

Film Diary

Perspectives on World Cinema (DE 410)

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Perspectives of World Cinemas (DE 410)

Film Review by Himanshu Upreti (173059004)

Sergei M. Eisenstein

Battleship Potemkin 1905



Director – Sergei M. Eisenstein

Cinematography – Eduard Tisse, Vladimir Uralsky

Plot

The Battleship Potemkin is a Russian movie directed by Eisenstein in 1925, and revolves around the story of crew members of the Potemkin ship and their revolution against the official and government. What started as a protest strike when the crew was given rotten meat for dinner ended in a riot. Vakulinchuk persuades the crew members to join the revolt. The crew members started disobeying the official orders and sailors kill the officers of the ship to gain their freedom. But there is a twist that Vakulinchuk himself is also killed, his killing brings unrest in the people. People gathered at Odessa to honor him as a symbol of revolution. Tsarist soldiers arrived and massacre the civilians to quell the uprising. The crew of the battleship then attacked the buildings where Tsarist soldiers might be present, showing the full revolt against the authorities. Towards the end of the movie, a squadron of warships seem to be steaming towards the Potemkin. It seems like a war is going to happen. But at the end the squadron refuses to attack and joined the Potemkin in revolt.

Kuleshov Effect

- After the first world war and disintegration of USSR the ruling party wanted to use film as a medium of propaganda to bring some kind of political stability, that's why they formed a Cinema Committee known as New People's Commissariat of Education. A film school is founded by the committee known as VGIK (*Vsesoyuznyi Gosudarstvennyi Institut Kinematografii*) : All Union State Institute of Cinematography in 1919. This was the world's first film school.
- Lev Kuleshov was one of the founders of the school. Lev Kuleshov founded a study group known as "The Kuleshov Workshop" that attracted the more radical and innovative students. **Sergei M. Eisenstein** was one of the students of The Kuleshov Workshop.
- **The Kuleshov Effect** - I think, in simple words it says that the audience itself can derive or deduce the emotions to the actors' faces by the nature or ordering of shots around it. For example: consider three shots
 - An actor smiling
 - Closeup of a revolver
 - Same actor looking frightened

Well, if the shots are shown to the audience in this sequence, interpretation must be that the actor is growing cowardly, but reverse the order of the shots now the interpretation changes to actor is growing brave.

Theory of Montage

- After watching this movie, I came to know that it was early Soviet Filmmakers established the “The Theory of Montage”- an editing style of assembling together different shots that added a new sophisticated element to cinematic language.
- Eisenstein used the theory of montage properly to show all the emotions. Example boiling water shot is shown to show food is being cooked, empty bowls to show sailors didn't eat food etc. Another example closeup shots of clenching fist of hundred of spectators .

Music

- The director has used the music beautifully to show the intensity of scenes. I think he was well aware of importance of the music in films. The movie starts with a music that tells something going to happen, then changes to soothing music to tell story starts.
- It changes when something happens in the movie that brings the twist in the story or introduces a new element in the story.
- Music has also reflected the time and brings a sequencing to the event and audiences. The music when crew started complaining about the meat or music at climax, clearly show this points.

Lack of main lead

- Though Vakulinchuk played a main lead in ACT I, but he died soon enough to become a main leader.
- In every act it seems like like there was a new protagonist in the movie, example the lady who addresses people in ACT III.

5 acts

- The movie was arranged into five acts . I think that was due to the fact the Theater was much more prevalent at that time.
- I think it is good move by the director to not to switch completely because after all every director just don't want to reduce it's audience.
- This technique looks like to favour the story plot also as story involves many plot, and having no voice in movie may also be reason to break the movie into plots.

Using long movie scenes

- The director has used long scenes many time to show the intensity and to increase the anticipation in the people.
- Example- Odessa massacre, to show the brutality of Tsar soldiers in ACT 4 (The Odessa Staircase). It is one of the most liked part in terms of cinematography. The true use montage is visible in this sequence.
- Another example of long and stretched sequence of shots is the climax in ACT 5. The climax of movie also seems to long enough to create the anticipation in the audience.

Conclusion:

The movie is based on true events that happens in Potemkin ship during first world war. But the movie is pure propaganda. The Odessa Staircase was so influential that anyone who had no firm political conviction could become a Bolshevik after seeing the film.

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Film Review by Himanshu Upreti (173059004)

Alexander Dovzhenko

Earth (Zemlya)



Director - Alexander Dovhenko

Release year - 1930

Silent Movie

Plot:

The movie begins with some random images of trees and fruit with somewhat sad demising sound. Few minutes into the film sad music is justified by death of grandfather Semyon. The next local kulaks, look thoughtfully the process of collectivization and declare their resistance to it. Semyon grandson Vasyl and his friends also meet to discuss collectivization, though his father was skeptical. Vasyl goes against his father and goes with use of technology so that they won't be dependent on kulaks for farming animals. Vasyl brings the tractor to village and this results in good outcomes. Vasyl became famous and Khoma was jealous of his fame. That night Vasyl was dancing along the path on his way to home, Khoma kills him. Vasyl father turns away the priest who expects to lead the funeral, declaring his atheism. He asks his friends to bury him in a new way and "sing songs for a new life". His fiancée, Natalya mourns him painfully and the local priest curses them as impious. Listening to the song of march, Khoma confessed his deeds and goes fanatic to the end of the movie. The film ends with a downpour of rain over fruits.

Another Example of Montage

- *Alexander Dovzhenko* has also used montage technique like Eisenstein, though there was utmost difference between their styles. The director has used similar subjects to convey emotions like in starting few minutes in the movie.
- Throughout the movie the montage style used by Alexander Dovzhenko was different from Eisenstein, but there were few scenes where he displayed the same rapid and dynamic editing like harvesting sequences and scene where tractor was brought to the village.
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Analysis of movie

- The movie doesn't seem to have a great plot, though the director wants to reveal some deep meaning from this ordinary plot. The movie again looks like a propaganda like *Battleship Potemkin*, here the motive is to encourage collectivization against private ownership and encourage retro-pagan worship of agrarian life against orthodox Christianity.

- The director used close-ups in large quantity, they are bit explained at times and annoying in my perspective. There is not change of emotions on actors face and it's almost like a painting.
- The movie begins with random images of trees and fruits with somewhat sad demising sound but that was justified by the death of grandfather Seymon. The same shots were used in the end may be to show that "life goes on".
- There were many elements in the movie that seemed comical or may be misunderstood by me, like children teasing Vasyl's father when he was talking to grave of Seymon.

Conclusion:

The whole movie seems artistic than having a good plot. Killing of Vasyl by Khoma and Khoma going fanatic at the end was a little illogical. Overall the movie was an average watch but it do addresses the deep propaganda related to life of peasants.

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Film Review by Himanshu Upreti (173059004)

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Majid Majidi

Children of Heaven



Director - Majid Majidi

Release year - 1994

Plot:

The movie revolves around two children Ali and Zahra, and their way of dealing with the problem without bothering their parents. Ali accidentally loses his sister's shoes when he was picking up some potatoes in a kiosk. They decide to keep it secret from their parents considering the poor condition of their parents. They had only one pair of shoes left and Zahra and Ali have to take turn to wear it. The answer is simple: Zahra will wear Ali's sneakers to school every morning, and then run home so that Ali can put them on for his school in the afternoon. But Zahra cannot always run fast enough, and Ali, who is a good student, gets in trouble for being late to class. Later as the story continues, Zahra finds a girl in her school is having her shoes, but she solemnly regards her own precious lost shoes when she knows that the shoes was taken by the student's blind father who works as scavenger. Ali then joins a race where third winner will get shoes, he wins but gets the first place instead. The movie ends with Ali sitting on the edge of the pond with many fish, his feet full of wound after the race and his shoes are torn apart.

Neo Realism: General Characteristics

- They are generally filmed with nonprofessional actors (though, in a number of cases, well known actors were cast in leading roles, playing strongly against their normal character types in front of a background populated by local people rather than extras brought in for the film).
- Such movies are usually shot in mostly poor neighbourhoods and in countryside. The subject matter involves life among the impoverished and the working class. However, I don't think that should be any necessary condition for neorealism.
- Realism is always emphasized, and performances are mostly constructed from scenes of people performing fairly mundane and everyday activities, completely devoid of the self-consciousness that amateur acting usually entails.
- Neorealist films generally feature children in major roles, though their roles are frequently more observational than participatory.

Analysis of the movie

- Children of Heaven is seems to be a very good example of early neo-realism and director has molded it into a more Iranian sense of Realism.
- The film's two young stars are as guileless as possible, even when the film contrives to turn the shoe issue into its main dramatic focus.
- Movie shows a very touching plot which everyone can understand. This movie can be included into one of idealist movie leaving the market aspect. Another such

idealist movie that comes to my mind is Lunchbox by Ritesh Batra. I found lunchbox and children of heaven as a perfect example of neorealism.

- In "Children of Heaven," life in Teheran is documented in everyday detail, from the less desirable potatoes available to Ali's family to the way a woolen garment is carefully unraveled so it can be knitted into something else. Eking out a living is especially tough for a family of Turkish origin living in the southern part of the city, a neighborhood duly contrasted with a wealthy area in the north.
- Majid Majidi is part of the Iranian New Wave filmmakers. These filmmakers' work share some characteristics with the European art films of the period, in particular Italian Neorealism. Children of Heaven is just one example of Majid Majidi's films which takes neo-realism and molds it into a more Iranian sense of realism.
- There were many repetition of elements may be to demonstrate symbolic meaning in the film
 - the firm bonding of the Ali with the family, especially the father
 - the action of running, rushing of cycle etc
 - ali often connecting with the outside world in moments of solitude and depression (scene with the fishes in the pond)
 - flowing streams symbolizing some kind of loss
 - Majidi's poetic endings that stress on resurrection, or the destruction of the new and beloved which is then REPLACED by the new
- There is flow in the movie, something bad happens, protagonist handles it gracefully there seems a new hope but again something bad happens. It can be related to life of normal person
- The movie also seemed to be cinematic or dramatic, like when Ali's request is accepted to join the run without even eligible for run, or the lost shoes were found to be wore by one of schoolmate of Zahra. However, most of part were pretty realistic

Conclusions

Overall, the movie was sensitive, sensible, realistic for every group of society, beautifully directed and is more than one time watch. Bollywood director **Priyadarshan** has also tried to remake the movie with a little different ending in his movie **Bumm Bumm Bole**.

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Film Review by Himanshu Upreti (173059004)

Michelangelo Antonioni

Red Desert



Image Source: Imdb

Director - Michelangelo Antonioni

Release year - 1964

Plot:

The movie revolves around a young woman with some peculiar or fanatic behaviour which was caused by some accident in her recent past. She's married to Ugo the manager of local plant but is soon having an affair with one of his co-workers, Corrado Zeller, who is visiting. Giuliana is shown unstable, not quite knowing anymore what her role is, be that a wife, or a mother. The neglectance of people in industrial society is shown in the movie. The neglectance of people in industrial society is shown in the movie. The movie was very popular but it was confusing and plot was not very clear..

New Definition of Neo Realism

- As compared to neorealism shown in "Children of Heaven", this movie came up with a brand new definition of Neorealist Cinema. The first myth, Antonioni broke was neorealism can only be shown in countryside and poor neighbourhoods.
- Antonioni tried to come up with realistic situation faced by industrial society.

Analysis of the movie

- The movie addresses a problem which isn't poverty, crime or unemployment. It's depression and loneliness.
- The color used in Red Desert was good. The slow camera movements and a lack of narrative are prominent characteristic of movie.
- The director looks like a contemplative filmmaker. The director wants to show and make the viewer feel than simply telling them or narrating to them. He created the same confusion and perplexion in viewer's mind as was actually going on Giuliana's mind.
- It was unknown even after the end of the movie what was the incident that brought such a change in Giuliana's life. He don't just wants to tell the viewer that her marriage is collapsing but rather shows it with Ugo's distance and her attraction to Corrado.
- The scene in the film occurs when Giuliana tells her son a story of a young girl on a deserted island. She chose to use a female protagonist rather than a male protagonist. I feel her son will be more able to relate to male version of her story. However, director's explicit choice of female protagonist was to reflect Giuliana psychological state. The story clearly tells that she wants to escape her industrial environment and inhabit the of the story in all of its simplistic beauty.
- The movie plot was very perplexed but every frame of the movie have some meaning which a normal eye not able to see unless it have poetic vision. For example, Antonioni has used the colors to express hope and discord (like red and blue respectively). This information was went unnoticed by me, on first watch. With some internet resource I understand and the whole scene in waterfront cabin.

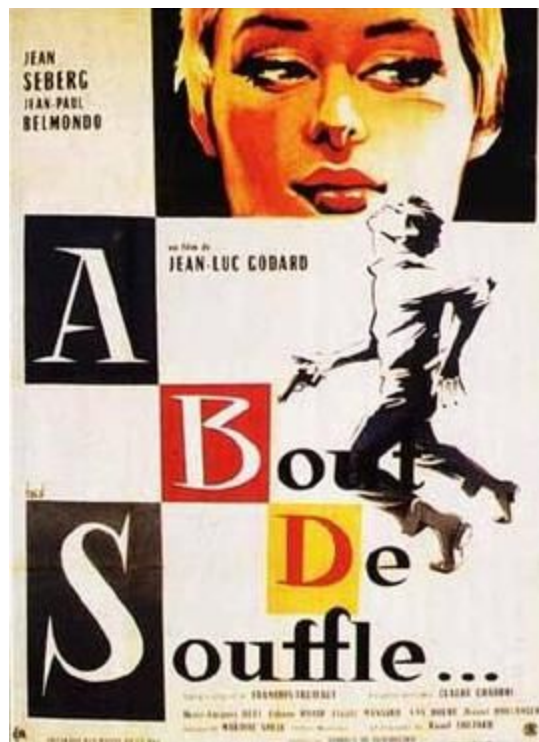
- While in her friend's gray colored cabin, we see her traverse in her typical state; upon entering a red room with her friends she exhibits signs of freedom and even promiscuity , the door to room opens, other guests are seen, the previous gray exterior is now exposed and her emotion rapidly shift backs.

Conclusions

While Michelangelo Antonioni came to be regarded as one of Italy's great Modernist artists through a career that spanned half a century, 1964's Red Desert saw him going forward by going backward and returning to the cultural antecedents of the post-war movement.

Jean-Luc Godard

A Bo De Souffle (Breathless)



Director - Jean-Luc Godard

Release year - 1960

Plot:

The movie has classical dramatical plot. The movie revolves around the person Michel and his quest to make an identity. The movie starts with protagonist stealing a car and killing the cop. Wanted by authorities, he renews his relationship with Patricia Franchini. He wanted her to elope with him. Before leaving Paris, he plans to collect debt from an underworld acquaintance. Michel continues his love and ignores the fact that his face is local papers. Patricia at first gets along with Michel but eventually betrays him, but before the police arrive she tells Michel what she has done. The police shoot him down in the street and after a prolonged death run, he dies "Breathless".

French New Wave

Breathless is regarded as a production of French New Wave. The French New Wave marked a change in production by rejecting the practices of normal films churned out by the studio system and instead favouring new modes of production based around experimentation and the rethinking of film form. This included favouring real locations, available resources, lightweight cameras and small areas. In a nutshell pretty much breaking all conventions those were considered to be rules of proper filmmaking.

Analysis of the movie

- The movie shows fun in breaking rules, and is regarded as one of the top rule breaking films in world cinema.
- The movie seems to have very much influence of American Cinema which was kind of aftermath of World War II as history says.
- The protagonist seems to be searching for his identity. The use of plenty of mirrors and reflections shows that the director wants the viewer to feel that protagonists were self-conscious. It is because of this reason that his work is called cinema of the self.
- The movie is an extended investigation of French filmic identity in the shadows of Hollywood dominance. The protagonist models his personality on Humphrey Bogart just as the film models itself on a Hollywood crime thriller but these identities are continually frustrated.
- Peculiar shootout in the start of the movie. The whole scene plays like misfire of these kinds of moments. The shootout takes place within 10 seconds and with

jumbled shots and no landscape shots and even cops face was not visible. Camera seems to obscure the action by taking close-ups. But why director has done that is still a question.

- The scene in room reveals another identity of Michel of flirty nature. The scene was long enough to reveal identity of both protagonist. Patricia was shown as a lover who tries to see only good in Michel. The use of mirror and portraits is again main focus in that scene.
- The female protagonist also seemed to be in quiet of her identity. Her identity that was earlier subdued by Michel's nature took a turn of being independent woman after the interview. It looks like it was because of the interview, she decided to turn to police.

Conclusions

The overall watch of movie was pleasant and it has clear elements from french native movies like bedroom scene or the ending long death run which makes it different from hollywood cinema.

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Film Review by Himanshu Upreti (173059004)

François Roland Truffaut

Jules and Jims



Director - Jean-Luc Godard

Release year - 1960

Plot:

The movie is about two men Jules and Jim and a woman Catherine. It is love triangle story. The movie shows two scenarios of pre-war and post-war on their friendships. The German-Austrian Jules and Frenchman Jim were good friends and were aspiring writers. During a trip, they met free-spirited Catherine. both were attracted to her but Catherine decides to marry Jules. The war breaks out across Europe and all the three were separated. Jules and Jim were forced to fight on opposing sides.

After the war, Jim goes to visit Jules and Catherine, who lives in a remote area with their daughter Sabine and discovers that their marriage is under strain. She flirts and attempts to seduce Jim who still has feelings for her himself. Jules agreed and for Catherine's happiness gave his blessings to Jim to marry Catherine. But their marriage was also not that successful and Jim leaves for Paris. Catherine became desperate to win Jim back. Towards the end of the movie, Catherine asks Jim to get into her car, saying she has something to tell. She asked Jules to watch them and drives the car off a damaged bridge into the river, killing herself and Jim. Jules is left to deal with the ashes of his friends.

Another Example of French New

The movie was another example of french new wave, many time it is seen that movie is shot by handheld camera without using any traditional techniques. The main motive of movie was to stick native elements of french cinema under the hollywood influence that came after the war.

Analysis of the movie

- The woman character shown in movie is quite different than what we see in our society, though it matches perfectly with the french society.
- The director has shown what love actually is and what are the limits that one person can reach under its influence.
- The impulsive character of female protagonist is visible from her actions of driving the car off the damaged bridge
- His romance gives the impression of playing out in a perpetual present, whether it is dancing graceful rings around its characters with a flyweight camera or freezing a frame (imperceptibly, for a heartbeat or two) in an attempt to preserve the moment.

- Together Jules and Jim have a peaceful friendship (and Jim has a quiet love affair with Gilberte) but when Jules and Jim are with Catherine they feel alive. Anything may happen— she's the catalyst, the troublemaker, the source of despair as well as the source of joy. She is the enchantress who makes art out of life.

Conclusions

The overall watch of movie was pleasant and throughout the movie music—simple and fragrant. The war blasts the images of Bohemian life; both Jules and Jim are changed, but not Catherine. The movie addresses the Bohemian life. Bohemianism is the practice of an unconventional lifestyle, often in the company of like-minded people and with few permanent ties. It involves musical, artistic, literary or spiritual pursuits.

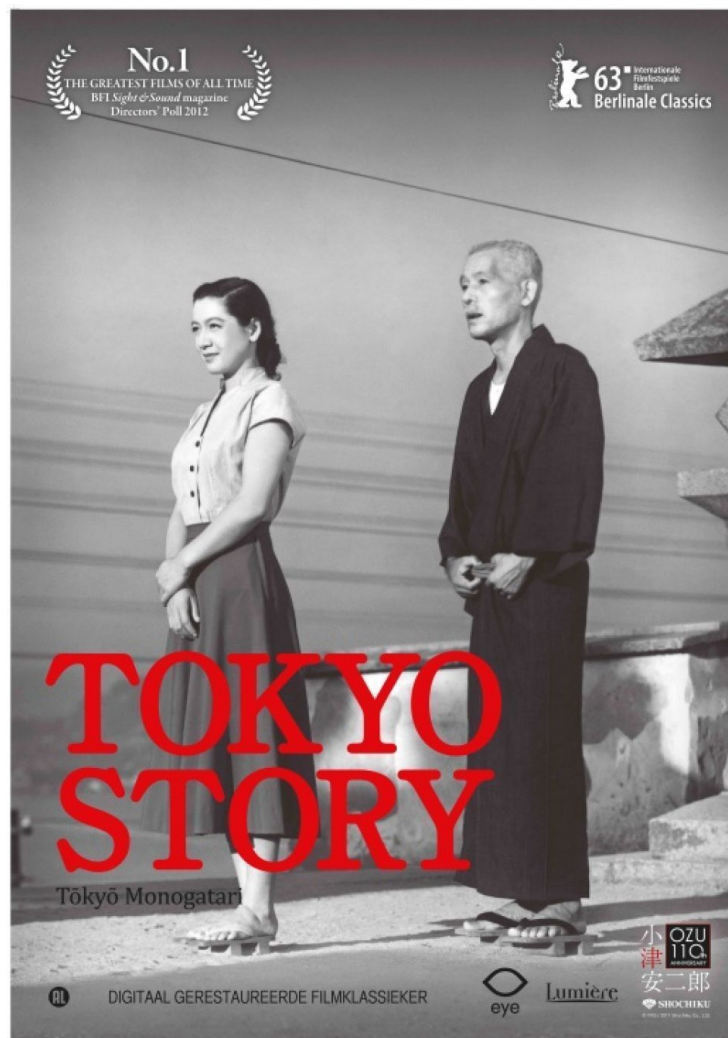
Perspectives of World Cinemas (DE 410)

Film Review by Himanshu Upreti (173059004)

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Yasujirō Ozu

Tokyo Story



Director - Yasujirō Ozu

Release year - 1953

Plot:

The movie is directed by Yasujiro Ozu. It is family drama. A retired couple Sukichi and Tomi live in the town in southwest Japan with their daughter who is a primary school teacher. They have five adult children, out of which four are alive. The old couple come to city Tokyo to visit their children and grandchildren. The grown children and their spouses have carved out lives of their own, and it very quickly becomes apparent that they are far more interested in those concerns than they are in meeting the burden of pretending to be interested in their mother and father. Only the widowed daughter-in-law showed some interest and gave her time to the old couple. Ultimately, Noriko becomes the symbol for Shūkichi and Tomi of the striking cultural contrast between tradition and modernity and between simple small town life and the hustle and bustle of the overpopulated urban jungle.

While at the resort, Tomi's frail health takes a turn for the worst; the result is she dies not long after returning home. This turn of events also results in a twist of plot: now it is the big city kids who are forced to come to the small town. The stay is as short as they can get away with; respects are paid and soon they are off on their way back to the big city.

All leave except for Noriko, who stays behind to care for Shūkichi and provide comfort. The newly widowed father-in-law reveals that he is not in need of comfort and is content to live a solitary life; he has achieved a wistful acceptance of the impermanence of the existence.

Minimalism

The Japanese Cinema is complete opposite of new french wave. The general notion of minimalism includes not moving the camera too much, no changes in height and lens of camera. If colors are not handled it will look garrish. For example if there is movement in an Ozu film, it comes from nature or people, not from the camera.

Analysis of the movie

- Tokyo Story also exemplifies Ozu's unique style—low camera height, 180 degree cuts, virtually no camera movements, and shots linked through overlapping bits of space. In dialogue scenes, Ozu seldom cuts away from a speaking character.
- It would be easy to sentimentalize the father, Shukichi, for instance, but when he staggers back drunk from his reunion, Shige remarks that he's reverted to his old ways. The implication is that his carousing once caused family problems.
- The dominant theme of Tokyo Story is the generational conflict between parents and their children. It depicts the visit of an elderly couple who come to Tokyo where

they wish to spend time with their adult children, and their families, and the widowed spouse of another son who was killed in the war.

- Ozu's gentle approach to storytelling is also visible in the movie. It is an open narrative, in that there is no great all encompassing resolution, and none of the characters are delineated as being 'good' or 'bad', with the possible exception of their widowed daughter-in-law Noriko (played by regular Ozu actor Setsuko Hara) who is one of the most heartbreakingly kind and generous characters to ever appear on screen.
- Conversations in films are typically shot in the shot-reverse-shot pattern where the camera is placed over the shoulder of the character that is speaking. This gives the impression of a naturally flowing conversation that the audience witness from a detached position.
- However the director of this movie places his camera right between the two people conversing and films each person directly so that the audience feel that they are standing in the middle of the conversation and are being addressed directly by the characters.

Conclusions

The overall watch of was pleasant, serene and leaves the viewer in the state of thoughtfulness. It is distinctly Japanese film, depicting the sad inevitably that children develop a degree of selfishness in order to become independent from their parents. One can easily relate the movie to bollywood movie Baghban.

Kenji Mizoguchi

Crucified Lovers(Chikamatsu Monogatari)



Director - Kenji Mizoguchi

Release year - 1954

Plot:

The movie is about a printer Mohei who works for samurai Ishun. Ishun is wealthy but miserly scroll-maker in Kyoto. He doesn't even want to help his wife Osan who was from a poor background.

Osan's brother asks for monetary help, but Osan didn't ask Ishun because of his stingy nature, rather she asked the servant Mohei who handles the accounts for Ishun. Mohei tried to forge the nominal amount but was caught. He pleaded for help before master. O-Tama loves Mohei, she came to his defense and yells out that it was her fault. She claims that she had asked for the money. Ishun has tried on several occasions to seduce her, became more angry on seeing O-Tama's action. He ordered for house arrest of Mohei.

The twist began here, that night Osan went to O-Tama's room to thank her and instead came to know that her husband is cheating on her with this maid. To catch her husband red-handed, she swapped her place with O-Tama. The same night Mohei escapes from the attic and goes to O-Tama's room where he hopes to thank her before he tries to escape to avoid being handed over to the authorities. However, he discovers Osan in O-Tama's bed. At that exact moment, the shop clerk walks in and sees them together. The alarm is raised and general havoc ensues. In the commotion, Mohei manages to get away.

However, Osan is forced to face her husband's wrath. He gives her a dagger and tells her to do what a person of her status should do. However, instead of killing herself, she flees. As chance should have it, she runs into Mohei again. The two go on the run to Osaka. They come to realize their love for one another and swear to never be apart again.

But even after so many efforts they are finally caught and handed over to authorities. They are finally crucified.

Analysis of the movie

- The direction seems to be perfect. It is noticed that the director has taken the detailed shots, the angle shots are adjusted such that most of the frame is covered in the shot.
- The movie also shows how the society reacts to two lovers. They are being ashamed in public and then crucified. This is totally opposite to the society that portrayed in European Cinema.
- Hint of the end in the starting of the movie, one morning in Kyoto during the early Edo period, a somber procession makes its way down the main streets. People crowd into streetsides, doors, and windows to grab a peek at the main attraction of the parade. They watch as a horse walks by with two people, a man and a woman, tied back-to-back on top. They have been found guilty of adultery. Their punishment is

crucifixion, for adultery is a capital offense under the Tokugawa shoguns. But first, they must be revealed to the public and shamed before they are executed.

- The movie not only shows how lovers are treated in Japanese society, but also shows that honor is more important to the person, and things happening in one's personal life affects the professional and social status of the person too. There are people who are always looking for such an event to happen to take benefit of the scenario.
- The deep pool of black the shots used by director dip into produce sublime images. Masterful composition, the sets are alive there seems to be rush in the movie which makes it more realistic, each extra a full person, each town teeming with people.

Conclusions

Perfectly modulated story of doomed love between a merchant's wife and a servant. The plot was perfect with proper and believable twist were there. The movie is a long melodrama but doesn't feel so much because of good storyline. The movie addresses the societal condition of women.

Perspectives of World Cinemas (DE 410)

Film Review by Himanshu Upreti (173059004)

AKIRA KUROSAWA

Rashomon



Director - Akira Kurosawa

Release year - 1950

Plot:

The RASHOMON is a Japanese movie directed by Akira Kurosawa in 1950. It is a Japanese crime drama, that is produced with both philosophical and psychological overtones. The movie revolves around the different narration of the event that is the killing of a man.

The movies start with raining and scene of a gate where woodcutter and priest have taken refuge under the Rashomon city gate to protect themselves from the heavy rain. Another man joins them under the gate. Meanwhile, woodcutter keeps on saying, I don't understand anything about the incident happened. The man showed interest in knowing the incident asks him to narrate it.

The whole movie revolves around who is telling the truth. Woodcutter starts narrating the story. Three days ago he has gone to the forest to get some woods and there he finds a body which he reports to authorities and they both were called for giving their statements. Woodcutter narrates the same thing that when he went to get wood he saw the body and authorities also captured bandit Tajomaru who also testify himself. After Tajomaru the samurai's wife appears and she tells a story then the samurai himself testify and then the Woodcutter tells real story which he has not told authorities.

Tajomaru's Story: He tells when he was sleeping in the forest, a couple passes by him but he ignores then but he gets the glimpse of the wife. He tricked the samurai and tied him up. After seeing her husband tied up she tries to protect herself with the help dagger but finally, he seduces her. To protect her honour she requests him to kill his husband, on the request he opens the samurai and fights with him, finally kills samurai. Meanwhile, the wife runs away and bandit tells himself fool because he has left the dagger behind which was very costly.

Wife's Story: She tells court authorities after raping the Tajomaru leaves her behind and then she frees her husband. But because of cold look of her husband she asks him to kill her to be at peace but he keeps on looking the same way finally she faints and when she wakes up, she finds that his husband is killed by dagger, tries to kill herself but failed.

Samurai's story: Samurai uses his wife's body as medium and tells authorities his story, he tell that after Tajomaru raped her wife he insisted her to become his wife which she accepted but asks bandit to his husband. By hearing that Tajomaru thinks very down for the wife and asks his husband whether he wants to kill him. In between these she tries to run and Tajomaru runs to capture her but he comes up empty handed and frees him. After that samurai kills himself with the dagger.

Woodcutter's Actual Story: Woodcutter has actually witnessed the whole incident but didn't admit this in front of authorities because he didn't wants to get involved. He says that Tajomaru starts requesting the women to become his wife, during this she managed to free her husband. But husband refused to fight for his wife on which she questions the

manliness of both and ignites the fight Tajomaru runs away and Tajomaru takes the sword of samurai and leaves from there.

Back to the gate: While the woodcutter telling his story there comes the sound of small child. All three go near him, suddenly the common man steals the belongings of child which the woodcutter opposes. From woodcutter's story commoner is able to figure out that he has stolen the dagger.

Analysis of the movie

- The use of sound is very good. According to Kurosawa by adding music to scene it does not add to its effectiveness but it actually multiply.
- The idea of telling the story in the narrative way was marvelous. The scene cutting is used to transition from one scene to another scene. The acting of bandit is very nicely done by the actor.
- The narration to the police and authorities is very peculiar. In no shots, the police is shown to the viewers.
- It feels like to much use of still camera. The narration scene is evidence of that. And there no as such studio system is used.
- The whole twist in the movie comes up with the dagger, the precious dagger was not found at the crime scene though in some of stories of people it was present in their narration.

Conclusion:

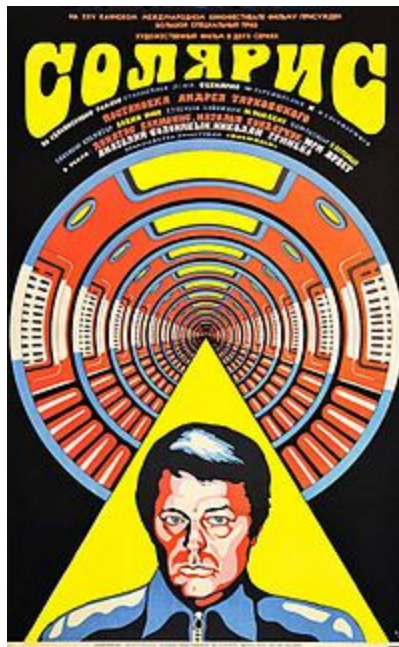
Akira Kurosawa constructs this film as being part of our internal psyche. By this movie Kurosawa has shown the nature of humans in which each one of them tries to make themselves as the center of story even though if they have to lie for it and these nature remains same even after the human die which he shows in the movie via the spirit of samurai. It also advances the false idea of an "I". The point is that we all see the world from our own biased perspective. The problem is that we don't know that we are biased. We think our own perspective is the uninterpreted self-evident truth.

Perspectives of World Cinemas (DE 410)

Film Review by Himanshu Upreti (173059004)

Andrei Tarkovsky

Solaris



Director - Andrei Tarkovsky

Release year - 1972

Plot:

The movie starts with narration of the story of pilot Berton and his incident with the oceanic planet Solaris. Berton shows the video clip of his investigation and report of his encounter with Solaris planet to his friend and his son. His son Kris Kelvin is a psychologist and is being sent on an interstellar journey to evaluate whether a decades-old space station should continue to study.

Berton's Story: Years earlier when Berton had been part of an exploratory team at Solaris but was recalled when he described seeing a four-meter-tall child on the surface of the water. This was dismissed as a hallucination by a panel of scientists, but now that the remaining crew members are making similarly strange reports, Kris's skills are needed.

Kevin finally goes to Solaris Station, a scientific research station, and the condition there was peculiar. No one was present to greet him at first. He soon learns that Dr. Gibarian has killed himself and the remaining two surviving crewmen—Dr. Snaut and Dr. Sartorius—are uncooperative and evasive.

After a sleep, Kelvin is shocked to find Hari, his late wife, in his sleeping quarters. She is unaware of how she got there. He panics to see her, he tries to send the replica of his wife into outer space. It was later explained by Dr. Snaut that “visitors” began appearing after the scientists conducted illegal nuclear experiments to understand the nature of the planet. As a side effect, the person that comes to the mind of members of Solaris in a night became a reality. Hari reappears in Kevin's quarters. This time Kevin accepts her and embraces his lost love. There is a verbal feud between scientists and Kevin regarding Hari and her existence.

Sartorius theorizes that the visitors are composed of “neutrino systems” but that it might still be possible to destroy them through use of a device known as “the annihilator”. Later the scientist discovers that it is Kevin who is able to connect properly with the planet. So they propose Kelvin's brainwave patterns at Solaris, as an effect on the surface of Solaris, the ocean begins to swirl faster into a funnel. Kevin becomes ill and goes to sleep. Meanwhile visitor Hari petitioned the two scientists to destroy her. Kelvin debates whether or not to return to earth or remain with Solaris.

The end of the movie was again cryptic, Kelvin meets his father at their country home. It is later revealed to be on an island in the Solaris ocean.

Analysis of the movie

- The movie was very long and it feels sometimes hard to get what has happened. However, the genre of the movie seems to hold the viewer to watch the movie till the end. That's the beauty of science-fiction.

- The colours were beautiful and acting seems to be contemporary. The sound effect is great but the scene of prolonged travelling of Berton while going out of city is bit unexplained.
- Despite being the science fiction movie, the movie talks and addresses a lot about the humanity. The fact that visitors related to both scientist were shown and they wanted to get rid of them as soon as possible shows that they weren't such beautiful creation by solaris.
- The reason may be those scientists don't have much emotions and humanity left inside them
- However, the creation by Kelvin thought was beautiful and later able to develop emotions like humans. The reason being the ocean can connects much properly with Kelvin.
- After sending Kelvins brainwaves to the ocean the solaris was able to replicate Kelvin and that why island appears at ocean in the end. The Solaris is new planet and humanity is yet to appear here. I think the solaris wanted only the best humanity to appear in the planet.

Conclusions

The movie is long still holds the viewer. It is science fiction still talks much on emotions , drama and humanity. It is good watch.