenty narrative chains and five subplots in the form of character pairs mentioned earlier. The filmic segments are arranged in a specific pattern to give shape to the complex narrative such that it is coherently conveyed to the viewers.

The first segment, segments thirty-five to thirty-eight and finally segment sixty-eight form one unit of the targeted message being conveyed in three stages. The first segment shows the gender symbols infecting one another, segments thirty-five to thirty-eight is street play which encapsulates the message of the short film. It is connected to the main story line with the inclusion of Birju as one among the audience. The message of safe sex, AIDs, usefulness of condoms is exposed to Birju as well as the viewers. Finally, segment sixty-eight shows the gender symbols coming in contact without infecting one another. This provides a conclusion or coda (Giovanelli 2018) to the film also.

5.4 Comparison of the short films

All the three short films have a message to convey in the limited time span. HCIB (9.07 minutes) has three characters, thirteen narrative chains and twenty-six segments, September 11 (11.51 minutes) has two main characters Talat and Salman while others are family and friends, it has eleven narrative chains and thirty-eight segments. Migration

(18.41minutes) has seven important characters (Birju, Yamuna, Divya and her mother in law, Abhay, Imran, Street play actor), twenty narrative chains and seventy segments.

The main protagonists of the short films like Zainab in HCIB is represented using both mono-modal and cross-modal meaning making resources, Talat in September 11 is represented using more cross-modal meaning making resources while Birju in Migration is presented majorly using mono-modal (visual) meaning making resources. HCIB as well as September 11 begin by giving spatial overview to the viewers. All the short films end by text appearing on screen. In HCIB ends with a voice-over of Zainab explaining her reasons for leaving, Migration ends with the animated image of the gender symbols coming in contact and not infecting one another, September 11 ends with text appearing on screen showing the measures taken to secure Muslims – all of these are ways of giving a closure to the open-ended short films. The viewers are provoked, situations exposed and in the end composure is achieved through these strategies. In all the short films sound bridging is used as a tool to create unity between segments, for example in HCIB segment fourteen and fifteen (the sound of door unlocking), in Migration segments fifteen to eighteen (the musical sound of the show piece), segments thirty-four and thirty-five (the street play song), segments fifty-four and fifty-five (theatre sound), in September 11 segments eight and nine (the phone ringing). All these segments with the help of sound bridging hint towards the upcoming segment. It is precisely these analyzed structures that allow empirical questions regarding film cohesion to be addressed. (Tseng 2013).

Similarly, analyzing the narrative structure of popular movies, James Cutting (Cutting 2016) in his research has shown that feature films can be divided into 4 acts—setup, complication, development, and climax—with two optional subunits of prolog and epilog, and a few turning points and plot points. He concludes that in general, movie narratives have roughly the same structure as narratives in any other domain—plays, novels and

folktales. The analysis conducted, in this thesis, clearly highlights the structural difference of the popular films and short fictional films. All the selected short films have similar pattern, where there are six phases – the establishing, initial, prolongation I, peak, prolongation II and finally the construing phase. This establishes short fictional films as a genre of its kind that is different structurally from feature films. Although, a larger sample needs to be addressed to confirm it further.

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6. Conclusion

The Lumiere brothers coming to Mumbai marked a cinematic revolution in India. From a series of moving images to documentary films, to short fiction films and then feature films, has been a long journey. The advancement in the field of technology has further helped in the rapid growth of cinema. India is one of the largest national film producers in the world, with more than 1800 films produced annually (Kim 2018). Cinema has grown into an important industry comprising of the technological and commercial institutions of filmmaking.

Films have received academic attention and have been explored from various critical perspectives. Short fictional films in particular, have gained high popularity but remain an under-researched genre. In this thesis, an attempt is made to analyze short fictional films, empirically, such that, queries regarding its textual organization can be addressed. The textual organization is the very basis for communication, as it facilitates the representational and inter-personal meanings to coexist.

The corpus selected for analysis are the three short fictional films of Mira Nair – How Can It Be, September 11, and Migration. They all belong to the domain of visual targeted narratives. These short films are analyzed from an inter-disciplinary perspective. With academia in transition, it is well documented that there is a dire need for interdisciplinary studies as it addresses more than one problem (Klein 1999). Articles on the nature and prospects of liberal learning in American higher education have, for more than three decades, called attention to the crucial role of interdisciplinary studies in any ideal vision of the Academy (Newell 1982). And yet, within the field of film studies, such

interdisciplinary studies are very few till date. In academic discourse, collaborating distinctive components of two or more approaches provides a profound insight into the research area.

This study develops an interdisciplinary approach for the textual analysis of films by drawing upon the linguistic cohesion theory, film theory, and narrative theory. Analyzing the selected short fictional films within the developed interdisciplinary approach helps the individual approaches, complement each other and provide a robust tool kit for multimodal analysis. This approach exemplifies how audio-video properties trigger the process of understanding and how narrative variations keep the viewers' interest intact (Monaco 2000).

The analyzed short fictional films have functionally motivated patterns, and they incorporate both mono-modal and cross-modal meaning making resources. Whenever there is the use of mono-modal resources, it is majorly visual. The recurrent motivated patterns and structures help the short fictional films to fulfill their communicative tasks.

The research design proposed here accounts for the multimodal complex structure of films. The analysis begins by exploring the basic level of spatial-logical organization of the multimodal document using the GeM framework. The unpacking of the cohesive cues and the filmic devices that create the narrative trajectories is done by drawing upon the linguistic cohesion framework, film theory, and the narrative theory. The narrative trajectories are then plotted and the narrative phases marked. The narrative patterns of all the short fictional films are compared to mark the similarity and differences.

The analysis shows that narrative trajectories are robust routes created for specific interpretation of the filmic content. Cohesion analysis studies the delicate choices made at

the textual level. At this level, there is the deployment of multiple semiotic resources that work in co-ordination to communicate a particular idea or message. It is this textual metafunction that facilitates the organization of the ideational and interpersonal metafunctions. The ideational and interpersonal meanings are conveyed, as intended, only when they are organized in a specific fashion.

6.1 Summarizing the findings

The comprehensive empirical study conducted on the short fictional films of Mira Nair shows that all the selected films have a common textual pattern. There is a dominant use of mono-modal, specifically visual-meaning making resources. There is major use of close up shots, static shots to represent spatial organization, fade-in and fade-outs in the case of mental representations (flash backs). All the short fictional films have six narrative phases – establishing, initial, prolongation I, peak, prolongation II and construing. The establishing phase sets up the background for the viewers to get hold of the situation, the initial phase introduces the agenda gradually inviting the viewers into the chaos, prolongation I leads the viewers towards the climax so builds up on the tension level, peak phase is the situation exploding as if things fall apart, prolongation II still holding on to the tension leads the viewers forward, keeping their curiosity level high, finally the construing phase where there seems to be some kind of an agreement with the existing situation. If things cannot be changed, they need to be accepted.

It is to be noted that prolongation I is a phase that builds up the tension so that peak is achieved, but in the case of analyzed short films it is present in two parts. Prolongation I builds up the tension while prolongation II follows the peak phase and still creates an environment of anxiety.

The last phase in the all selected short fictional films is the construing phase which is also different in terms of the coda or the release phase. In the construing phase the characters are still making sense of what has happened and are coming to terms with it. The solutions to the problems have not been completely achieved and it is not the usual happy or disastrous endings that are common to narratives. Even in the case of bringing closure to the narrative, there are special measures adopted at the end of each of the short films. To bring about composure and a balance, Mira Nair adopts strategies of using verbal language- voice over or written text on screen. In the film *Migration*, written text is introduced as seen in segments seventy and seventy-one (refer **Table 6**. Summary of the narrative events of Migration with timeline) and in *September 11*, text is introduced in segments thirty-seven and thirty-eight (refer **Table 5**. Summary of the narrative events of September 11 with timeline). In *HCIB*, the closure is brought about by the voice-over of Zainab explaining her reasons for leaving her family in segments twenty-two to twenty-five (refer **Table 4**. Summary of the narrative events of HCIB with timeline).

This detailed analysis of the short fictional films goes beyond analyzing content and cinematic elements alone. This robust method of textual analysis of the short fictional films can also be extended to feature films, for a detailed understanding of the narrative patterning of feature films. The narrative structures of the short fictional films and feature films can be compared for understanding their differences and similarities.

6.2 Strength of the study:

- This study is a corpus-based approach using an inter-disciplinary framework, bringing film studies, linguistics, and narrative study under a common umbrella.
- This study extends the linguistic notion of cohesion from SFL by applying it on films for analyzing the internal forms and structures. It shows the importance of

segment grouping which is responsible for the film structure. Explicitly shows the design decisions responsible for interpretation.

- Short films have yet not received much academic attention and such a detailed study has not been initiated.
- This thesis provides a robust framework for the investigation of multimodal documents. It advances the understanding of short films which gradually is becoming one of the most popular forms of cinema.
- The usefulness of short films as targeted narratives is explored.
- This study offers the basis for further research like genre studies by considering a wider sample of the study.

This thesis explores the textual choices in their organization of the narrative content and the progression of the narrative pattern in the selected short fictional films of Mira Nair. It also defines short fictional films in terms of style and content organization. This corpus-based approach allows the analytical focus to be shifted as per the researchers' need and objective. Films being visually and aurally realized semiotic artefacts justly demand robust frameworks like the one proposed here, to do justice to the dynamic artefact.

6.3 Avenues for further research

The research conducted in this thesis presents possible directions for future research which will extend and draw upon the interdisciplinary approach exemplified here. Short films deserve further academic attention.

Firstly, structure of different multimodal artefacts can be analyzed and compared. It can shed light on various genres of media texts. Extending the theoretical framework employed here, further higher level analysis of filmic texts can be done. A researcher can

begin from here to other detailed concerns like character development, gesture analysis, time slot analysis, dialogue analysis, etc.

This analysis can be made a part of education system to help students to recognize patterns and structures. It will sharpen and enhance their critical abilities. Film directors and critical analysts in the film industry can also benefit out of such a critical analysis and can formulate stronger ways to attract the attention of more viewers.

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JOURNAL PUBLICATIONS

1. Seehra, Dolly, and Geetha Bakilapadavu. "Spatio-Temporal Labeling and Segmentation: Application of Gem (Genre and Multi-Modality) Framework on Mira Nair's Film Monsoon Wedding". *Journal of Arts, Culture, Philosophy, Religion, Language and Literature*, vol. 2, no. 1, 2018, pp. 33-37.
2. Seehra, Dolly, and Geetha Bakilapadavu. "Women Yearning for Freedom: A Study of the Mira Nair's - How Can It Be and Migration". *Vidyawarta*, vol. 14, no. 22, 2018, pp. 34-37.
3. [Accepted Paper] Seehra, Dolly, and Geetha Bakilapadavu. "New Directions in Film Studies: A Systemic Functional Linguistic Approach". *Journal of English Language and Teaching*, 2018.
4. [Communicated] Seehra, Dolly, and Geetha Bakilapadavu. "Cultural and Cinematic Codes: Decoding and Interpreting the Changing Societal Paradigms in Mira Nair's Monsoon Wedding", 2018.

CONFERENCE PAPERS

1. [Accepted Paper] Seehra, Dolly, and Geetha Bakilapadavu. "Analyzing The Textual Structuring of Mira Nair's - How Can It Be". *SECOND INTERNATIONAL CONFERENCE ON SOCIOLINGUISTICS: Insights from Superdiversity, Complexity and Multimodality*, Budapest, Hungary, 2018.
2. Seehra, Dolly, and Geetha Bakilapadavu. " ". International Congress on English Grammar (ICEG-2016). Department of English, Guru Nanak Dev University Amritsar (Punjab) INDIA in collaboration with Systemic Functional Linguistics Association, Hyderabad. 8-12 February, 2016.

Brief Biography of Candidate

Ms. Dolly Seehra is a research scholar in the Department of Humanities and Social Sciences at Birla Institute of Technology and Science, Pilani (Pilani campus) since 2012. She has received her Master of Philosophy (M.Phil) and Master of Arts (M.A.) degree in English Literature from Guru Nanak Dev University, Amritsar, Punjab in the year 2012 and 2010 respectively. She is university gold medalist in her M.A. degree program. Her research interests include film studies and applied linguistics.

Brief Biography of Supervisor

Geetha Bakilapadavu is an Associate Professor in the Department of Humanities and Social Sciences at BITS Pilani, K. K. Birla Goa Campus. She has over twenty years of research and teaching experience. She teaches courses in the areas of Literature and Film Studies, Short Film Making, Communication, Humanities and Design. Her Doctoral research is in the area of interphase between Science Fiction and Philosophy. She is a recipient of Science Fiction Foundation, Liverpool Bursary Award for the year 2006. She also spent a summer term as a visiting scholar at Georgia Tech University, Atlanta in the year 2015. Apart from journal publications in the area of education, literature and film studies, she has edited an anthology of essays titled *Exploring Science Fiction: Text and Pedagogy*. At present she is currently working on a Musical Documentary on the Folk Music of Manganiars from Western Rajasthan.