

CHAPTER- 5

RESULTS AND DISCUSSION- II

Results from the second level of analysis are presented in this chapter in which all the five films are split into different narrative sequences and each sequence is assigned a particular code according to the narrative component they belong to. There are eight assigned categories for narrative components as adopted (and slightly modified) from the work of George F. Custen (1992), as discussed in Chapter three. Every component is analysed using the descriptive analysis and techniques of statistical style analysis which includes descriptive statistics for the exploration of the data and multiple linear regression for assessing the relationship of the variables. The results for every component are compared across the sample to identify if all the films treat a particular component in a similar way considering the selected parameters of style and structure. Therefore, the chapter is broadly divided into eight sections and each component is analysed separately for the entire sample of five films.

5.1 Narrative Component-1 (Portions of the Life of the Protagonist)

For every biopic, there are some portions of a protagonist's life which are more significant to the central theme of the film and the film usually weaves the entire narrative around a single most significant event/ incident or achievement. Apart from the sequences crucial to this aspect, there are certain other sequences spread across the film and are integrated in that thread to provide a holistic view of the protagonist's life. These sequences function as connectors to the other more significant parts of the film and help in establishing the situations and character of the protagonist. Such sequences are included in the first category and they mainly deal with aspects related to childhood, marriage and relationships of a protagonist, daily activities, etc. (e.g. see figure 12 and 13)



Figure 12: *Aligarh* (NC-1)



Figure 13: *Aligarh* (NC-1)

In *Aligarh*, this component consists of sequences that focus on Professor Siras's routine life by showing activities like commuting through bus, travelling through markets, buying alcohol for himself, sitting in the house all alone and getting drunk, etc. These sequences depict the loneliness of the protagonist and the slow paced detailed depiction of trivial routine activities profoundly portrays the pervasive melancholy.

In *Mary Kom*, this narrative component consists of a larger number of sequences as compared to *Aligarh* and gives us greater insight into her life. The initial few scenes of the film are included in which Mary is about to deliver, and on her way to the hospital she is stuck along with her husband amidst the ongoing terrorist activities. Without any involvement, her husband is held as a suspect and is beaten by the police. These scenes build up the tension and anxiety in the narrative owing to the emergency of the situation. Other sequences include strengthening of a romantic relationship of Mary and Onler, Onler always acting as a constant support, Mary's marriage to Onler, her anger and frustration on getting pregnant, her hopelessness about the future of her career as a boxer, performing her motherly duties, giving an interview and speaking against the boxing federation, fighting against the injustice in a match and dealing with the illness of her son. The sequences are fragmented in their content and give us an overview of Mary's life and her hardships and also her determination to overcome.

In *Rang Rasiya*, this component includes sequences of Raja Ravi Varma's childhood, appreciation of his talent on fearlessly painting the wall of the temple, his marriage with a princess, enjoying the royal patronage till the king of Travancore dies, painting sessions with Sugandha, development of a passionate relationship with her, the differences and fights between both of them due to the printing of leaked painting of Sugandha, his travel across the country to get inspiration from the ancient Indian paintings, his meeting with Frenny and development of friendship, attending meetings of Indian National Congress, attending the premiere of the *Arrival of a Train*, showing interest in new inventions like camera and film projector, and helping Govind Phalke to set it up in India. These sequences not only establish the personality of Raja Ravi Varma and his unconventional approach towards life but it also brings to the fore his creativity and talent, his spirit to explore, fearlessness to challenge the norms and an attitude to accept changes which establishes him as a visionary.

In *Paan Singh Tomar*, this component includes sequences consisting of Paan Singh giving an interview for the newspaper, his meeting with the reporter, incidents from his army service highlighting his punishment of running around, his interactions with his senior officers, parts of his dealings with Bhanwar Singh, and formation of gang and gang activities. These sequences help us in understanding the character of Paan Singh, his fearlessness, passion and dedication for serving his country, his talent as a national champion, his unlawful but righteous behavior and though he comes across as a strict and disciplined person; he is soft-hearted and loving, and can express emotions only through anger.

In *Manjhi: The Mountain Man*, first narrative component consists of the sequences of Dashrath's childhood, early marriage to Phaguniya, caste-based atrocities, running away from home in childhood, returning after many years, going to Phaguniya's house to bring her back as a wedded wife, refusal of her father, and Dashrath eloping with her. Other sequences consist of the projection of a happy married life, Dashrath taking care of his children after

his wife's death, his children's marriage later in the film, and the scenes of his never ending gloom and loneliness after the death of Phaguniya.

Scattered across the entire film, in almost all the four acts, these sequences present a comprehensive view of the narrative. Statistical analysis that follows attempts to study how this narrative component has been dealt with in terms of film style.

5.1.1 Descriptive Statistics

The following analysis explores the recorded and sorted data on the selected parameters of shot duration, shot scale, shot angle and camera movement. In the given table 12, N is the number of shots out of the total, devoted to the first narrative component by a film. For example, in Film 2, i.e *Mary Kom*, out of 2630 shots, 443 shots belong to the first component. Percentage of shots is out of 100%, and it is the total percent of shots devoted to the first component. For F2 and F4 the results are quite similar with the values being 16.8% and 17.3%. More interesting results are given by the maximum duration of a shot in this component and the total time duration devoted to narrative component one from the overall duration of the film. It can be observed that for all the films except for F1, in this component, the longest (maximum) shot duration is of 44 seconds for F2 and F3 and 46 seconds for F4 and F5, and the results are strikingly similar.

Table 12: Descriptive Statistics-NC-1

Descriptive Statistics							
Film ¹	Total shots devoted		Max. duration	Total time duration		Mean	Std. Deviation
	N	% of overall shots		seconds	mins		
1	32	5.6	168	809	13.4	25.28	32.417
2	443	16.8	44	1476	24.6	3.33	4.326
3	435	24.5	44	1510	25.1	3.47	4.361
4	305	17.3	46	1549	25.8	5.08	5.289
5	596	38.8	46	2142	35.7	3.59	4.361

¹ F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

Another important pattern can be observed in the total time devoted in minutes to each component by a film. As all the films are approximately of two hours (120 mins), it is important to note that the time devoted to first component by F2, F3 and F4 is significantly similar with the values being 24.6, 25.1 and 25.8 mins. Average shot length is also similar for F2, F3 and F5 with their mean values being almost same as they have values of 3.3, 3.4 and 3.5 seconds. Values of standard deviation also show exactly similar results for F2, F3 and F5 with the values being 4.3, 4.3 and 4.3 seconds.

Similar ASL suggests that cutting rate/ the transition rate is almost same for all the films except for *Aligarh*; which means that the pace of action in all the films is uniform for this component. Similar standard deviations show that even the amount by which the durations deviate from the mean is also same. For *Aligarh* the pace of this component is exceptionally low with a very high ASL and the ASL is remarkably high not just in comparison to other films in this component but NC-1 has the highest ASL for *Aligarh* as compared to its other narrative components.

Percentiles

Table 13: Percentiles-NC-1

Film ²	N	Percentiles		
		25 th	50 th	75 th
1	32	12.25	15	23.25
2	443	1	2	4
3	435	1	2	4
4	305	2	3	6.5
5	596	1	2	4

The percentiles show whether the values of a given variable are evenly distributed across the sample. The results from table 13 show that for the first component, the 25th percentile for F2, F3 and F5 are same i.e 1 second and F4 is quite close with 2 seconds, which means that 25% of the shots lie below one second for F2, F3 and F5. 50th percentile which is the median

² F1=*Aligarh*, F2=*Mary Kom*, F3=*Rang Rasiya*, F4=*Paan Singh Tomar*, F5=*Manjhi*

is similar for F2, F3 and F5 and it is observed that 50% of the shots are below 2 seconds for these films, with median for F4 being 3 seconds which stands close. Similarly, for 75th percentile, F2, F3 and F5 show similar results. F1 deviates drastically from the entire sample with its average shot duration being exceptionally high because of very less number of shots and low cutting rate. The results show that the shot duration distribution is exactly same for F2 and F3 and almost similar for F4 and F5.

Frequency Distributions

By frequency distributions, the categorical variables shot scale, shot angle and camera movement are explored. The results show how the usage of different scale, angle and movement categories has been spread. From table 14, it can be observed that the shot scale category 6, i.e close-up has been the most preferred shot scale in this component in all the films. For all the films, the maximum percent of shots are close ups, the second most used scale is medium shot (MS) for F1, F4 and F5 with their values being 25%, 12.5% and 20.1% and for F2 and F3 it's the medium close-up (MCU) with second highest usage. The least preferred scales are very long shot (VLS) and big close-up (BCU). It can be observed that the major concentration of shots are between medium long shots to close ups (from shot scale categories 3 to 6).

Table 14: Shot scale distribution-NC-1

Film ³	N	Shot scale categories (in %)						
		VLS (1)	LS (2)	MLS (3)	MS (4)	MCU (5)	CU (6)	BCU (7)
1	32	3.1	3.1	6.3	25	18.8	37.5	6.3
2	443	0.2	2.3	2.7	9.5	14.7	65	5.6
3	435	0.7	8.3	10.8	10.6	12.9	56.8	0
4	305	1.3	3.3	6.6	12.5	11.5	63	2
5	596	1.2	6	7.2	20.1	20	44.3	1.2

Observing the results of frequency distribution of the shot angle categories from table 15, the maximum used category is that of neutral angle. F2 and F4 have similar values and even F3

³ F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

and F5 are quite similar with their relatively lesser use of neutral shots. F3 and F5 are also similar in their higher use of high angle shots and the values for the low angle shots are also quite similar with 4.4 and 3.9 percent respectively. As compared to other films, it can be identified that in F3 and F5 the usage of angles is more widely spread across all the three categories.

Table 15: Shot angle distribution-NC-1

Film	N	Shot angle categories (in %)		
		1(High)	2 (Low)	3 (Neutral)
1	32	0	0	100
2	443	2	1.4	96.6
3	435	7.6	4.4	88
4	305	3.6	0.7	95.7
5	596	13.3	3.9	82.9

By observing the frequency distributions of the camera movements in table 16, we find that static shots are used the most, with F1, F3 and F4 having quite similar values of 78.1%, 80.2% and 77%. F2 and F5 also show a trend with their lesser but similar usage of Static shots, as they have devoted a higher percentage of shots to HH and simple moving shots with the values being 19.9 (F2/HH) and 18.5 (F5/SM); and 8.1(F2/SM) and 8.7 (F5/HH). If combined F2 and F5 have devoted a total of 28% and 27.2 % to simple moving and handheld shots. For F1, F3 and F5, second most preferred shots are simple moving with their values being 12.5, 14.9 and 14.8 percent respectively.

Table 16: Camera movement distribution-NC-1

Film ⁴	N	Camera movement categories (in %)			
		Static (1)	Simple Moving (2)	Complex Moving (3)	HH (4)
1	32	78.1	12.5	9.4	0
2	443	65.9	8.1	6.1	19.9
3	435	80.2	14.9	2.8	2.1
4	305	77	14.8	5.6	2.6
5	596	69.1	18.5	3.7	8.7

5.1.2 Multiple Linear regression

In order to assess the relationship between the predictor variables (SS, SA and CM) and the outcome variable which is the SD, multiple linear regression is performed and results are compared across the sample of five films. Observing the values in the Model summary from table 17, R is the combined coefficient of correlation which tells us the correlation effect of scale, angle and movement on shot duration. We can find that for F1, F2, F5, the three predicting variables have a low correlation with values being between 0.20, 0.15 and 0.19. For F3 and F4, the combined correlation of scale, angle and movement with shot duration is moderate and similar with values being 0.31 and 0.40. R² explains the amount of variability possible in shot duration due to the combined effect of SS, SA and CM. It can be observed that for F2 and F5 the three variables can only predict 2.3% and 3.8% of shot duration which is low and similar for the two films. On the other hand, for F3 and F5, larger percentage of shot duration can be predicted by SS, SA and CM with the values being 10% and 16.5%. For F1 the predicting variables are only SS and CM, SA being removed automatically from the analysis because of missing correlation with SD.

⁴ F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

Table 17: Regression Model Summary- NC-1

Model Summary						
FILM ⁵	Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	1	.207a	.043	-.023	32.788	2.293
2	1	.151c	.023	.016	4.291	1.667
3	1	.317c	.100	.094	4.151	1.369
4	1	.407c	.165	.157	4.856	1.777
5	1	.195c	.038	.033	4.288	1.246
a. Predictors: (Constant), CM, SS b. Dependent Variable: SD c. Predictors: (Constant), CM, SS, SA						

In the ANOVA table 18, the value of significance (p value) is < 0.05 for all the films except F1, which means that the predicting model is significant for all the four films.

Table 18: Regression ANOVA- NC-1

ANOVA ^a							
FILM	Model		Sum of Squares	df	Mean Square	F	Sig.
1	1	Regression	1399.658	2	699.829	.651	.529 ^b
		Residual	31176.811	29	1075.062		
		Total	32576.469	31			
2	1	Regression	188.996	3	62.999	3.421	.017 ^c
		Residual	8083.225	439	18.413		
		Total	8272.221	442			
3	1	Regression	827.783	3	275.928	16.013	.000 ^c
		Residual	7426.608	431	17.231		
		Total	8254.391	434			
4	1	Regression	1405.586	3	468.529	19.867	.000 ^c
		Residual	7098.525	301	23.583		
		Total	8504.111	304			
5	1	Regression	428.892	3	142.964	7.774	.000 ^c
		Residual	10886.847	592	18.390		
		Total	11315.738	595			
a. Dependent Variable: SD b. Predictors: (Constant), CM, SS c. Predictors: (Constant), CM, SS, SA							

⁵ F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

From table 19 of Regression coefficients, observing the unstandardized beta coefficients, it can be observed that in F2, F3, F4 and F5, scale has a negative relationship with duration which means with the increase in shot duration, scale category decreases (goes from 7 (big close-up) towards 1(very long shot)), which means longer duration have longer shots in terms of scale. Only F1 has a positive relationship with scale. In F2 and F3 angle has negative relationship with duration and except for F1, in all the films camera movement has positive relationship with shot duration which means longer shot scales consist of greater movement (as the movement increases from static to most shaky).

Table 19: Regression Coefficients- NC-1

Coefficients ^a									
FILM ⁶	Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
			B	Std. Error	Beta			Tolerance	VIF
We 1	1	(Constant)	12.048	24.242		.497	.623		
		SS	4.167	4.210	.180	.990	.331	.999	1.001
		CM	-5.493	9.143	-.109	-.601	.553	.999	1.001
2	1	(Constant)	7.132	2.082		3.426	.001		
		SS	-.620	.211	-.146	-2.946	.003	.910	1.099
		CM	.075	.168	.021	.446	.656	1.000	1.000
		SA	-.170	.705	-.012	-.240	.810	.910	1.099
3	1	(Constant)	2.398	1.253		1.913	.056		
		SS	-.157	.144	-.050	-1.086	.278	.969	1.032
		CM	2.169	.326	.305	6.662	.000	.997	1.003
		SA	-.319	.364	-.041	-.877	.381	.968	1.033
4	1	(Constant)	6.319	2.463		2.566	.011		
		SS	-1.082	.242	-.254	-4.465	.000	.860	1.162
		CM	2.151	.410	.286	5.245	.000	.933	1.071
		SA	.539	.791	.039	.682	.496	.854	1.171
5	1	(Constant)	4.593	.899		5.112	.000		
		SS	-.558	.144	-.167	-3.863	.000	.870	1.149
		CM	.530	.191	.112	2.775	.006	.997	1.003
		SA	.343	.273	.054	1.257	.209	.870	1.149

a. Dependent Variable: SD

⁶ F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

5.2 Narrative Component- 2 (Family)

This component consists of sequences related to the depiction of protagonist in context to his/her family (see figure 14). The sequences tell us, what part does the family play in the protagonist's life? Are they supportive of a career or endeavor or are they divided in their support through the trials of the protagonist? Adopting Custen's (1992, p. 69) explanation, those sequences are included in which family is seen as "source of support or opposition". They depict whether "family members change their minds, as, overwhelmed by their relative's success, they are forced to become just another member of the public and to admire the prodigal".



Figure 14: *Mary Kom* (NC-2)

In *Aligarh*, the sequences consist of Prof. Siras's interaction with colleague Shridharan, who can be treated as his family. Though he is utterly displeased by Siras's action, but still wants his problem to be solved. In one of the scenes, family's disappointment (Shridharan's wife's) is shown for Prof. Siras. Though Shridharan does not approve of his act but wants him to apologise and settle the problem. Later at home, he and his wife show their disinterest in helping Prof. Siras.

In *Mary Kom*, there are a number of sequences dedicated to family as family is a site for opposition, support and challenge. Mary's father is against her wish to become a boxer and hence she faces his opposition in the first half of the film, though later he realizes his mistake and feels proud of her achievements. Mary's mother acts as a silent supporter

throughout and Mary's husband does everything to make her succeed in her endeavours. But, after she becomes a mother, it's her motherly duties and love for her children that turn the family into a site of challenge to the growth of her career. Although, she overcomes all this with the ultimate support of her husband and parents.

In *Rang Rasiya*, initially Raja Ravi Varma has to face opposition of his wife towards his passion for painting as she is not ready to accept his carefree nature and artistic abilities. However, at the same time he also gets support from his younger brother, who, despite being a painter himself, dedicates his entire life to stand by his brother Raja Ravi Varma so that he can resolve all his problems and challenges arising as a result of his paintings being labelled as outrageous by a section of people.

In *Paan Singh Tomar*, the family sequences mostly include Paan Singh's relationship with his wife, his kids and mostly the moments depicted with his family are happy. Nevertheless, it is only due to his family and familial relations that he has to turn into a rebel to avenge the death of his mother and to protect his family from the atrocities of Bhanwar Singh.

In *Manjhi* also, family offers opposition in terms of Dashrath's father who constantly scolds him for neglecting the duties towards his family (children and father) and rather going insane after the idea of breaking down the mountain into pieces. Though, like all other examples, when he perceives Dashrath's efforts bearing fruits, he appreciates his work and realizes his mistake of discouraging him. So the sequences basically deal with his bitter relationship with the father which turns positive towards the end.

It can be concluded that in all the films except F1, family plays a major role, both as a source of support as well as opposition.

5.2.1 Descriptive Statistics

Table 20: Descriptive Statistics- NC-2

Descriptive Statistics							
Film ⁷	Total shots devoted		Max. duration	Total duration		Mean	Std. Deviation
	N	% of total shots		seconds	mins		
1	21	3.7	58	288	4.8	13.71	12.783
2	218	8.2	27	1010	16.8	4.63	4.754
3	28	1.5	46	166	2.7	5.93	9.506
4	159	8.8	36	771	12.8	4.85	5.054
5	39	4.7	25	287	4.7	7.36	5.388

Results for descriptive statistics for NC-2 are presented in table 20 and it is found that F1, F3 and F5 devote really less percentage of shots to NC-2. The values are also similar and lie within the range of 1.5 % to 4.7 %. As it is discussed in the narrative content, for both F2 and F4, family has been given more importance in terms of the narrative progression, and hence these two films devote greater number of shots to NC-2, and the values are also similar being 8.2 % and 8.8% respectively. Average shot length is also similar for F2 and F4 as the values of the mean are 4.6 and 4.8 seconds respectively. Maximum Shot duration is similar for these two films with the values being 27 and 25 seconds. As far as the total time devoted to the component of family, F1, F3 and F5 show similar results by devoting 4.8, 2.7 and 4.7 minutes to NC-2, out of a total of approx.120 mins. On close observation of the values of all the columns, it can be broadly concluded that the values of the respective components for F2 and F4 are quite similar in almost all respects. Thus, it is not just the narrative content, but the overall style is also similar to an extent for these two films. Similarly, F1, F3 and F5 follow a certain trend in the content as well as style.

⁷ F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

F2 and F4 devote the highest duration to this component as compared to other films as both in *Mary Kom* and *Paan Singh Tomar* family is shown to play a greater role in the ultimate trajectory that the protagonist follows; which is Mary Kom's success and a sad turn of events for Paan Singh.

Percentiles

By observing the table 21, which gives the values of the percentiles, it can be clearly observed that for F2 and F4, 25th percentile is same with the value being 2 seconds and the 75th percentile is also almost similar. Median which is the most important of all (50th percentile), is also almost same for F2, F3 and F4. But the other three films do not show such similar values and a possible reason is the difference in the narrative content and treatment.

Table 21: Percentiles-NC-2

Film ⁸	N	Percentiles		
		25 th	50 th	75 th
1	21	6	11	20
2	218	2	3	5.25
3	28	1	2.5	5.5
4	159	2	3	6
5	39	3	6	9

Frequency Distributions

From table 22, observing the distributions of shot scale categories and the percent usage of each categories for depicting NC-2, different films can be compared for the pattern of use. The most used category is that of close-up for all the films, with the values for F2 and F4 being similar 63.8 and 62.9 %. The second most used scale is medium close-up for all the films except for F2. Least used categories are very long shot and big close-ups for all the

⁸ F1=*Aligarh*, F2=*Mary Kom*, F3=*Rang Rasiya*, F4=*Paan Singh Tomar*, F5=*Manjhi*

films except F2 (*Mary Kom*) and F5 (*Manjhi*). F2 uses a considerable percent of big close-ups (7.3) and *Manjhi* uses almost similar amount of very long shots (7.7%).

Family sequences in *Mary Kom* consist of scenes mostly shot in closed spaces since they depict the opposition and support of her father and her interactions with her mother, siblings and husband. This can explain a relatively higher use of close ups in order to focus on the expressions to depict emotional turmoil of the characters. In *Manjhi*, very long shots are used when Dashrath is in the mountains, to depict the enormity of the task he undertakes, many shots of his disagreement with his father are also shot in the mountains which demand the use of longer shot categories. Out of all the films, *Manjhi* has the shot scales most widely spread across all the categories, whereas other films have most of the shot concentration around the scale range 3 to 6 (MLS to CU)

Table 22: Shot scale distribution- NC-2

Film ⁹	N	Shot scale categories (in %)						
		VLS (1)	LS (2)	MLS (3)	MS (4)	MCU (5)	CU (6)	BCU (7)
1	21	0	0	0	0	23.8	76.2	0
2	218	0.9	0.5	2.8	12.8	11.9	63.8	7.3
3	28	0	3.6	14.3	14.3	17.9	50	0
4	159	0.6	1.3	8.2	10.7	14.5	62.9	1.9
5	39	7.7	12.8	10.3	10.3	15.4	43.6	0

Observing the values of frequency distributions for shot angle categories from table 23, it is easily identifiable that all the films use neutral shots the most. Only F5 (*Manjhi*) stands out, with its strikingly higher use of high angle shots as compared to other films.

The sequences comprise of some high angle- long shots showing his disagreement with his father, which are shot in the mountains. They not only depict the gravity or seriousness of the problem and Dashrath's situation but also establishes how small he is (long shots) in front of the troubles that dominate him (high angle).

⁹ F1=*Aligarh*, F2=*Mary Kom*, F3=*Rang Rasiya*, F4=*Paan Singh Tomar*, F5=*Manjhi*

Table 23: Shot angle distribution- NC-2

Film	N	Shot angle categories (in %)		
		1(High)	2 (Low)	3 (Neutral)
1	21	0	0	100
2	218	1.8	0.5	97.7
3	28	3.6	0	96.4
4	159	0.6	0.6	98.7
5	39	15.4	0	84.6

Analyzing the results for frequency distributions of camera movement categories from table 24, static shots are the most widely used in all the films and the percentage use is almost same for F2, F3 and F5. Second most frequently used shots are the simple moving shots except for F2 which has a higher number of handheld shots (HH) which is the overall trend of F2. Preference for the use of complex moving shots also seem to be similar for the films except F1 which has no complex moving shots for NC-2; this choice can be assumed to be the part of the general trend for *Aligarh* as it prefers more steady shots giving a sombre tone.

Table 24: Camera movement distribution- NC-2

Film ¹⁰	N	Camera movement categories (in %)			
		Static (1)	Simple Moving (2)	Complex Moving (3)	HH (4)
1	21	90.5	9.5	0	0
2	218	75.2	8.7	3.2	12.8
3	28	78.6	10.7	7.1	3.6
4	159	80.5	11.9	3.8	3.8
5	39	74.4	20.5	5.1	0

¹⁰ F1=*Aligarh*, F2=*Mary Kom*, F3=*Rang Rasiya*, F4=*Paan Singh Tomar*, F5=*Manjhi*

5.2.2 Multiple Linear Regression

Table 25: Regression Model Summary- NC-2

Model Summary^b						
FILM	Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	1	.596a	.356	.284	10.817	1.794
2	1	.351c	.124	.111	4.482	1.505
3	1	.613d	.376	.298	7.966	1.807
4	1	.366d	.134	.117	4.749	1.610
5	1	.421d	.177	.107	5.091	1.533
a. Predictors: (Constant), CM, SS b. Dependent Variable: SD c. Predictors: (Constant), CM, SA, SS d. Predictors: (Constant), CM, SS, SA						

R values in the model summary (table 25) depict a moderate multiple correlation of shot scale, shot angle and camera movement with shot duration for all the films. In F2, F4 and F5; the variance in shot duration explained by the predictor variables (SS, SA, CM) is almost same with the values being 12.4%, 13.4% and 17.4 %. In F1 and F5, the predictor variables have a greater effect as they can bring about a change of up to 35.6% and 37.6% in the shot duration. It is important to note that in NC-2 also, for the first film, the predictor variables are only SS and CM, SA being insignificant, has been dropped off automatically.

The ANOVA table 26, shows that the regression model is significant for all the films as the p values (sig.) for all the films is less than 0.05 except for F5.

Table 26: Regression ANOVA Table- NC-2

ANOVA ^a							
FILM ¹¹	Model	Sum of Squares	df	Mean Square	F	Sig.	
1	Regression	1162.127	2	581.064	4.966	.019 ^b	
	Residual	2106.158	18	117.009			
	Total	3268.286	20				
2	Regression	605.964	3	201.988	10.056	.000 ^c	
	Residual	4298.678	214	20.087			
	Total	4904.642	217				
3	Regression	916.840	3	305.613	4.816	.009 ^d	
	Residual	1523.017	24	63.459			
	Total	2439.857	27				
4	Regression	540.614	3	180.205	7.990	.000 ^d	
	Residual	3495.764	155	22.553			
	Total	4036.377	158				
5	Regression	195.694	3	65.231	2.516	.074 ^d	
	Residual	907.280	35	25.922			
	Total	1102.974	38				

a. Dependent Variable: SD
b. Predictors: (Constant), CM, SS
c. Predictors: (Constant), CM, SA, SS
d. Predictors: (Constant), CM, SS, SA

The unstandardized beta coefficients from table 27 show the relationship of the independent variables with the shot duration. By observing the values, it can be deduced that for all the films except F4, SS has a negative relationship with shot duration. This means that in all the films except F4, long shots usually have longer durations but in F4 since there is a positive relationship so as the duration of a shot increases the scale also increases, (moves from scale category 1 (VLS) to category 7 (BCU)). It can be interpreted that even close ups are of considerably long durations; and can be attributed to the fact that after F2, F4 has the highest use of close-ups in NC-2 and it also devotes a large amount of its total duration to NC-2, which is higher than F1, F3 and F5.

¹¹ F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

SA has a positive relationship with shot duration for F3, F4 and F5 which means that shots with longer durations are mostly neutral. CM has a positive relationship with shot duration in all films which means longer shots tend to have more camera movements.

Table 27: Regression coefficients Table- NC-2

Coefficients ^a									
FILM	Model	Unstandardized Coefficients		Standardized Coefficients	T	Sig.	Collinearity Statistics		
		B	Std. Error	Beta			Tolerance	VIF	
1	1	(Constant)	48.971	35.570		1.377	.185		
		SS	-9.640	5.656	-.329	-1.704	.105	.960	1.041
		CM	18.525	8.206	.436	2.257	.037	.960	1.041
2	1	(Constant)	15.515	3.441		4.509	.000		
		SS	-1.451	.302	-.314	-4.803	.000	.957	1.045
		CM	.430	.293	.094	1.467	.144	.991	1.009
		SA	-1.179	1.123	-.069	-1.049	.295	.957	1.045
3	1	(Constant)	-14.830	16.398		-.904	.375		
		SS	-.153	1.234	-.020	-.124	.902	.970	1.031
		CM	8.042	2.163	.660	3.719	.001	.826	1.211
		SA	3.621	4.486	.144	.807	.428	.818	1.223
4	1	(Constant)	-.506	6.393		-.079	.937		
		SS	.212	.350	.047	.606	.546	.934	1.070
		CM	2.534	.525	.361	4.824	.000	.998	1.002
		SA	.305	2.212	.011	.138	.890	.933	1.072
5	1	(Constant)	5.225	3.960		1.319	.196		
		SS	-.792	.586	-.259	-1.352	.185	.642	1.559
		CM	3.216	1.468	.340	2.191	.035	.978	1.023
		SA	.536	1.417	.073	.378	.707	.636	1.573

a. Dependent Variable: SD

1.3 Narrative Component-3 (Close Friends or Guides/ Sources of Motivation)

This component is adopted from Custen's list of narrative components but the scope has been modified a bit according to the observations during the study, as Custen's emphasis is majorly on an elderly figure who acts as a friend and confidant and thus it does not consider other possibilities (see figure 15). After a slight modification in what Custen says, NC-3 consists of sequences where the protagonist is supported in times of trouble by close friends

or guides. More than that, they serve as major source of advice and inspiration to the protagonist, when the protagonist loses the motivation, and act as the driving force that eventually makes the biographee successful. For, *Paan Singh Tomar*, the component also includes sources or situations that act as a negative motivation, pushing the hero towards the wrong path.



Figure 15: *Manjhi (NC- 3)*

In *Aligarh*, the sequences include Prof. Siras's relationship with Deepu who acts as a constant support from the beginning of the film. Deepu is shown as someone determined to help the Professor and is ready to go through all the hardships for him. He motivates Siras to fight for his rights. Initiated with sheer concern, the bond soon develops into friendship and moreover Deepu's obedient behaviour brings to the fore a beautiful teacher-student relationship also. Deepu is the most important source of comfort for the Professor, as he faces the opposition of people around. The sequences also include NGO leader, few other Human Rights activists, and one of his colleagues coming forward to support Prof. Siras.

In *Mary Kom*, this component includes sequences in which Mary's husband Omler is constantly motivating her to move forward. Before marriage he has acted as a support like a true friend and after getting married also he bears all the familial responsibilities so that Mary's career does not get hindered, and simultaneously advises her at certain crucial points for instance asking her to apologise for misbehaving after she gets banned as a boxer. After being angry with her initially, her coach also motivates her to take up boxing again and

trains her with renewed vigour and energy; and these sequences are also a part of this component.

In *Rang Rasiya*, Raja Ravi Varma finds friends in, and inspiration from different people at different stages of life. Initially the maid of the palace where he gets married, is his muse whom he paints. After that he finds inspiration in Sugandha, who soon becomes his passion and also the face of many of his paintings. After a sad turn of events, Sugandha leaves him and Frenny becomes his friend, and constantly consoles him and motivates him. With her efforts, he manages to get the deal to set up the printing press. It is Frenny, who in the end, encourages him and asks him to take up painting again, after he gets devastated by Sugandha's suicide.

For *Paan Singh Tomar*, the sequences that belong to NC-3, consist of his coach training and inspiring him to win. He also advises Paan Singh to surrender and start a new life. His initial inspiration to get into sports was the unlimited food provided to the players of the army. In the second half of the film, Paan Singh is negatively inspired by certain events like his son gets beaten badly because of family rivalry, his mother is killed in a similar attack and consequently, due to the lack of legal help, in order to protect his family and avenge his mother's death, he has to form his gang and become a dacoit (rebel).

In *Manjhi*, the major source of inspiration is his dead wife. The happy moments of their married life and visions of his wife drive him forward whenever he loses hope. As Custen (1992, 71) mentions, "if the biographee is too old to receive advice, then the biopic will show as a kind of master advice-giver, one wise to the world after repeated encounters with treachery, avarice and the like"; Dashrath also inspires young journalist to start a newspaper of his own. He is also seen advising Gopal when he expresses his desire to marry Dashrath's daughter.

5.3.1 Descriptive Statistics

Table 28: Descriptive Statistics-NC-3

Descriptive Statistics							
Film ¹²	Total shots devoted		Max. duration	Total duration		mean	Std. Deviation
	N	% of total shots		seconds	mins		
1	179	31.6	69	2059	34.3	11.5	10.354
2	102	3.8	14	344	5.7	3.37	2.56
3	383	21.5	56	1671	27.8	4.36	5.739
4	124	6.9	59	505	8.41	4.07	5.634
5	127	8.2	27	688	11.4	5.42	4.307

In table 28, figures show that F1 and F3 seem similar in their devotion of higher percentage of shots to this component as compared to other films. The reason being that the two films portray protagonists (Prof. Siras and Raja Ravi Varma) who are highly dependent on external motivation unlike other protagonists who are self –motivated like Mary Kom and Dashrath Manjhi. For F1 and F3, the total duration devoted to this component in minutes is also similar i.e 34.3 and 27.8 minutes respectively, with the values being significantly higher than the time devoted by other films. Average shot length for F2, F3 and F4 are quite similar with their mean values being 3.3, 4.3 and 4 seconds. This indicates that the cutting rate or the pace of narrative progression is similar for F2, F3 and F4; out of which F3 and F4 are almost same with a mere difference of 0.3 seconds. Standard deviation and maximum shot duration is also same for F3 and F4.

Percentiles

It is quite interesting to note from table 29, that the values for 25th and 50th percentiles for the three films; F2, F3 and F4 are exactly same which means 25% of total shots in these films devoted to this component are less than 2 seconds and 50% of them are less than 3 seconds. 75th percentile is also similar for these films with the values being 4, 5 and 5 seconds.

¹² F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

It can be deduced that though the duration devoted to NC-3 is different for F2, F3, F4 but they are similar in terms of distribution of shot duration.

Table 29: Percentiles-NC-3

Film ¹³	N	Percentiles		
		25 th	50 th	75 th
1	179	5	8	15
2	102	2	3	4
3	383	2	3	5
4	124	2	3	5
5	127	3	4	7

Frequency Distributions

Observing the values of frequency distributions categories from table 30, the most preferred shot category is close-up with F1, F3 and F4 using these shots in similar percentages like 68.7, 65 and 65.3 percent respectively. Second most preferred scale is medium close-up for F1, F2 and F5; and medium shot for F3 and F5. Except for F2, where shot scales are mostly concentrated within the range of scale category 3 to 6; other films use a wider range of shots scales with big close up being the least used for all the films.

Table 30: Shot scale distribution-NC-3

FILM	N	Shot scale Categories (in %)						
		VLS (1)	LS (2)	MLS (3)	MS (4)	MCU (5)	CU (6)	BCU (7)
1	179	3.4	2.8	0.6	7.8	16.8	68.7	0
2	102	1	1	2.9	2.9	4.9	86.3	1
3	383	0.3	4.2	6.5	16.7	7.3	65	0
4	124	2.4	3.2	2.4	14.5	11.3	65.3	0.8
5	127	5.5	12.6	4.7	9.4	16.5	50.4	0.8

¹³ F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

Table 31: Shot angle distribution-NC-3

Film	N	Shot Angle Categories (in %)		
		1(High)	2 (Low)	3 (Neutral)
1	179	0	1.1	98.9
2	102	0	1	99
3	383	2.9	1.3	95.8
4	124	2.4	0.8	96.8
5	127	5.5	4.7	89.8

For shot angles, the distribution table 31 shows that the most used shots are the neutral shots with the values being quite high for all the films except F5. F3 and F4 are very similar in their use of shot angles, their values being similar in all the three categories and F5 shows the highest use of both high and low angle shots as compared to other films according to the overall trend.

Observing the result of camera movements from the frequency distribution table 32, static shots are the most preferred shot category by all the films. F3, F4 and F5 use static shots quite similarly with the percentage use being almost same i.e. 77.8, 77.4 and 76.4. Same holds true for F1 and F2 where the percentage use is 95% and 92.2 %. For simple moving shots also, F3, F4 and F5 are similar and F1 and F2 have similar values. Least used movement category is handheld shots for all the films except F4, for which complex moving shots are the least used for this particular component. This is because for F4, the scenes that are part of NC-3 comprise of action in terms of training of the gang, or negative motivation includes fight scenes, rival attacks, etc. Since a lot of complexity is being depicted, greater movement results in a number of complex moving shots.

Table 32: Camera movement distribution-NC-3

Film ¹⁴	N	Camera movement categories (in %)			
		Static (1)	Simple Moving (2)	Complex Moving (3)	HH (4)
1	179	95	3.4	1.1	0.6
2	102	92.2	5.9	2	0
3	383	77.8	15.4	6	0.8
4	124	77.4	18.5	0.8	3.2
5	127	76.4	15	4.7	3.9

5.3.2 Multiple Linear Regression

In the model summary (table 33), observing the values of R, it can be deduced that the combined correlation of the three variables with shot duration is low to moderate. R^2 explains the amount of variance in the dependent variable due to the effect of the independent variables. The R^2 values for F1 and F2 are exactly the same and the combined effect of the three predictor variables can bring about a variance of around 4.5% in the shot duration of these two films. R^2 is the lowest for F4 and the highest for F3 in which the predictor variables can bring about a change of 11.3% in shot duration as result of the effect of SS, SA and CM.

Table 33: Regression Model Summary- NC-3

Model Summary ^b						
FILM	Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	1	.213 ^a	.045	.029	10.202	1.290
2	1	.212 ^c	.045	.016	2.540	1.764
3	1	.336 ^a	.113	.106	5.427	1.399
4	1	.106 ^c	.011	-.013	5.672	1.986
5	1	.183 ^c	.033	.010	4.286	1.320

a. Predictors: (Constant), CM, SA, SS
b. Dependent Variable: SD
c. Predictors: (Constant), CM, SS, SA

¹⁴ F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

The ANOVA table (table 34) shows that the predicting model is significant only for films F1 and F2, which have $p < 0.05$.

Table 34: ANOVA table-- NC-3

ANOVA ^a							
FILM		Model	Sum of Squares	df	Mean Square	F	Sig.
1	1	Regression	865.399	3	288.466	2.771	.043 ^b
		Residual	18215.349	175	104.088		
		Total	19080.749	178			
2	1	Regression	29.757	3	9.919	1.538	.210 ^c
		Residual	632.086	98	6.450		
		Total	661.843	101			
3	1	Regression	1421.850	3	473.950	16.095	.000 ^b
		Residual	11160.703	379	29.448		
		Total	12582.554	382			
4	1	Regression	43.905	3	14.635	.455	.714 ^c
		Residual	3860.442	120	32.170		
		Total	3904.347	123			
5	1	Regression	77.856	3	25.952	1.413	.242 ^c
		Residual	2259.026	123	18.366		
		Total	2336.882	126			
a. Dependent Variable: SD b. Predictors: (Constant), CM, SA, SS c. Predictors: (Constant), CM, SS, SA							

The unstandardized beta coefficients from table 35 show the relationship of the independent variables with the dependent variable. For all the five films, SS has a negative relationship with shot duration, which means, as explained earlier; as the shots increase in duration, the scale also moves towards longer shots. SA has a negative relationship with shot duration for F1, F3 and F5 but positive for F2 and F4. CM has positive relationship with shot duration for all the films which means that as the duration increases, there is more movement.

Table 35: Regression coefficients NC-3

Coefficients ^a									
FILM ¹⁵	Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
			B	Std. Error	Beta			Tolerance	VIF
1	1	(Constant)	26.182	22.310		1.174	.242		
		SS	-.938	.642	-.109	-1.461	.146	.986	1.014
		SA	-4.993	7.267	-.051	-.687	.493	.997	1.003
		CM	4.930	2.185	.168	2.257	.025	.989	1.012
2	1	(Constant)	-5.572	7.693		-.724	.471		
		SS	-.519	.302	-.179	-1.721	.088	.904	1.106
		SA	3.767	2.685	.146	1.403	.164	.903	1.107
		CM	.597	.704	.084	.848	.399	.999	1.001
3	1	(Constant)	3.627	2.448		1.482	.139		
		SS	-.461	.249	-.097	-1.849	.065	.853	1.172
		SA	-.202	.849	-.012	-.238	.812	.868	1.152
		CM	2.877	.457	.308	6.293	.000	.978	1.022
4	1	(Constant)	1.033	5.026		.206	.837		
		SS	-.199	.440	-.044	-.452	.652	.877	1.140
		SA	1.045	1.711	.059	.611	.543	.872	1.147
		CM	.783	.793	.090	.987	.326	.985	1.016
5	1	(Constant)	5.713	2.355		2.426	.017		
		SS	-.188	.244	-.073	-.771	.442	.883	1.133
		SA	-.233	.821	-.027	-.284	.777	.883	1.133
		CM	.921	.507	.161	1.816	.072	1.000	1.000

a. Dependent Variable: SD

5.4 Narrative Component- 4 (Public Reception)

This narrative component has been adopted from Custen’s work but the title and the scope has been modified a bit. According to Custen, often the protagonist is “shown attempting the undoable, performing the unconventional, and presuming the impossible” (p. 71) which brings him in conflict with the dominant ideologies or societal norms. He observes that the central conflict of the biopic, is the hero’s antagonistic relations with the members of a given community and the hero in a way tries to reformulate the boundaries of the given community (p.72). This is true for all the films taken up for the study. Custen’s component only talks

¹⁵ F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

about the reception of the talent (see figure 16 and 17), but for the study, the scope has been extended and the sequences that belong to public acceptance of protagonist's distinct or transgressive behavior eg. unacceptable sexual orientation of a homosexual; are also included.



Figure 16: *Rang Rasiya (NC-4)*



Figure 17: *Rang Rasiya (NC-4)*

In *Aligarh*, public reception is mainly depicted through media coverage of the incident where Prof. Siras is filmed during his private moments and harassed by both public and his university for being a homosexual. The sequences of people protesting against his act, mob unrest, burning of his effigies, press conference and condemnation of the act by the university, and finally some people and activists coming forward in his support; have been included in this component.

In *Mary Kom* also, public reception is shown through media coverage on radios, news channels and it is both positive and negative depending upon her performance. There are sequences of crowd cheering her up during the matches as well as condemning her act of misbehavior during a match where she throws a chair on the panel and gets herself banned from boxing. It also includes some sequences of fellow players not being cordial with her e.g., on losing her passport; when the administration offers her a position of a *hawaldar* she finds it demeaning being a world boxing champion.

In *Rang Rasiya*, Raja Ravi Varma faces severe criticism because of his paintings that challenge the established norms and he is accused of ridiculing culture by explicitly painting Gods and Goddesses giving them the face of an ordinary human being. Because of his

paintings, he has been a controversial figure and this can be seen in the sequences with people protesting against him, and even after his death, during the auction of his paintings, protests can be seen. But, positive reception of his art can also be seen in thousands of letters flocking in with words of appreciation, lower caste people who are denied entry in the temples are worshipping the Gods painted by him and he gets massive positive response by Baroda King and other people during his painting exhibition.

In *Paan Singh Tomar*, people can be seen talking about him, his fearless attitude as a dacoit, people cheering him up when he wins the championships but at the same time Bhanwar Singh ridiculing his victory and his job. After he turns a dacoit, it can be seen that officers and people who once supported and appreciated him, now ridicule him because he refuses to surrender.

In *Manjhi*, Dashrath's obstinacy to break the mountain is criticised by almost everyone. Villagers think of him as insane and children throw stones at him. But as he starts succeeding in his efforts, people also start turning positive in their attitude. However, people like Mukhiya's son take undue advantage of his innocence, cheats him on the fund released by the government for building road through the mountain and accuses him of illegal stone mining and he consequently gets arrested. At this point, huge public support is witnessed demanding his release. Therefore, this component is a mix of both positive and negative reception.

5.4.1 Descriptive Statistics

The results from table 36 show that the percentage of shots devoted to NC-4 by F1 and F3 are similar with the values being 11.6 and 14.1 percent and F2, F4 and F5 show similar results with relatively smaller and approximately similar percentage of shots devoted to NC-4. For the total duration devoted to the component; F3 is drastically different by devoting 13.4 minutes but other films are quite close to each other as F1 and F4 devote 4.8 and 3.4

minutes and F2 and F5 devote 6.1 and 6.7 minutes. F3 devotes the highest time because the central idea of the film is to present the controversial life of Raja Ravi Varma and the controversies around his paintings largely depend on the public reception.

Most interesting observation is the average shot length of F1 (*Aligarh*), which is surprisingly low and similar to the ASL of other films like F4 and F5. The reason for lower ASL and higher cutting rate for F1 can be that this portion of the narrative consists of faster action to portray protests and public unrest, which has decreased the ASL for this component.

Table 36: Descriptive Statistics-- NC-4

Descriptive Statistics							
Film ¹⁶	Total shots devoted		Max. duration	Total duration		Mean	Std. Deviation
	Number	% of total shots		seconds	mins		
1	66	11.6	69	293	4.8	4.44	8.324
2	144	5.4	12	369	6.1	2.56	1.992
3	250	14.1	46	806	13.4	3.22	4.621
4	40	2.2	25	208	3.4	5.2	4.525
5	76	4.9	23	407	6.7	5.36	4.868

Percentiles

The results for percentiles from table 37, show similarity between F2, F3 and between F4 and F5 with the values for 25th and 50th percentiles being almost same for the two set of films. This tells us that for F2 and F3, 25% of shots lie below 1 second and 50% below 2 seconds. Similar results can be deduced for F4 and F5 with 50% of the total shots lying below 4 seconds. 75th percentile is also similar for F4 and F5. It can be inferred that the distribution of shot duration is similar for F2 and F3; and for F4 and F5. It is interesting to note that even for F1, the values lie close to other films unlike in other components which suggests that just like ASL, distribution of shot duration of *Aligarh* does not deviate much from the pattern that other films follow.

¹⁶ F1=*Aligarh*, F2=*Mary Kom*, F3=*Rang Rasiya*, F4=*Paan Singh Tomar*, F5=*Manjhi*

Table 37: Percentiles-- NC-4

Film	N	Percentiles		
		25 th	50 th	75 th
1	66	2	3	5
2	144	1	2	3
3	250	1	2	4
4	40	2.25	4	5.75
5	76	2	4	6

Frequency Distributions

The results for shot scale distribution from table 38 show that the usage of close-ups by F5 is strikingly low as compared to other films which are similar in their usage of close-ups as the values lie really close to each other i.e. 65.2, 66.7, 60.8 and 67.5. The shots scales in general are more inclined towards medium shots, medium long and long shots. The reason being large number of people are shown protesting or supporting which calls for the use of longer shots scales in all the films.

Table 38: Shot scale distribution-- NC-4

Film ¹⁷	N	Shot scale categories (in %)						
		VLS (1)	LS (2)	MLS (3)	MS (4)	MCU (5)	CU (6)	BCU (7)
1	66	0	7.6	4.5	7.6	10.6	65.2	4.5
2	144	1.4	0.7	2.8	11.8	14.6	66.7	2.1
3	250	0.4	9.6	4.8	13.2	11.2	60.8	0
4	40	5	0	5	7.5	15	67.5	0
5	76	1.3	6.6	9.2	31.6	11.8	39.5	0

Table 39: Shot angle distribution-- NC-4

Film	N	Shot angle categories (in %)		
		1(High)	2 (Low)	3 (Neutral)
1	66	0	0	100
2	144	0	0	100
3	250	2.4	1.2	96.4
4	40	0	2.5	97.5
5	76	3.9	0	96.1

¹⁷ F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

The frequency distribution of the shot angle in table 39 shows that mostly neutral shots are preferred by the films for the depiction of the sequences of this component with values being 100% for F1 and F2 and relatively low but similar for F3, F4 and F5. For the films like F3, F4 and F5 which use high angle shots and low angle shots, the percentage usage is very low.

The results for the use of camera movement categories given in table 40 show that in this narrative component, an increased use of moving categories and lesser use of static shots can be observed. The same reason as explained earlier is applicable here also that the increased movement of the camera is apt to portray large crowd to give an impression of motion and aggression. F3 (*Rang Rasiya*) uses an exceptionally high percentage of handheld or shaky shots as it has a larger portion of narrative being devoted to the depiction of protest and negative public reception of his work. For all the films, the use of the movement categories is spread widely across all the categories rather than just being concentrated around the static shots.

Table 40: Camera movement distribution-- NC-4

Film ¹⁸	N	Camera movement categories (in %)			
		Static (1)	Simple Moving (2)	Complex Moving (3)	HH (4)
1	66	68.2	16.7	7.6	7.6
2	144	77.1	10.4	3.5	9
3	250	67.2	10	6	16.8
4	40	75	17.5	5	2.5
5	76	76.3	10.5	7.9	5.3

5.4.2 Multiple Linear Regression

R values in the model summary, table 41, show a low to moderate combined correlation of SS, SA and CM with shot duration, except for the films F1 and F2 where the predictor variables are only SS and CM. Observing the values for R square, we can deduce that the maximum variance that can be explained by the predictor variables for shot duration is 22.1

¹⁸ F1=*Aligarh*, F2=*Mary Kom*, F3=*Rang Rasiya*, F4=*Paan Singh Tomar*, F5=*Manjhi*

% for F5. As compared to the results of other components, it can be seen that for this component, predictor variables can bring about greater variance (9.8% for F1, 11.9% for F4) in the shot duration or shot duration is more explained by cinematographic elements for this component. This is explained by the usage of longer shot scale, greater camera movement which shows that NC-4 exhibits a greater dependence on cinematography as an element of style.

Table 41: Regression Model Summary-- NC-4

Model Summary ^b						
FILM ¹⁹	Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	1	.313 ^a	.098	.069	8.031	1.884
2	1	.220 ^a	.048	.035	1.957	1.883
3	1	.072 ^c	.005	-.007	4.637	1.527
4	1	.345 ^c	.119	.045	4.421	1.783
5	1	.471 ^d	.221	.189	4.384	1.774
a. Predictors: (Constant), CM, SS b. Dependent Variable: SD c. Predictors: (Constant), CM, SA, SS d. Predictors: (Constant), CM, SS, SA						

ANOVA table 42 shows that except for F3 and F4, the predicting model is significant for all other the films with the significance value being less than 0.05 ($p < 0.05$).

Observing the unstandardized beta coefficients from table 43, it can be concluded that SS has negative relationship with shot duration for all the films except F4 (as in case of NC-2), CM has a positive relationship with shot duration for all the films and SA is a not a predictor in F1 and F2, and it has a positive relationship with the other three films.

¹⁹ F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

Table 42: Regression ANOVA Table-- NC-4

ANOVA ^a							
FILM	Model		Sum of Squares	df	Mean Square	F	Sig.
1	1	Regression	440.557	2	220.279	3.415	.039 ^b
		Residual	4063.700	63	64.503		
		Total	4504.258	65			
2	1	Regression	27.457	2	13.728	3.585	.030 ^b
		Residual	539.981	141	3.830		
		Total	567.438	143			
3	1	Regression	27.298	3	9.099	.423	.737 ^c
		Residual	5290.158	246	21.505		
		Total	5317.456	249			
4	1	Regression	94.823	3	31.608	1.617	.202 ^c
		Residual	703.577	36	19.544		
		Total	798.400	39			
5	1	Regression	393.485	3	131.162	6.824	.000 ^d
		Residual	1383.923	72	19.221		
		Total	1777.408	75			
<p>a. Dependent Variable: SD b. Predictors: (Constant), CM, SS c. Predictors: (Constant), CM, SA, SS d. Predictors: (Constant), CM, SS, SA</p>							

Table 43: Regression Coefficients-- NC-4

Coefficients ^a									
FILM	Model		Unstandardized Coefficients		Standardized Coefficients	T	Sig.	Collinearity Statistics	
			B	Std. Error	Beta			Tolerance	VIF
1	1	(Constant)	12.010	4.615		2.602	.012		
		SS	-1.769	.770	-.275	-2.297	.025	.998	1.002
		CM	1.223	1.071	.137	1.142	.258	.998	1.002
2	1	(Constant)	3.489	.906		3.850	.000		
		SS	-.270	.159	-.140	-1.700	.091	.997	1.003
		CM	.381	.176	.178	2.161	.032	.997	1.003
3	1	(Constant)	2.213	2.776		.797	.426		
		SS	-.214	.222	-.063	-.961	.338	.938	1.066
		CM	.078	.255	.020	.307	.759	.998	1.002
		SA	.667	.937	.047	.712	.477	.939	1.065
4	1	(Constant)	-4.470	13.993		-.319	.751		
		SS	.729	.559	.210	1.304	.200	.942	1.061
		CM	2.085	1.042	.323	2.002	.053	.943	1.060
		SA	1.006	4.503	.035	.223	.825	.988	1.012
5	1	(Constant)	5.818	3.935		1.479	.144		
		SS	-1.074	.398	-.294	-2.697	.009	.908	1.101
		CM	2.161	.594	.379	3.639	.001	.999	1.001
		SA	.498	1.355	.040	.368	.714	.908	1.101

a. Dependent Variable: SD

5.5 Narrative Component-5 (Price of being different: Retribution)

Adopted from Custen's work, this component includes sequences comprising of that part of the narrative where the protagonist has to bear the consequences for being different. Society does not easily accept the people who possess a different attitude towards life (see figure 18), who dare to question or challenge the norms and the ones exceptionally talented. Sometimes the price that the protagonist pays is too heavy and the person has to struggle and strive harder to overcome these challenges.



Figure 18: *Mary Kom* (NC-5)

In *Aligarh*, it is Siras's sexual orientation which lands him in huge trouble. The sequence that belong to this component include; his MMS being secretly shot and circulated which brought about a lot of criticism and defamation for him. After suspending him from the university, the authorities even disconnect his electricity supply and he is finally ordered to vacate his university accommodation. He is mocked at by his neighbours and when he moves to a new house, he is forced to vacate that also.

In *Mary Kom*, the sequences which belong to NC-5 are; Mary picking up a fight with Teresa's boyfriend who used to beat Teresa and Mary gets beaten instead when she tries to raise the voice and gets scolded at home, her fearless attitude to express her opinion about the boxing federation in an interview lands her in trouble, being strong-headed about her decision to get married makes her coach upset with her, gets banned from boxing when she decides to question the decision of a panel during a match and becomes furious because of the unfair judgment.

Rang Rasiya vividly depicts the consequences Raja Ravi Varma has to endure because of his carefree attitude. His marriage fails as his wife refuses to accept his passion for painting, and his friendly behaviour with the maids of the palace, etc. Most of the sequences that belong to this component include court scenes; the hearing of the court, his fight with Chintamani, and worsening of the situation which leads to Sugandha's suicide, leaving him shattered.

In *Paan Singh Tomar*, Paan Singh also has to bear the brunt for being different from others. Although he joins the army but as he is a sportsperson, he is not allowed to go at the war front. His simplicity prompts his cousin brother Bhanwar Singh to illegally encroach his land and fields, and as he is not ready to take up arms against his cousin and believes that help will come from the police, his son is badly beaten and mother gets killed. Due to these conditions, he has to leave his job and sacrifice his dreams and get back to the village to form his gang and avenge the wrong done to him and his family. Somehow his soft-heartedness gets him deceived by the sarpanch and his own gang member and he has to meet his ultimate fate in an encounter.

Manjhi depicts Dashrath being rebellious since his childhood. Refusing to accept the injustice and running away from the village in childhood almost costs him his marriage as Phaginuya's father refuses to send her with Dashrath as he accuses Dashrath of being irresponsible. Throughout his struggle to break the mountain and carve out a road, he is left alone without any support. He starves during famine, loses his toe after a snake bite and endures all hardships alone.

5.5.1 Descriptive Statistics

Observing the results of the descriptive statistics, from table 44, it is evident that F2, F4 and F5 are strikingly similar in the percentage of shots devoted to NC-5 with the values being 5.9, 5.3 and 5.4 percent respectively. These three films devote almost the same amount of the total duration to the depiction of this narrative component as F2 devotes 8.8 mins, F4 devotes 6.7 mins and F5 devotes 8.7 mins. F1 and F3 are also similar in the percentage of shots devoted i.e 7.9 and 8.6 percent and the duration devoted to this component for these two films is higher than the others and fall in the range of 10- 15 mins. Average shot lengths are similar for F2, F3 and F4 with the values being 3.3, 4.1 and 4.2 seconds which means that the pace of action for these films for NC-5 is similar.

F1 and F3 devote more time to this component as compared to other films. This is because the protagonists in both these films, Prof. Siras and Raja Ravi Varma pay a huge price for being different in a society which refuses to accept their unconventional approach towards life. On one hand, Prof. Siras dies in the end, and whether he has committed suicide or is murdered remains a mystery and on the other hand, Raja Ravi Varma's entire life is shattered with Sugandha's suicide. Therefore, this component is a crucial to both these films and hence, devoting more time to it is justified.

Table 44: Descriptive Statistics-- NC-5

FILM ²⁰	Total shots devoted		Max. duration	Total duration		Mean	Std. Deviation
	Number	% of total shots		seconds	mins		
1	45	7.9	242	848	14.1	18.84	35.552
2	157	5.9	37	530	8.8	3.38	3.682
3	153	8.6	28	632	10.5	4.13	4.214
4	95	5.3	25	407	6.7	4.28	4.612
5	83	5.4	30	525	8.7	6.33	6.089

Percentiles

From the values of percentiles in table 45, it can be observed that 25th percentile is same for F2, F3 and F5 but the 50th and 75th percentiles are different. Median is same for F3 and F4 and 75th percentile is similar for F2, F3, and F4.

Table 45: Percentiles-- NC-5

Film	N	Percentiles		
		25 th	50 th	75 th
1	45	6.5	10	21.5
2	157	2	2	4
3	153	2	3	4.5
4	95	1.0	3.0	5.0
5	83	2	4	8

²⁰ F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

Frequency Distributions

Results of the frequency distribution for shot scales (table 46) show that for this component, though close-up is the most used scale category for all the films, it is evident that the percentage use is relatively less as compared to some other components like NC-2 or NC-3. The use of shot scale is spread across all the categories and the least used scale is that of very long shot and big close-up. The results show no specific deviation from the overall trend.

Table 46: Shot scale distribution- NC-5

Film ²¹	N	Shot scale categories (in %)						
		VLS (1)	LS (2)	MLS (3)	MS (4)	MCU (5)	CU (6)	BCU (7)
1	45	2.2	11.1	13.3	11.1	11.1	51.1	0
2	157	0	0	1.9	10.2	15.3	68.2	4.5
3	153	0	5.9	8.5	6.5	13.7	65.4	0
4	95	1.1	3.2	5.3	16.8	15.8	57.9	0
5	83	1.2	10.8	9.6	12	24.1	38.6	3.6

Observing the use of shot angle categories from table 47, the most used angle is the neutral, the use of other angles is very low except for F5 which has a relatively high usage of both high and low angle shots, which is also in accordance to the overall pattern for F5.

Table 47: Shot angle distribution- NC-5

Film	N	Shot angle categories (in %)		
		1(High)	2 (Low)	3 (Neutral)
1	45	0	6.7	93.3
2	157	0	0	100
3	153	2.6	0.7	96.7
4	95	3	1	91
5	83	15.7	12	72.3

Observing the usage of camera movement categories from table 48, it is evident that the most used shots are static shots, simple moving shots are used similarly for F3, F4 and F5 as the use is higher than F1 and F2, complex moving shots are used almost similarly for all the films (2.2 %, 3.8%, 3.3% and 3.6 %) except F4, which uses 13.7 % of complex moving shots to depict NC-5.

²¹ F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

F4 has a relatively low usage of static shots as compared to other films and also as compared to F4's use of static shots in other components. Since the sequences of this component comprise of a lot of action with scenes of assaults in the fields, attack of Paan Singh's house, etc; greater camera movement is required to depict the commotion.

Table 48: Camera movement distribution- NC-5

Film ²²	N	Camera movement categories (in %)			
		VLS (1)	LS (2)	MLS (3)	MS (4)
1	45	93.3	2.2	2.2	2.2
2	157	82.8	5.1	3.8	8.3
3	153	82.4	12.4	3.3	2
4	95	55.8	15.8	13.7	14.7
5	83	69.9	21.7	3.6	4.8

5.5.2 Multiple Linear Regression

R values from the model summary (table 49) shows the combined correlation of all the variables on shot duration, indicate moderate correlation between the variables for all the films as the values range from 0.24 to 0.56.

Table 49: Regression Model Summary- NC-5

Model Summary ^b						
FILM	Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	1	.564 ^a	.318	.268	30.408	1.895
2	1	.352 ^c	.124	.112	3.469	2.249
3	1	.241 ^d	.058	.039	4.131	1.419
4	1	.281 ^d	.079	.049	4.498	1.389
5	1	.254 ^d	.064	.029	6.001	1.441

a. Predictors: (Constant), CM, SS, SA
b. Dependent Variable: SD
c. Predictors: (Constant), CM, SS
d. Predictors: (Constant), CM, SA, SS

The R square values show the amount of variance that is possible in the shot duration due to the effect of the three predicting variables. R square is highest for F1, which shows that the effect of SS, SA and CM can bring about upto 31.8% change in the shot duration. For F3, F4 and F5 the values are low and quite close to each other as the predictor variables can bring

²² F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

about 5.8%, 7.9% and 6.4% change in shot duration for these films respectively. It is important to note here that for F2, after SA has been removed from the predicting variables, SS and CM can bring about a change of 12.4 % in the shot duration. This means SA is not an important variable for F2 when it comes to the prediction of shot duration in NC-5.

Observing the ANOVA table 50, the p values (sig.) are less than 0.05 for F1, F2 and F3 which means that the predicting model is significant for these films but not for F4 and F5 as the p value in these cases is more than 0.05.

Table 50: Regression ANOVA Table- NC-5

ANOVA ^a							
FILM ²³		Model	Sum of Squares	df	Mean Square	F	Sig.
1	1	Regression	17703.884	3	5901.295	6.382	.001 ^b
		Residual	37910.027	41	924.635		
		Total	55613.911	44			
2	1	Regression	261.734	2	130.867	10.876	.000 ^c
		Residual	1853.095	154	12.033		
		Total	2114.828	156			
3	1	Regression	157.237	3	52.412	3.072	.030 ^d
		Residual	2542.149	149	17.061		
		Total	2699.386	152			
4	1	Regression	157.865	3	52.622	2.600	.057 ^d
		Residual	1841.462	91	20.236		
		Total	1999.326	94			
5	1	Regression	195.697	3	65.232	1.812	.152 ^d
		Residual	2844.520	79	36.007		
		Total	3040.217	82			
a. Dependent Variable: SD b. Predictors: (Constant), CM, SS, SA c. Predictors: (Constant), CM, SS d. Predictors: (Constant), CM, SA, SS							

The unstandardized beta coefficients (table 51) tell us the relationship of each predicting variable with the shot duration. Except for F4, in all the films, SS has a negative relationship with shot duration which means, as explained earlier also, that as the duration increases films have a tendency to use longer scales. SA is not a predicting variable in F2, in F1 and F3 the

²³ F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

relationship is positive which means shots of longer duration are mostly neutral in angle but in F4 and F5, SA has a negative relationship with shot duration which suggests that shots with longer durations also use lower and higher angles. Except for F2, in all the films shot duration has a positive relationship with CM, which suggests that shots with lesser duration tend to be more static as compared to shots which are longer in duration.

F2 deviates from the trend suggesting that even shots with longer durations are static and this is because the sequences in NC-5 for F2 consist of scenes of Mary with her father and her coach. Due to the seriousness of the situation, in order to lend a steadiness to the portrayal even when the shot duration is more, the movement is kept minimum and mostly static.

Table 51: Regression Coefficients - NC-5

Coefficients ^a									
FILM ²⁴	Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics		
		B	Std. Error	Beta			Tolerance	VIF	
1	1	(Constant)	-14.261	28.123		-.507	.615		
		SS	-7.518	3.119	-.333	-2.411	.020	.870	1.149
		SA	12.741	9.744	.181	1.308	.198	.869	1.150
		CM	28.235	8.421	.435	3.353	.002	.988	1.012
2	1	(Constant)	13.379	2.226		6.010	.000		
		SS	-1.686	.362	-.368	-4.658	.000	.914	1.095
		CM	-.372	.322	-.091	-1.154	.250	.914	1.095
3	1	(Constant)	1.657	3.147		.527	.599		
		SS	-.584	.297	-.172	-1.971	.051	.829	1.207
		SA	1.392	1.114	.109	1.250	.213	.835	1.197
		CM	1.156	.552	.167	2.092	.038	.989	1.012
4	1	(Constant)	12.823	4.058		3.160	.002		
		SS	.085	.408	.022	.209	.835	.928	1.078
		SA	-3.352	1.308	-.265	-2.562	.012	.947	1.056
		CM	.443	.414	.109	1.068	.288	.978	1.022
5	1	(Constant)	7.123	2.905		2.452	.016		
		SS	-.523	.495	-.127	-1.055	.294	.822	1.216
		SA	-.322	.961	-.040	-.335	.739	.841	1.189
		CM	1.759	.857	.226	2.051	.044	.972	1.029

a. Dependent Variable: SD

²⁴ F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

5.6 Narrative Component-6 (Struggle)

This component is not adopted from Custen's work but it is included based on the observation during data extraction. It is found that the struggle to achieve success with the given set of challenges is an important aspect of each and every biopic; at least the ones that have been considered for the study. This component includes sequences where the protagonist is shown making efforts, fighting with odds and struggling to achieve their goals, after undergoing all the hardships (see figure 19).



Figure 19: *Manjhi (NC-6)*

In *Aligarh*, the sequences in which Prof. Siras is shown struggling with his loneliness and ill-health, the discussions related to his case in the court, and scenes which depict his endurance throughout; have been included in this component

In *Mary Kom*, more sequences have been included as compared to *Aligarh*. Initially Mary through her determination convinces her coach so that he trains her, other sequences include her persistent efforts to continue her training, getting up early and travelling a long way, her first comeback after delivery where she really struggles to win but does not succeed, and sequences like her last match where despite her emotional disturbance she gives a tough fight to her opponent and becomes the world champion for the fourth time.

In *Rang Rasiya*, the sequences included are the ones where; Raja Ravi Varma is shown working hard with his paintings, the portions where his prints are wasted because of plague and he has to incur a huge loss, the argument with his business partner and sequence where in the end, he struggles in the court to defend himself and his art so that his innocence is proved.

Paan Singh Tomar includes different instances of struggle. The initial part of the film includes sequences where he joins the army and gets into sports, works very hard to win the race and the sequences from Asian Games, International defence meet, etc. have also been included. In the second part, his goal shifts and now his sole purpose is to avenge the wrong done to him and his family, the sequences show his efforts towards the formation of his gang, training his gang, fighting with the police, putting in efforts to face his opponents, etc.

For *Manjhi*, sequences that belong to this category are the ones which show the protagonist in the mountains consistently working with all his determination amidst all odds to bring that mountain down with an aim to carve a road out of it, raising up his kids with great difficulty as his father refuses to support, his fight for the money issued to him by the government but not allotted to him due to corrupt authorities and in the end, upholding his righteousness and landing up in jail.

In all these films, all the protagonists strive really hard and ultimately succeed in their endeavours.

5.6.1 Descriptive Statistics

Observing the values for the descriptive results from Table 52, it is found that F1 and F5 devote approximately similar amount of shots to NC-6 i.e. 16.6 and 19.3 percent respectively. F2 and F4 devote similar % of shots i.e 31.4 and 34.8 percent. Lowest percentage of shots (7.8) and lowest time duration (9.7) have been devoted by F3; which

shows that this component is given the least emphasis by F3. F2 and F5 devote almost same amount of time to NC-6, as they devote 25.6 and 25.7 mins respectively to this component.

F4 devoted the highest time duration to NC-6 i.e. 35.8 min because the film portrays Paan Singh as a tough personality and many sequences that show him struggling on the racing tracks or in the ravines of Chambal have been depicted.

ASL is not very similar for the films which indicates that each protagonist has a different kind of struggle or challenges to face therefore the narrative portion depicting this component has a different pace of action for all. In *Aligarh*, the struggle comprises of long (extremely slow paced) court scenes which explains the highest ASL (12.07 seconds) and in *Mary Kom* it's the fast paced action scenes of the boxing ring depicted through shots of smaller duration, making the ASL for F2 the lowest, with its value being 1.86 seconds.

Table 52: Descriptive Statistics- NC-6

Descriptive Statistics							
Film ²⁵	Total Shots devoted		Max. duration	Total duration		Mean	Std. Deviation
	N	% of total shots		seconds	mins		
1	94	16.6	60	1135	18.9	12.07	9.373
2	827	31.4	44	1539	25.6	1.86	2.483
3	140	7.8	31	583	9.7	4.16	4.384
4	624	34.8	40	2150	35.8	3.45	4.046
5	297	19.3	32	1547	25.7	5.21	5.149

Percentiles

Results (table 53) show that 25th percentiles are almost the same for F2, F3 and F4 and 50th percentile is same for F3 and F4. For this component, not much similarity in terms of the distribution of shot duration can be traced and the same thing is evident from the differences in ASL as well.

²⁵ F1=*Aligarh*, F2=*Mary Kom*, F3=*Rang Rasiya*, F4=*Paan Singh Tomar*, F5=*Manjhi*

Table 53: Percentiles- NC-6

Film	N	Percentiles		
		25 th	50 th	75 th
1	94	6	9.5	14.25
2	827	1	1	2
3	140	1.25	2	5.75
4	624	1	2	4
5	297	2	3	6

Frequency Distributions

The results from table 54, show that though the most preferred shot scale is close up with almost all the films using it the most, a relatively high use of medium shots can be observed as compared to other components where the second most preferred scale is medium close up. Least used category is that of very long shot and big close up.

F1 and F5 show the least use of close-ups out of all the other films and mostly the scale categories concentrate between medium shot to close-up. The reason for this is that in *Aligarh*, NC-6 consists of sequences which are the scenes shot in the court and are mostly medium shots (21.3%) which is the highest of all the films. In *Manjhi*, the scenes are mostly shot in the mountains and therefore long shot categories are more preferred which is evident from the results as it has highest use of LS and MLS ((14.5 % long shots and 12.8% medium long shot).

Table 54: Shot scale distribution- NC-6

Film ²⁶	N	Shot Scale Categories (in %)						
		VLS (1)	LS (2)	MLS (3)	MS (4)	MCU (5)	CU (6)	BCU (7)
1	94	0	0	7.4	21.3	33	38.3	0
2	827	2.1	2.8	4	11.6	15	59.4	5.2
3	140	0	11.4	10	9.3	5	64.3	0
4	624	1	9	9	17.5	14.1	49.2	0.3
5	297	3	14.5	12.8	19.2	17.2	33	0.3

²⁶ F1=*Aligarh*, F2=*Mary Kom*, F3=*Rang Rasiya*, F4=*Paan Singh Tomar*, F5=*Manjhi*

Observing the values of frequency distribution for shot angle categories from table 55, it can be deduced that F1 and F3 follow a similar pattern as their percentage use of neutral shots is approximately same with the values being 98.9 and 97.1 percent, both the films do not use low angle shots for NC-6 however, high angle shots are being used. This similarity is possible due to the fact that for both F1 and F3, NC-6 comprises of many court scenes depicted in similar style. Use of neutral shots by F2 and F4 are similar with the values being 94.9 and 94.1 percent. Out of all the films, it is F5 that uses maximum percentage of both high as well as low angle shots which is again in accordance with the overall pattern of this film in terms of shot angles.

Table 55: Shot angle distribution- NC-6

Film	N	Shot Angle Categories (in %)		
		1(High)	2 (Low)	3 (Neutral)
1	94	1.1	0	98.9
2	827	1.3	3.7	94.9
3	140	2.9	0	97.1
4	624	3.2	2.7	94.1
5	297	5.7	4.4	89.9

Results for the frequency distributions of camera movements from table 56 show that static shots are the most preferred shots. Except for F1, all the films show an inclination to use moving shots as a result of which an increased use of simple moving, complex moving and handheld shots. Apart from static shots, F2 and F4 use a high percentage of handheld shots due to the reason that in both these films NC-6 consists of action sequences. Mary Kom is shown in the boxing ring and Paan Singh is shown either on the the racing track (earlier in the film) or in the ravines training or fighting (in the part of the film). More camera movement and especially shaky shots give a feeling of lot of action and efforts which is demanded by the narrative. F4 and F5 use quite a high and similar percentage of simple

moving shots as compared to other films and it can be concluded that in this component F4 uses the highest amount of moving shot categories and least percentage of static shots.

Table 56: Camera Movement distribution- NC-6

Film ²⁷	Camera Movement (in %)				
	N	Static (1)	Simple Moving (2)	Complex Moving (3)	HH (4)
1	94	95.7	3.2	1.1	0
2	827	68.3	10.4	3.3	18
3	140	75.7	15.7	1.4	7.1
4	624	54.5	23.1	9.9	12.5
5	297	69	22.6	5.4	3

5.6.2 Multiple Linear Regression

Observing the results in the model summary (table 57), value of R, shows a low to moderate multiple correlation between predictor variables (SS, SA and CM) and shot duration. Observing the values of R square, highest variance that can be possible due to the effect of predictor variables is 18 % for F5, and 12.1% for F3. For others, predictors can bring about lesser variance in the shot duration.

Table 57: Regression Model Summary- NC-6

Model Summary ^b						
FILM	Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	1	.243a	.059	.028	9.243	1.872
2	1	.155a	.024	.020	2.457	1.031
3	1	.348a	.121	.102	4.155	2.001
4	1	.191a	.036	.032	3.981	1.457
5	1	.428a	.183	.175	4.679	1.457

a. Predictors: (Constant), CM, SA, SS
b. Dependent Variable: SD

ANOVA table 58 shows that the model is significant for all the films except for F1, in which significance value, p is greater than 0.05.

²⁷ F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

Table 58: Regression ANOVA- NC-6

ANOVA ^a							
FILM	Model		Sum of Squares	df	Mean Square	F	Sig.
1	1	Regression	481.618	3	160.539	1.879	.139 ^b
		Residual	7688.861	90	85.432		
		Total	8170.479	93			
2	1	Regression	121.639	3	40.546	6.715	.000 ^b
		Residual	4969.370	823	6.038		
		Total	5091.008	826			
3	1	Regression	323.115	3	107.705	6.238	.001 ^b
		Residual	2348.106	136	17.265		
		Total	2671.221	139			
4	1	Regression	370.330	3	123.443	7.789	.000 ^b
		Residual	9825.817	620	15.848		
		Total	10196.147	623			
5	1	Regression	1435.654	3	478.551	21.863	.000 ^b
		Residual	6413.403	293	21.889		
		Total	7849.057	296			

a. Dependent Variable: SD
b. Predictors: (Constant), CM, SA, SS

Table 59: Regression coefficients- NC-6

Coefficients ^a									
FILM	Model	Unstandardized Coefficients		Standardized Coefficients	T	Sig.	Collinearity Statistics		
		B	Std. Error	Beta			Tolerance	VIF	
1	1	(Constant)	24.561	14.364		1.710	.091		
		SS	1.112	1.057	.113	1.052	.296	.910	1.099
		SA	-7.800	4.767	-.172	-1.636	.105	.950	1.052
		CM	4.903	3.641	.141	1.346	.182	.957	1.045
2	1	(Constant)	3.130	.859		3.642	.000		
		SS	-.313	.075	-.157	-4.195	.000	.851	1.175
		SA	.071	.312	.008	.227	.820	.864	1.158
		CM	.112	.074	.053	1.504	.133	.973	1.028
3	1	(Constant)	15.106	3.255		4.640	.000		
		SS	-.658	.248	-.222	-2.659	.009	.929	1.076
		SA	-2.834	1.083	-.216	-2.616	.010	.947	1.056
		CM	.496	.428	.095	1.158	.249	.965	1.036
4	1	(Constant)	1.246	1.279		.974	.330		
		SS	-.162	.115	-.056	-1.407	.160	.969	1.033
		SA	.607	.422	.058	1.437	.151	.969	1.032
		CM	.676	.152	.176	4.437	.000	.990	1.010
5	1	(Constant)	7.503	1.743		4.304	.000		
		SS	-.543	.179	-.163	-3.032	.003	.961	1.041
		SA	-1.240	.556	-.120	-2.229	.027	.961	1.040
		CM	2.516	.372	.358	6.767	.000	.998	1.002

a. Dependent Variable: SD

In the table of coefficients (table 59), the unstandardized beta coefficients show the relationship of each of the predictor variables with the shot duration. Except for F1, in all the films SS has a negative relationship with shot duration which means shots of long duration use more long shot scales instead of close-ups but in F1 the positive relationship shows that even when the shots are long, close-ups are preferred. For F1, F3 and F5; SA has a negative relationship which means that if shot length is more, shots do have high or low angles but for F2 and F4, the relationship with SA is positive which means that for this component even if the duration is more, these two films prefer neutral shots. CM has a positive relationship with shot duration for all the films which means shorter shots, less movement and longer shots, more movement.

5.7 Narrative Component-NC-7 (Success)

This component is also included after observing that sequences which depict the ultimate success and achievements of the protagonists also form an integral part of the entire narrative and almost all the biopics include few sequences that show the protagonist being ultimately successful which usually leads to the culmination of the story (see figure 20 and 21).

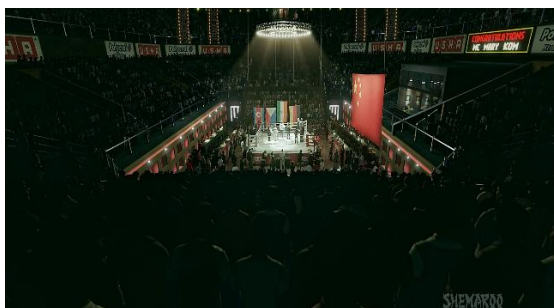


Figure 20: *Mary Kom* (NC-7)



Figure 21: *Mary Kom* (NC-7)

In *Aligarh*, the sequence in the end that shows that finally Prof. Siras is successful in winning the case he gets back his position as a Professor in Aligarh Muslim University.

For *Mary Kom*, the sequences of success include; Mary's achievement in convincing the coach to train her, Mary getting selected for her first match, portions of matches where she

succeeds defeating her opponents, gets her ban revoked with her apology and the final sequence where she struggles hard and finally succeeds.

For *Rang Rasiya*, the sequences which belong to NC-7 include those where Raja Ravi Varma wins his first painting competition and gets royal patronage in Travancore and even gets the title “Raja” at this time. Furthermore, he gets the collaboration for establishing a printing press which runs successfully for quite some time and finally the ultimate victory when he wins the case against *Dharma raksha samiti*.

In *Paan Singh Tomar*, in accordance with the kind of struggle, sequences that depict success include his victory in races, his successful gang formation and related activities, successful kidnappings, his revenge from Bhanwar Singh getting completed, etc.

For *Manjhi*, it's the last sequence in which Dashrath finally succeeds in carving out a road by breaking down the mountain, everybody seems to appreciate his efforts now and the film ends with the celebration of his success.

5.7.1 Descriptive Statistics

The results for descriptive statistics in table 60, show that F2 devotes highest percentage of shots (21.6) to NC-7 and also the highest duration out of all the films (17 mins). Since sports biopics often infuse a sense of patriotism and are often markers of national identity, this portion of the narrative where the success of Mary Kom is shown, has been devoted a remarkably larger amount of time as compared to other films which also depict the success of their protagonists. The ASL is lowest for F2 (1.7 seconds) as the sequences comprise of fast paced action of boxing matches and not much similarity can be traced in the average shot lengths for films in NC-7. F3 and F4 are similar in their percentage of total shots devoted to NC-7 as well as the amount of total duration allocated to NC-7.

Table 60: Descriptive Statistics: NC-7

Descriptive Statistics							
Film ²⁸	Total shots devoted		Max. duration	Total duration		Mean	Std. Deviation
	N	% of Total Shots		seconds	mins		
1	11	2	37	83	1.3	7.55	9.913
2	570	21.6	66	1021	17	1.79	3.151
3	133	7.4	38	470	7.8	3.53	4.453
4	92	5.1	43	508	8.4	5.52	6.374
5	47	3	21	218	3.6	4.64	4.816

Percentiles

Observing the results from table 61, it can be deduced that, since the content for the success sequences is quite different in all the films as the meaning of success and the type of achievements are different for all the protagonists, not much similarity can be traced in the percentiles, except for 25th percentile of F2 and F3 which is same as the value for both is 1. The trend in percentiles is also supported by the lack of similarity in the ASL's of these films.

Table 61: Percentiles: NC-7

Film	N	Percentiles		
		25 th	50 th	75 th
1	11	3	5	6
2	570	1	1	2
3	133	1	2	4
4	92	2	4	6
5	47	2	3	4

Frequency distributions

Observing the values of frequency distributions for shot scale categories, from table 62, it can be inferred that close-up is the most used scale. It is interesting to note that for F2 and F4, the usage of close up and medium close up is almost same with the values being 58.9 and 58.7 percent for close up and 17.9 and 17.4 percent for medium close up respectively. The reason for this pattern lies in the similarity of the nature of success in these two films as the type of action is quite similar (success scenes are shot in the boxing ring and similarly for

²⁸ F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

Paan Singh, its either in the racing ground or the ravines). For all the films, medium close up is the second most preferred scale for this component.

Table 62: Shot scale distribution: NC-7

Film ²⁹	N	Shot scale categories (in %)						
		VLS (1)	LS (2)	MLS (3)	MS (4)	MCU (5)	CU (6)	BCU (7)
1	11	0	0	9.1	18.2	27.3	45.5	0
2	570	3.2	1.8	4.4	8.4	17.9	58.9	5.4
3	133	0	12	5.3	4.5	11.3	66.9	0
4	92	2.2	4.3	2.2	15.2	17.4	58.7	0
5	47	0	8.5	14.9	19.1	25.5	31.9	0

Results for frequency distributions of shot angle categories from table 63, show that for F1 and F3 usage of the neutral shots is higher than all the other films. F2 and F4 also show similarity in the use of neutral shots. Since F5 uses maximum percentage of high angle and low angle shots, its usage of neutral shots is the lowest of all the five films which is in accordance with its overall trend.

Table 63: Shot angle distribution: NC-7

Film	Shot angle categories (in %)			
	N	1(High)	2 (Low)	3 (Neutral)
1	11	0	0	100
2	570	3.2	8.6	88.2
3	133	1.5	0	98.5
4	92	6.5	4.3	89.1
5	47	8.5	19.1	72.3

From table 64, which shows frequency distributions for camera movement categories, an interesting trend can be observed between F1, F2 and F3, F4. For F1 and F2 handheld or shaky shots are used quite frequently, more than they have been used in other narrative components because these films comprise of cheering crowd celebrating the victory which is depicted by handheld shots. Their usage of static shots though not close but is lower than the rest three films. For F3 and F4 static shots are used the most, second most preferred shots are

²⁹ F1=*Aligarh*, F2=*Mary Kom*, F3=*Rang Rasiya*, F4=*Paan Singh Tomar*, F5=*Manjhi*

simple moving followed by complex moving and handheld shots being the least preferred category.

Table 64: Camera Movement distribution: NC-7

FILM	N	Camera Movement Categories (in %)			
		1(Static)	2(SM)	3(CM)	4 (HH)
1	11	45.5	0	18.2	36.4
2	570	61.2	8.2	4.2	26.3
3	133	76.7	12.8	9	1.5
4	92	64.1	17.4	12	6.5
5	47	83	12.8	4.3	0

5.7.2 Multiple Linear Regression

In the model summary (Table 65), R values show moderate combined correlation between shot duration and SS, SA and CM taken together; for all films except F2, where correlation is almost negligible. Even the values for correlation is almost same for F1, F4 and F5 with F3 also being quite close. Unlike other components, for NC-7, considerable amount of variance can be explained by the predicting variables for all the films except F2. It can be observed that F1, F4 and F5 are close in their values of R square i.e. 21.5, 18.3 and 18.2 which means for F1; CM and SS can account for upto 21.5% of change because of the predictors.

Table 65: Regression Model Summary NC-7

Model Summary ^b						
FILM ³⁰	Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	1	.463 ^a	.215	.018	9.821	1.455
2	1	.060 ^c	.004	-.002	3.153	1.764
3	1	.365 ^d	.133	.113	4.194	1.299
4	1	.428 ^d	.183	.155	5.858	1.976
5	1	.427 ^c	.182	.125	4.504	.903
a. Predictors: (Constant), CM, SS b. Dependent Variable: SD c. Predictors: (Constant), CM, SA, SS d. Predictors: (Constant), CM, SS, SA						

³⁰ F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

The ANOVA table 66 shows that the regression model is significant for F3, F4 and F5 ($p < 0.05$) but not for F1 and F2.

The unstandardized beta coefficients from table 67 give the relationship of each predictor variable with the shot duration. SS has a negative relationship with shot duration for films F2, F3 and F5 but positive for F1 and F4. CM and SA have positive relationship with SD for all the films except for F1 where SA is not a predictor.

Table 66: Regression ANOVA NC-7

ANOVA ^a							
FILM	Model		Sum of Squares	df	Mean Square	F	Sig.
1	1	Regression	211.042	2	105.521	1.094	.380 ^b
		Residual	771.686	8	96.461		
		Total	982.727	10			
2	1	Regression	20.379	3	6.793	.683	.563 ^c
		Residual	5627.777	566	9.943		
		Total	5648.156	569			
3	1	Regression	348.486	3	116.162	6.605	.000 ^d
		Residual	2268.612	129	17.586		
		Total	2617.098	132			
4	1	Regression	676.947	3	225.649	6.575	.000 ^d
		Residual	3020.009	88	34.318		
		Total	3696.957	91			
5	1	Regression	194.523	3	64.841	3.196	.033 ^c
		Residual	872.328	43	20.287		
		Total	1066.851	46			
a. Dependent Variable: SD b. Predictors: (Constant), CM, SS c. Predictors: (Constant), CM, SA, SS d. Predictors: (Constant), CM, SS, SA							

Table 67: Regression Coefficients NC-7

Coefficients ^a									
FILM	Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics		
		B	Std. Error	Beta			Tolerance	VIF	
1	1	(Constant)	-22.013	20.210		-1.089	.308		
		SS	4.658	3.292	.491	1.415	.195	.816	1.226
		CM	2.380	2.388	.346	.997	.348	.816	1.226
2	1	(Constant)	1.352	.884		1.530	.127		
		SS	-.160	.127	-.065	-1.265	.207	.675	1.481
		CM	.005	.103	.002	.050	.960	.957	1.044
		SA	.451	.363	.062	1.243	.214	.697	1.435
3	1	(Constant)	-3.653	4.628		-.789	.431		
		SS	-.240	.266	-.076	-.903	.368	.942	1.062
		CM	2.213	.519	.352	4.263	.000	.983	1.017
		SA	1.829	1.543	.100	1.185	.238	.937	1.067
4	1	(Constant)	-.598	3.944		-.152	.880		
		SS	.269	.501	.053	.537	.593	.967	1.034
		CM	2.871	.661	.422	4.344	.000	.983	1.017
		SA	.038	1.195	.003	.032	.974	.953	1.050
5	1	(Constant)	-2.624	4.228		-.621	.538		
		SS	-.372	.566	-.101	-.657	.515	.797	1.255
		CM	3.658	1.405	.386	2.604	.013	.866	1.155
		SA	1.716	1.118	.228	1.535	.132	.862	1.160

a. Dependent Variable: SD

5.8 Narrative Component- 8 (Background)

This component is a combined category that uses the elements of the component ‘historical era depicted’ from Custen’s work and certain other portions of the narrative that portray the background of the film and sequences related to other characters apart from the protagonist. This component has been included based on the observations during the data extraction. This narrative component basically sets different parts of the narrative in a particular context; portions of other characters’ life are being depicted and though the protagonist might have some connection to these sequences, he or she does not make a direct appearance in these sequences (see Figure 22, shot during Emergency from *Manjhi*)



Figure 22: *Manjhi (NC-8)*

In *Aligarh*, a considerable amount of sequences have been devoted to this particular component as apart from Prof. Siras, there is a parallel story of Deepu Sebastian shown in the film. His work, workplace, house, passion for his work, etc. are being portrayed thoroughly and many sequences just establish the character of Deepu and portrays his life which has no direct relation with Siras's case except for the fact that Deepu is the main driving force who motivates Siras to fight for his rights.

In *Mary Kom*, there is hardly any sequence which does not have a direct connection with Mary or in which she is not physically present and the two sequences that have been coded to be included in this category are the scenes that consist of the local fight (boxing) before Mary's arrival on the scene. Also, before the final match in the film, the narrative provides a slight focus on Mary's opponent in the match and her preparation; again before Mary's arrival in the boxing ring.

Rang Rasiya has few sequences that show the life of Sugandha, her family and her social reputation because of her association with Raja Ravi Varma, and it also includes her trial scene in the court, public mocking at her and harassing her after her paintings get leaked. There are few other sequences that depict the plague and the devastation caused by it.

In *Paan Singh Tomar*, the sequences that belong to this component include the scenes that show the forces getting ready for going at the war front, setting background for 1962 and 1965 wars, sequences related to Bhanwar Singh troubling Paan Singh's family, Hanumanta destroying Bhanwar Singh's crops, and some sequences related to police making efforts to catch hold of *Paan Singh Tomar*. Effects of the gang activities on the people and reporter getting ready to take the interview, etc. are also included in this component.

In *Manjhi*, the sequences related to NC-8, mostly depict the plight of lower caste people, condition of the workers, atrocities due to caste system, etc. It also sets the political background of emergency when Mrs. Indira Gandhi was the Prime Minister of India.

5.8.1 Descriptive Statistics

Results from table 68, show that F3, F4 and F5 are similar in the total percentage of shots they devote to NC-8, with the values being 9%, 8.9% and 9.9% respectively and also in the percentage of total duration devoted to this component F4 and F5 are quite close as they devote 13.2 and 10.3 mins respectively. The cutting rate is also similar for F4 and F5 with almost similar average shot length which can be deduced from the respective mean values of 4.9 and 4 seconds. F4 and F5 are quite similar (in terms of total shots, total duration, ASL, std. deviation) in style due to the reason that both these films have shown historical backdrop of India during the time when the story took place; Indo- China war in *Paan Singh Tomar* and Political Emergency in *Manjhi*.

The largest number of shots and amount of time devoted to NC-8 is by F1 as the film parallely includes many sequences from Deepu's life also.

Table 68: Descriptive Statistics NC-8

Descriptive Statistics- NC-8							
Film ³¹	Total shots devoted		Max. duration	Total duration		Mean	Std. Deviation
	N	% of total shots		seconds	Mins		
1	117	20.7	60	1157	19.2	9.89	9.546
2	42	1.5	8	90	1.5	2.14	1.354
3	161	9	18	524	8.7	3.25	2.973
4	161	8.9	30	797	13.2	4.95	4.584
5	153	9.9	48	623	10.3	4.07	5.102

Percentiles

The results from table 69, indicate that the median (50th percentile) is same for F2 and F3 for which 50% of the total shots in this component lie below 2 seconds; and for F4 and F5, the median value is 3 indicating that 50% of the total shots lie below 3 seconds for these two films.

Table 69: Percentiles NC-8

Film	N	Percentiles		
		25 th	50 th	75 th
1	117	4	7	11
2	42	1	2	3
3	161	1.5	2	4
4	161	2	3	6
5	153	1	3	5

Frequency Distributions

The results for the frequency distributions of shot scales from Table 70, show that there is a lesser use of close up as compared to other narrative components, due to the reason that this component establishes the background and hence lesser use of close-ups, though it is still the most preferred for all the films. The percentage use of close up by F1, F5 and F2, F4 is almost similar. But it can be found that the preference shifts towards medium close up and

³¹ F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

medium shots. Very long shot, which is a scale category not much preferred in other components has an increased use for this component except by F3.

Table 70: Shot scale distribution NC-8

Film ³²	N	Shot scale categories (in %)						
		VLS (1)	LS (2)	MLS (3)	MS (4)	MCU (5)	CU (6)	BCU (7)
1	117	4.3	13.7	12	10.3	25.6	34.2	0
2	42	2.4	7.1	4.8	11.9	11.9	42.9	19
3	161	0	8.7	9.3	7.5	9.9	64.6	0
4	161	1.2	11.2	8.7	18	13	47.2	0.6
5	153	5.2	8.5	14.4	24.2	13.1	34.6	0

The results from Table 71, indicate that mostly neutral shots are used for almost all the films as the percentage use is above 90%. For F5, the use of neutral shots is lowest among all the five films as its use of the high angle and low angle shots is the highest.

Table 71: Shot angle distribution NC-8

Film	N	Shot angle categories (in %)		
		1(High)	2 (Low)	3 (Neutral)
1	117	0	0.9	99.1
2	42	4.8	4.8	90.5
3	161	7.5	2.5	90.1
4	161	6.2	0.6	93.2
5	153	11.8	13.1	75.2

For the camera movement categories, results from table 72, the most used category is that of static shots. Out of all the films, F2 uses the lowest percentage of static shots i.e 57.1 % as it uses the highest percentage of handheld shots.

³² F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

Table 72: Camera movement distribution NC-8

Film ³³	N	Camera movement categories (in %)			
		Static (1)	Simple Moving (2)	Complex Moving (3)	HH (4)
1	117	85.5	7.7	5.1	1.7
2	42	57.1	11.9	4.8	26.2
3	161	79.5	13	3.7	3.7
4	161	60.2	24.2	9.3	6.2
5	153	69.9	18.3	3.9	7.8

5.8.2 Multiple Linear Regression

The R values from table 73, show low to moderate multiple correlation between shot duration and the predicting variable, SS, SA and CM. R square values show that the highest variance that can be possible due to the predictor variables in shot duration is 12.5% for F1. For rest of the films very low variability in shot duration can be explained by the predicting variables and for F3 and F4 the values are quite same as they can account for upto 2.6 % and 3.2% change respectively in shot duration.

Table 73: Regression Model Summary NC-8

Model Summary ^b						
Film	Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Durbin-Watson
1	1	.354 ^a	.125	.102	9.046	1.346
2	1	.260 ^a	.067	-.006	1.358	1.848
3	1	.163 ^a	.026	.008	2.962	1.674
4	1	.180 ^a	.032	.014	4.552	1.786
5	1	.222 ^a	.049	.030	5.025	1.678

a. Predictors: (Constant), CM, SA, SS
b. Dependent Variable: SD

³³ F1=Aligarh, F2=Mary Kom, F3=Rang Rasiya, F4=Paan Singh Tomar, F5=Manjhi

The ANOVA table 74 shows that only first model for F1 is significant as for the rest of the models the values are less than 0.05. This means that the predicting model is insignificant for all the films except F1.

Table 74 Regression ANOVA NC-8

ANOVA ^a							
Film	Model		Sum of Squares	df	Mean Square	F	Sig.
1	1	Regression	1324.568	3	441.523	5.395	.002 ^b
		Residual	9246.988	113	81.832		
		Total	10571.556	116			
2	1	Regression	5.060	3	1.687	.915	.443 ^b
		Residual	70.082	38	1.844		
		Total	75.143	41			
3	1	Regression	37.429	3	12.476	1.422	.238 ^b
		Residual	1377.130	157	8.772		
		Total	1414.559	160			
4	1	Regression	108.821	3	36.274	1.751	.159 ^b
		Residual	3252.782	157	20.718		
		Total	3361.602	160			
5	1	Regression	194.272	3	64.757	2.565	.057 ^b
		Residual	3761.937	149	25.248		
		Total	3956.209	152			
a. Dependent Variable: SD							
b. Predictors: (Constant), CM, SA, SS							

Observing the unstandardized beta coefficients from table 75, it can be deduced that SS has positive relationship with shot duration except for in F3 and F5 and same pattern exists in the relationship of SA and shot duration. For CM, the relation with shot duration for F2 is negative but for the rest of the films it is positive.

Table 75: Regression Coefficients NC-8

Coefficients ^a									
FILM	Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	Collinearity Statistics	
			B	Std. Error	Beta			Tolerance	VIF
1	1	(Constant)	-6.355	13.886		-.458	.648		
		SS	.239	.534	.040	.447	.656	.980	1.021
		SA	2.936	4.549	.057	.645	.520	.997	1.003
		CM	5.224	1.366	.340	3.825	.000	.980	1.021
2	1	(Constant)	2.013	1.310		1.536	.133		
		SS	.119	.178	.139	.670	.507	.571	1.752
		SA	.014	.589	.005	.023	.982	.581	1.720
		CM	-.269	.169	-.259	-1.588	.121	.920	1.087
3	1	(Constant)	3.921	1.527		2.567	.011		
		SS	-.178	.186	-.082	-.959	.339	.851	1.175
		SA	-.129	.446	-.024	-.290	.772	.935	1.070
		CM	.464	.342	.112	1.358	.177	.906	1.103
4	1	(Constant)	1.975	2.279		.867	.387		
		SS	.159	.272	.051	.583	.561	.803	1.246
		SA	.281	.819	.030	.343	.732	.808	1.238
		CM	.877	.404	.171	2.172	.031	.993	1.007
5	1	(Constant)	4.559	1.814		2.514	.013		
		SS	-.097	.288	-.029	-.336	.738	.849	1.178
		SA	-.681	.639	-.092	-1.066	.288	.865	1.156
		CM	1.154	.459	.203	2.512	.013	.979	1.021

a. Dependent Variable: SD

The analysis shows that all narrative components are not treated in the same way by a particular film, some have been devoted more time while others lesser time and consequently lesser significance. When a narrative component is compared across all the five films, similarities are observed only in some cases; both in terms of stylistic parameters and the structuring of the narrative content of a particular component. Important findings and conclusion of the analysis is dealt with in detail in the next chapter, Conclusion.

5.9 References.

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