CHAPTER ONE
INTRODUCTION TO THE TOPIC

I. The Cinema Theory
II. Cinema History
III. The Cinematic Genre
IV. Film Genre and Subgenre System
V. Cinematic Genre in Disney Cinemas
Almost everyone around us loves to watch cinema. People rush to see the latest hits in theatre or rent a cult favourite from the video stores. But there are very few people who seek out the special instinct of cinema, and very few among them who study them. To analyse and reconstruct a thought about the history of cinema encompasses more than just watching and enjoying them. By studying history of cinema we can further discover how genre are decided and how audiences responded to them throughout past years. It will unwind the facts embedded in history of cinema which may bring important issues like adventure, culture, society, at both ‘high’ and ‘popular’.

The important objective of this study is to show the linguistic features present in different cinematic genre. In this chapter the research will proceed to study the history of cinema, cinematic genre and the genre present in Disney cinemas. Studying about cinema and the time in which they were created is internally fun and informative. The history of cinema establishes a concept of retrospective images of past few generations and their excellence. As dealing with the major tools of the research that is Cinema, one should have to understand the cinema theory. Cinema theory is a collection of interpretative framework which is developed over time in order to deal with the way in which cinemas are made and received.

Cinema is not only a self-contained field of art but it borrows much from the fields like economics, politics, culture, social science, and last but not the least the field of my concern that is; linguistics. There are several theories which are determined to provide unique properties and effects to legitimize cinema as an art form. Realism, Auteur theory, semiotics and structuralism, ideology theory, feminist film theory, cultural studies and cognitive theory are some of the identifiable theories in the history of cinema. Here like a cinema archivist I
have reunited and presented some of the great works from cinema history. Considering this research programme it is impossible to collect each and every relevant fact and figures of cinematic history, but still efforts are made to find out some of the extremely extrinsic ideologies presented throughout the time.

II

History of cinema has paradoxically inherent medium as a dominant element. Cinema usually deals with machineries to record the moving images of life. The still photographs are combined to give illusion of continuous motion, it is a presentation of life itself; and finally attempts to configure the realities possible only in dreams. The motion picture was first developed in the 1890’s with the development of certain union of still photography. There were four major film traditions developed: fictional narrative cinema, nonfictional documentary cinema, animated cinemas and experimental films.

Cinema is considered to be a very realistic art form which manifests both spatial as well as temporal aspects. Some eminent theorists, such as, S.M. Eisenstien and Rudolf Arnheim, have argued that cinemas must follow the path of other modern art forms and concentrate on investigation of time and space. Cinema should be presented in a purely auspicious abstract way rather than depending on only story telling or representing reality. On the other hand scholars like Andre Bazin and Siegfried Kracauer, admit that cinema must be creatively developed in such a way that it may show connection between nature, to portray human life events as excitingly and ravishingly as possible. The cinemas created around 1895 were early American films. These cinemas were generally working class pass times. They were stories told without words, they were appealing for the illiterate folks of United States. Further in 1900, the cinema get a new face with the challenges to fulfil the desires of viewers. Cinema adopted middle class valued features.
France, Italy and the United States were found to be the resident countries of film industries. The use of patents by American film production leverage to impose block booking on movie theatre owners to buy high quality as well as low quality cinemas. In global market American producers kept a hand over other former film industries of Italy and France. The weather conditions of Los Angeles attracted the production companies of New York to get favourable conditions for Hollywood film industry. The theatre owners and exhibitors fought back to beat out major producers by buying small production companies and it was so because exhibitors can get more commercial than the earlier shots.

The major cinemas during this silent period were Sergei Eisenstein’s battleship Potemkin (1925), Vsevolod Pudovkin's The End of St. Peterberg (1927) and Dziga Vertov’s A Man with a movie camera (1929). These all cinemas undergo French expressionism and constructivism and were highly influenced by French avant-garde. Some examples of this category are Abel Gance’s La Roue (1922), Germaine Dulac’s La Souiante, Madam Bendet (1922) Fernand Leger’s Ballet Macanique (1924).

The mediocre output was the inference of the innovation of introducing sound cinemas in the industry. At a very early stage of this period it was difficult for film market and silent film stars, as their career ended up with the introduction of sound films. It was a great transition from silent to sound films which caused great upheaval to the industry. The industry faced some artistic and technical challenges for sound film production. The cultivation of different styles, stars, and genre brought a new period of unparalleled success and stability. By the mid of 1930’s five big studios came in existence are Paramount, Warner Brothers. MGM, RKO and Twentieth Century Fox, together with three minor studios like Universal, Columbia and United Artists. One of the major movement of classical period is French poetic realism. Its main
characteristics are sublime imagery, fluid camera movements, expressionism, symbolic mise-en-scene and deep focus photography. These cinemas are depiction of human desire for freedom and spontaneity, to get revelation from the social customs and hardships containing their lives. The important cinemas of this era are: Jean Renoir’s the rules of the game (1939), Jean Vigo’s Zero de conduit (1933) and L’Atalante (1934), Maral Carne’s: The Children of paradise (1945).

In the film noir introduction of dark morally ambiguous and socially critical film signalled the coming of post-war period in cinema history. The industry get totally ruined, and highly affected the American film makers and audiences. Gradually cinema uplifted the fallen graph through showing distinctive qualities like stereophonic sound, large screen size and coloured images. The major movements of this period were Italian neorealism, Japanese Art Cinema influenced by western film aesthetics and western artistic traditions. The key cinemas of post-war period were Roberto Rosselini’s Rome, Opera city (1945) and Paisa (1946), Luchino Visconti’s La Terra Trema (1948), Victorio De Sica’s Bicycle Thieves (1948) Kurosawa’s Rashonon(1950), Seven Samurai (1959) and Ozu’s Tokyo Story (1953).

The growth of cinema in this period turned around the past history of artistic experimentation. The development of blockbuster studio and the campaigning aimed at children, the special effects were intruded in cinemas in order to attract audiences towards theatre. The use of new technology in the modern cinema like the digital cameras expanded the postmodernism period. The new age of contemporary cinema was full of apolitical, ahistorical, and totally based on the double standard genre. The Indian Bollywood cinema from now has become the largest film industry in the world. The different genre and the artistic elements like comedy, tragedy, action, fantasy and romance gave a new convention to Bollywood Cinema.
The major movements of contemporary period in cinema were all the milestones of the age, one of them is American Independent Cinema. The key movies of this period under some of the intelligent directors were David Lynch’s Blue Valvets (1986), Spike Lee’s Dothe right thing (1989) and Wes Anderson’s Rushmore (1998). The another movement was Redast Asian cinema, some of the exclusive achievements of this movements were Zhang Yimou’s Raise the Red Lantern (1991) Wong Kar-Wai’s Happy together (1997).

III

The technique by which the world of human experience can be reconstructed, rearranged and reimagined is known as genre. It is defined as the system of classification and grouping. According to the past history the genre was divided into drama, poetry and later the novel. Here drama contains tragic, comic and the poetic themes which are distinguished as the epic, the lyric and the dramatic forms. In Leo Braudy’s the World is a Frame, he exemplified the significance of genre films as, “The survival of genre can only be possible by expressing themes and conflicts that preoccupy audiences.” (Braudy 102)

The intruding quality of uniqueness in film genres promptly lead us to recognize that the inspiration of the stream genre has evolved from the real world realities. All those inventive things which revolve around multiple genre techniques in cinema communicates the core essence of truth underlying the foundation. The blend of two facets of real world give medium to see how they interact with each other. Every particular genre has a visceral connection with the audience according to their interest, they are considered themselves as ‘fans’ of particular genre. The practice has led forward to the establishment of familiar categories of films, which are known as genre, some of these genre are first developed as literature and later developed as genre. Simultaneously, the audience expected a specific type of viewing experience for film of that genre
after getting acquainted from that particular genre. Genre particularly has a life cycle, processing from uncertain beginnings to stable maturity and periodic decline.

Generic similarities between films have existed since the beginning of cinema, it was the advent of semiotics and structuralism that gave a methodology for scholars to analyse cinematic genre. Jim Kitses writes about genre, “Coloring the attempt to be systematic in the analysis is a belief in the value of poetry and rituals inscribed I the work of the film-makers…..these directors are specialist in the Western.” (Kitses 15)

Genre is a far more notion of classification in more recent periods, which often focuses on content. In genre the convention of character, setting, costume, and action, are conventions of narrative. These characteristics are noted for the concept of genre to accept widely. The Eighteenth Century genre works were found inferior, highly individualized and unique. But lately it was accepted as the work of pure art. Reviewing ‘evolutionary change’ in some popular film genres, Andrew Tudor concludes that it has three main characteristics:

First, in that innovation are added to an existent corpus rather than replacing redundant elements, it is cumulative.
Second, in that these innovations must be basically consistent with what is already present, it is ‘conservative’.
Third, in that these processes lead to the crystallization of specialist sub-genre, it involves differentiation. (Tudor 139)

Genre has highly influenced the financial and economic benefits of cinema and televisions. Actors who were unwilling to be typecast, were often identified with their specific roles or role type and play to generic definitions. Similarly locations and sites were reused in order to create certain similar
effects in same generic cinemas. Rick Altman divided genre into the semantic and the syntectic elements as, “The new aged genre of contemporary world genre has emphasised the postmodern mutation of genre towards hybridity and reflexivity.” (Altman 244)

Thus, the genre has been well understood as the example of industrial efficiency. The significance of cinema genre can also be pointed out as a valid artistic forms carrying quality of uniqueness. The genre cinemas came in existence due to imaginative power of human beings and desire to do new. These types of generic cinema lasted for so long as they were categorized. In other sense we can say that cinematic genre has not come into being if the certain world realities have not inspired them.

Genre was fully accepted by audiences as the best means of getting a plot displayed of any cinema stream. The influential quality of this technique adapted in cinemas remain popular, as they were flexible and resilient. The result of all critical assignments of cinematic genre led to a large fan following and advancement of new technique with increase in new generic forms.
IV

There are some genre and subgenre system used by screenwriters; a system that evolves from practice, not theory which turns on different subject, role, event, and values. Romance genre or love story can be defined as a genre wherein the plot of the cinema revolves around two protagonist. The genre contains a theme which carries various elements like love at first sight, forbidden love, love triangles and sacrificial love in different relations. There are great variations in the tone of romance genre. The main aim of romance genre is to evoke the feeling of emotion in audience. There are numerous romance sub-genre: Like Romantic drama, it presents a complicated side of love. The enormity of the obstacles result to the separation of lovers at the end in some of the romantic dramas. The other main elements of this sub-genre is related to the incompatibility in relation and the game of fate in one’s life. Examples: Titanic, Breakfast at Tiffany’s, an officer and a gentleman. Romantic comedy presents a romantic ideal which at the end triumphs over the obstacles of love through some humorous turns. Examples: Roman holiday, when Harry met Sally, Knocked Up. A central love and an emotionally-satisfying optimistic ending are the two basic elements which comprises a romance fiction genre. In this genre we can enjoy the contemporary dialogue, historical settings, mystery, thrillers or any number of other themes. Example: The notebook, Love Actually.

The horror genre usually deals with creating a feeling of fear and Anxiety in the audience. This genre is fictitious and totally dependent on the fiction themes. There are three subgenres of horror genre. The first one is, the uncanny, here the theme is based on rational explanations but the source of horror instinct is absolutely astounding. It uses the being from outer space, science-made monsters or maniac. The supernatural type is the source of horror figure is irrational, like the sprit realm. Examples: The Tenant, Hour of the wolf,
*The Shining*. The use of monsters and other horror creatures like zombies creates a sense of horror in the cinemas. More than any other genre, horror is defined by its effect on audience, who expect to be frightened, shocked or disgusted. Some of most innovative horror films have been made in East Asia such as, *Hideo Nakata’s Ringu (1998) and Miike Takashi’s The Audition (1999)*.

The genre Science Fiction gives a hint about the war and post war remedies in the film belonging to each genre. Early science fictions were B-movies that used alien invasion to express anti-communist paranoia. There are several master pieces in genre which accorded the science fiction genre, mainstream respectability and artistic legitimacy. Some of the contemporary science fiction films have constructed dystopia vision of the near future as a form of social and political critique. Science fiction plots include a human element, the effects of new discoveries, happenings and scientific developments effecting us in the future. Some sub-genres of Science Fiction are Apocalyptic, in this genre the plot revolves around an impending disaster. The disaster can be in a form of alien invasion, a nuclear war, a pandemic, or a natural disaster. Dystopian, in this genre focus is mainly on the upset state of the world where world is overrun with violence, oppression and disease. It also holds the same themes and characteristics of a post-apocalyptic film. Examples: *Encounter of third kind, Aliens, Total Recall, Blade Runner etc.*

The cinemas are designed to make people laugh, falls under the comic genre. The movies can be type of animated family movie subtitled for whole family or it can be adult comedy movie, it is always meant to be funny and it’s a comedy. The comedy genre is specially designed to make audience burst into laughter or just to tickle the stomach to create relaxation. The comic cinemas are differed by the focus of comic attack and degree of ridicule by the actors. There are many sub-genres of comedy like romantic comedy, physical or
slapstick comedy, and dark comedy. In this genre the plot is usually light, with the focus on the actors and their ability to amuse their audience. The following cinemas are considered to be the blockbuster comedies of the passing years in cinema industry. Examples: Caddyshack, the 40-year-old virgin, Home Alone etc.

Action genre is very popular for the way it is presented, which includes brawls, car crashes, natural disasters, and martial arts. This genre exhibits heart-pumping, high-energy scenes that get people long after the film has finished. Like all other genre the plot of this type of genre usually revolves around a battle between good and evil. The characters can range from everyday guys to high-tech robots and machines. This genre incorporates ideas such as destiny, hubris or the spiritual. Among all other cinemas, action cinemas are big-budget cinemas, simply because of the cost involves in putting these blockbuster scenes together. This genre is popular among the male audience especially because of the blockbuster scenes which attracts and evokes the male instincts. Examples: X-Men, The Matrix, Fast and furious, Man in black, Die Hard etc.

Animated cinemas are usually collections of illustrations which are photographed frame-by-frame and then played in a quick succession. This genre has depicted a fantastic world of fairy tales for children by the effects of imagination and creativity. However animation is a genre enjoyed and appreciated by all ages. Animation is commonly thought of as a technique, thus it has ability to span over many different genres. There are some of the different sub-genre of animation. Among those very first is Anime, the origin of this genre is from Japan. This subgenre consists of both hand drawn or computer generated animation. For example: Ponyo, Spirited Away, Castle in the sky. Secondly, adult animation is a sub-genre that uses animation to appeal to an older audience. The story line of the film may be more sophisticated than traditional animated films. Adult animation can also be part animated and part
live-action. For example: *Who Framed Roger Rabbit, the Nightmare before Christmas, and Aqua Teen Hunger Force Colon Movie for theatres.*

The another animation sub-genre is Animated children. These films belongs to a young and specific age group. It presents a fantastical world with vivid animation. For example: *Aladdin, Fern Gully, Beauty and the Beast.* The animated musical films includes large number of musical elements in the narrative. These are very appealing for children and families. This sub-genre is dominated by Disney productions, especially with the surge of animated Disney musicals in the 1950s and 1990s. For example: *Snow White, the Lion King, Beauty and the Beast.* Whereas, Animated Family targeted maximum family audience, especially those people who love to watch films with family. Many of the classical animated family films incorporates musical number in order to attract younger audiences, but more contemporary Animated Family films have developed a dual sided form of humour-appealing to children and adults.

V

The genre in Disney cinemas flows from the literary sources which gave shape to the stories, as well as from the dialogue writers, who put pen to paper and gave voice to the characters of the animated cartoons in order to express those magic words that can speak of sounds, feelings, lights and colours through the different genre. There are several genre which personally belong to Disney. The main cinematic element present in Disney cinemas is digitization, the digital techniques implemented for live animation increases the visual effects of Disney cinemas.

The popular Genre and Sub-Genre gives Disney cinemas a totally new dimension to look forward. Epic genre supportingly includes epics, saga, legend, tale, fable, fabliau, miracle, short novel, roman, romance, novel. Lyric
genre includes hymn, ode, elegy, epitaph, jarcha, cantiga, chanso, pastorella, carol, romance, song, sonnet, German lied, ballad, verse, tale, poem. It is the most appreciated genre of Disney cinemas. The Dramatic genre includes subgenres like tragedy, comedy, tragicomedy, drama, farce, opera, operetta. The Didactic genre focuses on dialogue, satire, epistle, essay, article, journalism, memories, biography, autobiography, diary, speech of the contemporary society.

Some major characteristics of Disney on which the genre categories are divided are: Firstly, the movies are based on Fictional World. The belief in fiction world dates beyond written history and is traditionally rooted in the folklore of rural people. Legends, fables and myths refer to fictitious stories usually handed down by oral tradition and they have contributed to communicate a great deal of words, as well as literature throughout history. The stories based on legends appeals Disney audience the most. Originally, they denoted a story concerning the life of a saint and miraculous facts, but in general terms, a legend is applied to any fictitious story, sometimes involving the supernatural, and usually concerned with a real person, place or other subjects. For example, the Dwarfs are the legendary beings in the form of small, misshapen and funny men used in Snow White, having magical powers in their mine of precious stones and conveying comical features in the genre. As Cook Quotes “The language which retains some of the features and functions of magic can certainly change the course of the social and psychological world.” (Cook 2000)

The Myth based stories are invented stories with or without a determinable basis of facts, have to do with deities, semi-divine heroes, and fantastic creatures. A great deal of linguistic features is found in Greek mythology. There are some creatures used as symbols by cultural and popular traditions to express words of linguistic significance, like the Phoenix, a mythical bird of great beauty, the Unicorn and the Pegasus, a Winged Horse.
Mermaids are imaginary female marine creatures and their male partners, Mermen, have been used in the Disney films Fantasia, The Little Mermaid, The Little Mermaid 2, and Hercules. The fable are Greek and Indian sources. These are short stories in which animals or inanimate objects, acting more or less as human beings gives illustrations of simple moral. Fables provide an interesting mixture of pseudoscientific description, wonder and moralizing. Fairies are imaginary, supernatural beings, generally conceived as having a small human form. Fairy tales are about elves, hobgoblins, dragons, monsters, fairies or other magical creatures that delight children, teenagers or adults. Characteristically, archaic language is used in fairy stories, as well as the overt comparisons between physical parts and elements of nature to describe beautiful colours. These marvellous linguistic instruments transmit a simple but enchanting way to empower the linguistic magic.

The illustration of an impressive scene from the Disney film Snow White, showing the vanity of the Queen and the natural beauty of the little princess, when conjuring the slave in the magic mirror:

QUEEN: Slave in the magic mirror come from the farthest space, through wind and darkness I summon thee, speak! Let me see thy face.

MIRROR: What wouldst thou know, my Queen?

QUEEN: Magic mirror on the wall, who is the fairest one of all? (Fernandez 40)

This aforementioned piece of script is adapted by Disney from Jacob and Wilhelm Grimm’s *Collection of Tales* (1812). These German philologists and folklorists revived the ideal of old Germany through authentic documents brought to light very clearly. Charles Perrault, a French poet, critic and author
of fairytales such as, Bluebeard, Cinderella, Sleeping Beauty, Little Red Riding Hood, etc., popularized the topics that have become real myths of Children’s stories. On which Gluck Lich commented, “Nowadays, magical linguistic formulae are marked by a number of characteristics which may be associated with play. They gain power through repetition or lay particular store on the power of names.” (Lich 44)

The influence of these topics on fine arts, music and ballet is immense. Later, Hans Christian Andersen, Danish author of fairy tales is praise worthy for the irony and melancholy of his narration. Most popular fairy tales were created by writers who had heard old stories told by rural people. These Disney Genres are surrounded with a sense of reality and expressed through an enchanting language within everyone’s grasp. In a discussion of fairy stories, Professor J.R.R. Tolkien observes:

.... the powerful linguistic magic of adjectives, apart of speech in a “mythical grammar” No spell or incantation is more potent (...) When we can take green from grass, blue from heaven and red from blood, we have already an enchanter´s power... (Tolkien 190)


Cook, David A.A *history of Narrative film*. W.W. Norton & Company, 2003, ED.4

Grimm, Wilhelm and Jacob. *Selected tales (Brother Grimm)*. Penguin Classes, 1983


