Chapter II

Translation, Media and Film


2. Translation, Media and Film

2.1. Classification of Translation

Every art has different manifestations. Dance, for instance, manifests variant forms like Traditional, Classical, Folk, Western, Pale and so on according to the factors like body movement, place, people and social environment. Likewise, in translation also one could find varieties of translation like literary, science, literal, full, partial, phonological translation and so on. These varieties are very much helpful not only to find differences but for evaluating the translations. Robert & David define: “Evaluation is an information gathering process that results in judgement about the quality or work of a performance, product, process or activity.” (1991:38).
2.1.1. Full translation

In some translations, each and every part of the SL text is subjected to the translation process fully with equivalent textual material in the TL. This type of translation is called as “full translation”. Catford, J.C. explains that every part of the SL text is replaced by TL text material during full translation. (1980: 21).

2.1.2. Partial translation

During translation, some part or parts of the SL text are left untranslated and they are simply transferred to and incorporated in the TL text. Such translations are called as partial translations. In the English expression “I’m going to sauna” - the lexical item “sauna” appears as a transferred item. In literary translation, some SL lexical items are transferred in this way to TL either because of untranslatability of the item or for the deliberate purpose of introducing colour of the source language context into the TL text. So, in partial translations some items of SL text remain untranslated in the TL text.

2.1.3. Total translation

Some translations reflect the replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology/graphology by (non-equivalent) TL phonology/graphology.
Moreover, the grammatical rank units such as word, phrase, sentence, etc. of the SL text are shifted and they are expressed by different non-equivalent rank units in the TL text, due to the importance given to the meaning aspect of the SL text. Such translations are treated as "total translation". Total translation may reflect level and category shifts also.

2.1.4. Shift

Shifts mean the departures from formal correspondence in the process of going from the SL to the TL. This includes the level and category shifts.

2.1.4.1. Level shift

Level shift occurs when a SL item belonging to one linguistic level is translated as an item belonging to a different level in TL.

2.1.4.2. Category shift

Category shifts occur when SL and TL equivalent items belong to different grammatical categories. Category shifts are further classified in terms of structure shifts, class shifts, unit shifts and intra-system shifts. Catford defines these as follows:

2.1.4.2.1. Structure shifts

In the process of translation, the grammatical structures such as SVOA sentence pattern of a SL get shifted as SOVA or some other
sentence pattern into a TL, where there is no formal correspondence in the structural patterns between those two languages. In this process such shifts occurring between the grammatical structures of SL and TL at all ranks as phrase, clause, sentence and group are classified as “Structure Shifts”.

2.1.4.2.2. Class shifts

In the above manner, in translation, the shift can occur between the lexical units belonging to different classes in SL and TL such as SL adjective class unit getting translated as a noun class unit in the TL. So, such structural shifting of one SL class into another TL class in translation is classified as “Class Shift”.

2.1.4.2.3. Unit shift

In translation, some SL rank units such as clause ranks may have TL equals in some other ranks which are deviating from that of translations made with formal correspondence. Catford, J.C. terms such rank shifting process occurring in translation as “Unit Shift”.

2.1.4.2.4. Intra-system Shift

In the process of translation, when unit shift occurs generally rest of the unit in the language system of that translation also gets modified.
So, in translation such modification process occurring within a language system in concordance with unit shift is classified by Catford, J.C. as "Intra-System Shift”.

2.1.5. Grammatical translation

Grammatical translation is a restricted translation in which the SL grammar of a text is replaced by equivalent TL grammar, but with no replacement of lexis. The basis for equivalence here is relationship to the same situation substance. All lexical items may not undergo translation/change. Here, some grammatical items have been replaced only by their equivalent TL grammatical items.

2.1.6. Phonological translation

Phonological translation is a translation in which the SL Phonology of a text is replaced by equivalent TL phonology. In this type of translation, the grammar and lexis of the SL text remain unchanged in the TL text. In circumstances like film dubbing and in the translation of poetry, this type is used by acting personnel, singers and mimic artists during the pronunciation of foreign language lexical forms, where ever the translator feels that the loan words some more impressionistic in the TL too.
2.1.7. **Graphological translation**

In translation, the graphological form/graphemes of a few SL lexical units are transferred as such or with similar TL graphology without any other replacements in grammatical form. Such translations are called as "graphological translations". The basis for equivalence here is graphic substance. It is deliberately used by typographers occasionally to give an exotic flavour to written texts. And persons writing a foreign language may occasionally produce this.

2.1.8. **Lexical translations**

Sometimes, during translation SL lexis is replaced by equivalent TL lexis but with no replacement of grammar. This strategy, as Newmark states, is useful for understanding the mechanics of the SL and this constitutes a pre-translation procedure while translating a complicated SL text (1982: 63). This translation is called a "lexical" or "interlinear translation".

2.1.9. **Word-for-word translation**

When TL textual equivalents are searched primarily at the word rank or morpheme rank, the translation is called as "word-for-word translation".
2.1.10. **Literal translation**

Literal translation is defined as the translation starting from word-for-word translation and may extend as group-group or clause-clause translation, making changes in conformity with TL grammar. The SL texts of language and literature are having a different kind of translation. The changes are like inserting additional words, changing of structures at any rank, etc. While translating the works that have ornamental words like adjective, alliteration, pun categories and so on, touch the boundaries of both word-for-word and free translations. In them, Newmark states, "the syntactic structures of SL are transferred into their equivalent TL syntactic categories." (1982 : 63). This is done by selecting TL equivalents at morpheme-for-morpheme, word-for-word, group-for-group and clause-for-clause ranks, without violating the societal norms of both the source and target languages. Conforming to the TL grammar, changing the TL structure at any rank, insertion of additional words, etc. can also take place. This form of translations are classified as "literal translations". But semantically the TL lexical units are out of context. Mostly in these translations, word-for-word translation is used for the lexical equivalents. Bell, (1991) further shows three more subdivisions, namely, borrowing, loan translation and literal translation.
2.1.10.1. Borrowing

The carry-over of lexical items from the SL to the TL, normally without formal or semantic modifications is an instance of borrowing.

2.1.10.2. Loan translation

The linear substitution of elements of one language by elements of the other (normally NP). The borrowing of compound word or phrase in which that total grammatical pattern and semantic meaning are imported but the individual constituents are replaced from the stock of native sounds and morphemes can be called loan translation.

2.1.10.3. Literal translation

The replacement of SL syntactic structure by TL structure, synonymous in terms of content can be called literal translation.

2.1.11. Restricted translation

In some translations few obstructions/ restrictions are found in the selection of TL equivalents. Catford, J.C. defines restricted translation as the replacement of SL textual material by equivalent TL textual material, at only one level (1980 : 22). In this translation, the equivalents are selected either in the phonological or graphological or
grammatical or lexical level. They are generally termed as "restricted translations". Restricted translations have various types in it. They are the previously discussed full, partial, total, grammatical, phonological, graphological, lexical and literal translations, grouped by the selection of levels and content in the TL text.

2.1.12. Free translation

In some translations, the TL equivalents are found at different ranks for the SL text as unbounded and at times beyond the sentence rank also. These are the "free translations". They seem to fulfil the idiomatic or collocational requirements in the TL. Bell (1991) further classifies this type of translation into four subdivisions. They are:

i) Transposition

It is "the rendering of SL elements by TL elements which are semantically equivalent but not formally equivalent."

ii) Modulation

It is "shifting the point of view of the speaker."

iii) Equivalence

"The replacement of a stretch of SL by its functional equivalents." The idioms, proverbs, etc. come under this category; and
iv) Adaptation

"Compensation for cultural differences between two languages."


2.1.13. Rank-bound translation

Rank-bound translation is the replacement of SL grammar and lexis with consequential replacement of SL phonology/graphology by (non-equivalent) TL phonology/graphology confined to one (or few low ranks) rank in the hierarchy of grammatical unit. Word-for-word translations come under this type.

2.1.14. Unbounded translation

In any translation when the SL ranks are neglected and the TL equivalents are selected on a free-order in the hierarchy (among morpheme, word, phrase, clause, sentence and group), they are, then called as "unbounded translation".

2.1.15. Business translation

Buyers and sellers by training or in due course learn each other's languages at least to the extent of filling their current requirements, in market conditions. Translation in business domain is found in the advertisements and in the brochures distributed in relation to products manufactured by various companies.
This type of business translation is mostly restricted to the lexical level and the stock of vocabulary is also limited while comparing with other types of translation.

2.1.16. Parliamentary translation

Parliament is the place where members/representatives selected by the people of a country assemble for administrative purpose. A multilingual country like India, which has eighteen scheduled languages, is in need of translations at the time of parliamentary sessions. All the members have to understand each other's queries and answers without a time gap. And, parliamentary proceedings are distributed to different states through translations of those proceedings. While looking at the history of Indian parliamentary affairs, the simultaneous translation of proceedings was introduced in the year nineteen sixty-four. The benefited through the parliamentary domain-based translations are those non-Hindi speaking language states and the members of those states.

The non-Hindi speaking members of different states of Indian Union are in need of English translation for comprehending the proceedings in the parliament. Even within the Hindi language speaking group, there are members who are not well versed in the skills of listening, speaking, reading and writing Hindi language. They are, therefore, in need of
translations. So, the parliamentary translation is made available for the parliament members and people of the states by the translators immediately. This is done in oral form and the recorded information in translated form is preserved for future reference also.

2.1.17. Conference translation

Conference is generally the place where people assemble to highlight or discuss some aspects or topics for the purpose of which the conference is arranged. The translation of the conference proceedings is required when multilinguals participate in the conference. Conference translation can be further classified as follows:

i) Whisper translation

When a person speaks on the stage, the translator sits by the side of the listener who cannot understand the language in which the speech is made, and translates the information in the language of the listener in whisper form. In such context the translator must have good command over both the source language of the speaker and target languages of the hearer. Moreover, in this type of translation the delivery is in oral form only. When leaders of different countries meet for discussing topics of mutual interest, for developing collaborative projects, etc., normally whisper translation is adopted for making them interact with one another.
ii) Interpretation

The speeches and debates made at the international organisations like UNO, WHO and NATO are simultaneously translated with the help of translators. In these circumstances, the speaker delivers her/his speech in her/his mother tongue and after that the translator interprets by way of translating that speech in the common/needed language of the listeners. In this process of translation and interpretation, the translator may omit some explanations and quotations and some elaborate examples which have occurred in the source language speech and a gist of the speech may be supplied. Newmark points that in interpretation, the full meaning must be in the text, not in a string of notes. So, the translator is expected to deliver the SL text in the simple TL structure without meaning loss that affects the theme of the text. The translator who makes translation of this type is known as an “interpreter” (1983 : 52).

iii) Immediate translation

This type of translation occurs in conferences where the speakers need immediate reactions from the target language listeners. The roles of speaker and listener change simultaneously. The speaker and the translator stand on the dais and when the speaker spells out each sentence or concept, the translator reproduces its equivalent in the target language orally. In this type, the translator is expected not to omit any as for as possible, of the words/sentences delivered by the speaker during the translation process.
2.1.18. Textbook translation

Textbooks are the tools used by teachers to enrich the knowledge of students. Textbooks of various subjects like maths, science, social sciences and literature are prepared by subject experts taking due opinion from experts like psychologists education technologists, etc. The education boards revise the textbooks according to their reports from time to time. In the textbooks many lessons are actually drawn from various other languages, through translation. The contents of the textbooks or the texts which appear in translated form are either literary or scientific texts.

2.1.19. Literary text translation

When translation of literary works are made in other languages, it is known as literary translation. Unlike other translations, literary translation takes into account the figurative use of language and the diction of the literary work. For instance, Sangam classics in Tamil, Thirukkural, etc. are translated in various world languages and such translations are called as literary translations. In this type of translation, the source language textual and literary features, the special usage like alliteration, pun, metaphor, etc. are transferred as much as possible with the equivalent target language units without violating both source and target societal norms. This form of translation involves creativity and elevated level of language use.
2.1.20. Science text translation

When scientific texts found in one language is rendered into other languages, it is called as science translation and it is a domain based translation. In this translation the names of scientific materials, places the scientific processes and findings are presented in simple, direct form and common language structures are used. This translation is also called as technical translation and it involves precision in rendering information. Since lexical equivalents for scientific term used in SL are not found in TL sometimes technical terms equivalents are created through various lexical processes. A lexical borrowing is one such term creating strategy adopted during science translation. Moreover, there is no place for ambiguous sentences in a scientific translation. Since the core principle behind science writing is telling the fact as it is, scientific translations are expected to preserve objectivity, precision and clarity and hence scientific translation will not make use of figurative and emotive use of language. Translations should reflect universality in presentation of information even in translated versions.

2.1.21. Mass Media translation

The aim of mass media is to spread out widely the required message so as to make it reach the mass easily and effectively. Audio, video and print are the major media meant for the propagation of information. The news and various programmes of different media are found in different languages.
Since media information comes in different language form, after editing, translations are given to them more appropriately and unambiguously and then they are transmitted in local languages. Translations of information in oral and written form make the media more powerful. In novels, poetry, cinema and so on which are print or video media, sometimes “transcreation” is attempted. Since media are powerful and they control different movements in the world, if any misleading statements are made through translation then they may cause disasters. So, this type is classified as “mass media translation”.

2.1.22. Machine translation

The programming of machines - computers - to select and give TL equivalents for a required SL text is a continuous process going all around the world. The softwares like FORTRAN and PERL are used to make computers to communicate and translate independently as is done by humanbeings.

As a result of this, machine translations are nearing the quality of human translations. The selection of TL textual equivalents within the word or morpheme ranks is found to be the base in the attempts of machine translations. Machine translation is very much helpful in almost all the fields.
2.2. Scales for translation

Concepts like extent, level and ranks are used for classifying translations. Hartmann and Stork [quoted by Bell] point out that texts in different languages can be equivalent in different degrees (fully or partially equivalent) in respect of different levels of presentation (equivalent in respect of context, semantics, grammar, lexis, etc.) and at different ranks (word, phrase, sentence etc.). This will enable us to have different subjects (1972 : 713). This statement reflects the existence of different varieties in translation.

2.2.1. Extent

In the field of translation, extent is taken as a scale used to classify translations. By calculating the number of parts and the extent to which the SL texts are transferred into the TL, extent based translation types are classified. Full and partial translations are classified on the basis of the extent to which SL items are subjected to translation.

2.2.2. Level

The second scale used for classifying translations is the level. Phonology/graphology, grammar, lexic etc. are taken as levels of a language. Taking language levels as basis, translation varieties like total, phonological, graphological, grammatical and lexical translations could be identified.
2.2.3. Rank

Rank is taken as the third scale. Units like morpheme, word, group, clause and sentence are supposed to be units belonging to different ranks in the grammatical hierarchy. Translations classified on the basis of rank may be rank bounded or rank unbounded. Word-for-word and morpheme-for-morpheme translations are rank bounded translations. When a word is translated as a phrase or clause, it becomes rank unbounded translation.

2.2.4. Purpose and use

Translation can be classified under different headings depending upon its purpose and use. The purpose of translation is wider and it expands depending upon the various needs arising in this world. The technological advancements, necessity, speedy and quick transmission of information through mass media not only contribute to the development of the art of translation but also help to decide the quality and life of translations. So, the purpose and use can be taken as factors behind the classification of translations.
2.3. Classification of Media

The media networks which shape the human race through their communication had developed phenomenally in recent days and they offer ample scope for media research. Media may be classified into different types, taking into account factors like 1) time, 2) stability, 3) the mode of human perception and 4) the type of technology behind them.

2.3.1. Media in Ancient Days

In the ancient period, human beings used natural and rudimentary items like fire, smoke, mimicking the sounds of animals and birds, oral cries, calls, etc. for their communications. These modes of communication are classified as media of the ancient period.

2.3.2. Media in Medieval Days

When the human population grew with time, the need for different media also increased. Oral and written media of formalized human languages were added to the natural media. People shared their experiences to others with the help of music, dance, literature, iconography, temple architecture, etc. The need to preserve information through some media and pass it on to future generations arose. Through paintings, carvings and written literature and through dance and folk song information were disseminated. These media can be taken as media of the medieval period.
2.3.3. Media in Modern Days

From the second half of the 19th century, mass media have seen a massive growth. The invention of printing, telegraph, telephone and communication satellites and of late the computers made the whole world shrink into a global village. These media are together called as modern period media.

2.3.4. Impermanent media

Media like stage play, folk arts, etc. are used to inform and entertain people. These folk arts are viewed mostly by rural folks. Generally, the theme, stories and songs in folk arts are taken from the traditional epics and are passed from generation to generation through oral training and physical practices. Oral presentation might bring distortion of the original stories and songs. Media like stage play and folk arts may be called as impermanent media.

2.3.5. Semi-permanent media

Newspapers, journals, radio, television, video and film are now commonly used for transmitting information and the information relayed through the cited media can be stored or destroyed. Media like the above are grouped as semi-permanent media taking into account their stability.
2.3.6. Permanent media

Media communicate message to people. Some media withstand the passage of time and continue to transmit information to all. Saint Sundarar, in one of his Tamil literary works in Tevaram, mentions

"...arum perum civa:layaṅkaḷ kallinaḷ
amaittape:ṛkaḷ kayilai vittakal:ṛta:me:"

The above lines can be paraphrased as “those who made carvings, paintings and sculptures made on stones and installed them in the temple premises will stand forever and attain immortality”. Many primitive societies communicated message through stone carvings and such carvings and paintings are taken as permanent media.

2.3.7. Audio media

Songs, enchanting music from musical instruments like piano, telecast of various programmes in radio, audio taperecorders, compact audio discs, telephones, etc. pass information perceivable through our ears. Media of this kind are classified as audio media.

2.3.8. Visual media

Pictures, cartoons, paintings, carvings, written literature, icons, newspapers, journals, photographs and so on communicate messages visually. So, these kinds of media are called as visual media.
2.3.9. Audio-visual media

Dance, film, video taperecorder, video compact disc, television, multimedia computers, and so on constitute audio visual media. Through this media, people hear or see the information through pictures and sounds separately or in combined form and can have the feedback immediately from them. So, among all types of media, audio-visual media is the most powerful one.

2.3.10. Traditional media

Folk songs, carvings on stone, wood and metal, paintings, etc. which are used by human beings from the ancient period are together considered as traditional media. In this media, the physical as well as mental use of manpower is more; the instruments used are less in number.

2.3.11. Print media

Making available the information in books, inscriptions and newspapers with the purpose of helping the people to read them, and for the transportation and preservation of information using scripts and photos is termed as the print media.

2.3.12. Electronic media

The mass communication was developed due to the introduction of transmitting information through space and cables in signal forms. The
telegraphy, photography, videography, film, radio, television, computers, satellite communications, etc. which are the means for information transmission are together taken as some form of electronic media.

2.4. Scales for Classification

Communication means imparting information from a source to a receiver and mass communication is an organized system of imparting information to enormous number of people. Media are used by the human beings from time to time. They used different kinds of materials and messages. Media can be classified taking into account factors like time, stability, the mode of perception and the technology involved in them.

2.4.1. Time

The social development of men and media are simultaneous one and hence time can be taken as a scale for classifying media as ancient, medieval and modern media.

2.4.2. Stability

All the media are used to communicate some form of information. In this world, some media may stand forever, some media may have shorter life span and some media may have much impact on mankind, though their life span is very short. Taking stability as factor, the media may be classified as impermanent, semi-permanent and permanent media.
2.4.3. Perception

Perception is the most sensitive and core part in the communication process. Message is perceived through ears, through eyes and through both ears and eyes. According to the mode of perception, the media are grouped as audio, visual and audio-visual media.

2.4.4. Technology

Human beings have been inventing new items for assisting them in their day-to-day chores since time immemorial. When days moved on, he used his brain more than his body. It resulted in advancements in science and technology, which in turn brought various media. The growth of media from oral to the electronic and satellite communications, makes us classify the media under the headings of traditional, print and electronic media.

2.5. Classification of films

2.5.1. Silent Film

Generally, silent films are those films that are found with sequenced photographs only. Film, in its birth, was found as the dump visual images that were run on the screen as an exciting and entertaining show only. As those films were dumps in nature, common human gestures and actions were used and messages were communicated/exposed in artistic
ways in them. When their theme or story becomes hard to cope with, then the specific message/information were displayed on cards by interrupting the shows. This type of message in the written form was known as *Intertitles*. In this category of films, the ideas conveyed depended wholly up on the perseverance of the viewers. Raymond Longford’s *The Sentimental Bloke* appeared with intertitles in 1919 (1996: 423-4). So, such films which were made only in the video media are grouped here as *silent films*.

### 2.5.2. Sound Film

Since the dawn of human communication, audio occupies an ideal position in media. In audio media, the verbal cues, oral imitations, voices and noises are used. In film, when the audio effect was added in earlier days as separate oral narration with or without orchestra on the stage along with the running of visual images on the screen, it become audio-visual media. And in later period audio parts were recorded on discs and then in separate track on the filmstrips itself. In film strips, while electric beam passes through the sound track, the photo electric cells got activated. These cells send electric impulses to an amplifier which transforms them into actual sounds and sends to loud speakers. So such audio-aided or audio-added films are grouped here as *sound films*. 
While the films were viewed with their developmental stages through time factor/scale, four major divisions could be made as 1) Silent period film, 2) Audio-aided period film, 3) Sound period film and 4) Current/Modern period film.

2.5.3. Low Budget Film

Most of the films on caring environmental problems, human health and nutrition, social life patterns like war and its impact, etc. are generally filmed in natural outdoor environments. In such movies, commonly, the reality has been exposed/focussed and additional settings for sequences are very rarely used or not at all used. Most of such films reflect the existing realities of human beings with different life patterns and nature like animals and trees, having the mode of shaping them in a fine way. And as they use one or few characters to narrate the whole idea with the existing natural environment, naturally the cost of production of such films is very low while comparing with the commercial and competitive range of films. Films like Viitu, Paci and Malli are a few examples of this kind in Tamil language. In general, most of the art films, documentaries, newsreels and films on travels which are filmed in natural environment fall under this low budget category films.
2.5.4. Commercial Film

When the producer of a film opts to gain more money from his/her production, actually he/she chooses a theme similar to a successful film in the contemporary market like the box office hits. The films could be seen with similar type of stories as they contemplate commercially successful films. In such movies, as producers use expensive indoor/outdoor settings and famous stars, normally the cost of production is high when compared with the previous type of films. Such films made with this range of expense are grouped here as commercial films.

2.5.5. High Budget Film

When the producer wishes to make a film on various places in the world or with highly expensive indoor settings like scientific fiction movies using highly famous acting personalities, naturally the budget goes up. While more distributors compete for one film, naturally the net profit for that producer also goes up. And if they are not interested with that movie in the Box Office, the producer may face a loss/flap. Though this is similar with the commercial films as their producers wish to gain more money with a nominal expenditure, in this type of films, they spend a lot and distribute such films in national or international markets. Films of this economic range are grouped here as high budget films.
2.5.6. Very High Budget / Hollywood Range Films

Until the beginning/recognition of film making, Hollywood was an untouched forest area in USA where the film makers descended from European countries during the early period of film making, as the countrymen previously neglected film making. They transformed that woody land into a film city from where the early period films were made and distributed world-wide. Then, after gradual acceptance of the viewers, several governments have permitted film shows, film making and governments themselves also entered in film making from the later half of twentieth century. Until now, Hollywood studios keep the place for making very high budget films in the world.

Films like Shaolin Temple, Shanghai Express, Star Wars, The Last Emperor and Titanic are a few among the super hit ones in the world of cinema. As they were planned to be mega hits and run all over the world, their budgets were very high in nature and such competing type of films are grouped here as Very High Budget / Hollywood Range films.

2.5.7. News Reels

News reels are films that run for shorter duration like 10 minute show. They consist of information about past / current / future events which affect a society. They are simple in nature and are used to present for wider human mass by governments or by private organisations in their favour. During the World Wars I and II, such news reels on war in
European countries, had focussed in favour of the rulers and the same were used by the protesters too by making mere order change of shots in them without adding or detaching their length. And such shows were produced for massive effects among the mass / society and were used as a harmful weapon of war in public meetings against the ruling parties. In the same manner, attack of polio, small-pox, population growth and AIDS are focussed from time to time to make human society aware of these dangerous hazards and eradicate them by taking the suggested guidelines, sanitation and treatments.

2.5.8. Documentary Film

Documentary is a type of film that makes upon events or happenings in real places with real people as they appear. They have no addition of acting personalities and others used in other types of films. Documentary film was popularised after the first world War and claimed as classical era of cinema. Documentary films became famous during the 1930s with inter-war, wartime, post-war, Russian Revolution, Fascism, Anti-Fascism to the on set of the Cold War.

2.5.9. Serials

Serial is narratively complete but with continuing characters and melieu. First serial film is Edison’s “What happened to Mary”. It began in July 1912 as twelve monthly chapters.
In the publication of *New York Dramatic Mirror* on the 19th August 1916, the article "The Serial Speaks" had presented the following first person narrative:

Serial: "I am the Serial. I am the black sheep of the picture family and the rival of critics. I am the soulless one with no oral, no character, no uplift! I am ashamed... Ah me, if I could only be respectable. If only the heir of the great critic would not cry, "Shame! Child of commerce! Bastard of art!".

2.5.10. Animated / Cartoon Film

Animated/cartoon film is a kind of motion picture made by arranging drawings or objects in a manner that produces the illusion of controlled motion, when photographed and projected sequentially on movie film. The year 1898 was the possible starting period for theatrical animated films. First animated cartoon is *Humorous Phases of funny faces*.

2.5.11. Feature Film

A feature film is one designed for entertainment that runs for more than 75 minute on theatre/TV. They are primarily made upon fictional stories, using professional actors, rarely with some animated cartoons.
2.5.12. Fiction Based Film

Fiction may be based on the lives of real people, on actual events of historical and contemporary period. Films that are made with such fictions are grouped as Fiction Based Films. Some varieties of fictional story films are Scientific fiction film, Gangster film, Horror film, Romantic film, Comedy film, and Suspense/thriller films.

2.5.13. Scientific Fiction Film

Scientific fiction films primarily deal with the progressive researches on aliens. Some of these films were entertainers only; but some were serious and thought provoking also. To some extent, they used to expose the kind of scientific researches that are going on in various parts of the world and focus the probable dangers that are waiting for the fast growing modern societies in this world as a prophecy.

2.5.14. Horror Film

Horror film generally involves an inhuman monster or a mad scientist. The cruel nature of mankind is used as the core of such films. Few case studies of Psychologists in which the patients have the tendency of murdering persons in specified peculiar environments are also filmed and such films are grouped as psycho-horror films.
2.5.15. Crime Movies / Fantasy

Hollywood produced more films in the “Fantasy” mood during the 1930s and the 1940s. Criminal actions are deliberately exposed in these movies. The above said horror, scientific fiction and fantasy adventure films are some of its kind. The Gangster Film has been developed toward the end of the prohibition era in USA.

2.5.16. Romantic Film

Depending upon the role/character and situation, the romantic films expose their basic feeling “love” and offer the viewers an escape from reality. They were popularized during the period of Depression Years (i.e. around 1936). Now a days, in all films the feeling of romance has become an unavoidable one in one way or the other.

2.5.17. Romantic Comedy

Romantic comedy film is a melodrama. It exposes the romantic nature of human beings with comic environment as well as comic activities. It has heterogeneous audience.

2.5.18. Comedy Film

Comedy film can be of visual, verbal effect or of both. In early times, it is the combination of music, songs and mime. Comedy films are made with spectacle (stunts), gimmicks and verbal gags. During the early
period "slapstic comedies" were made. Famous comedy troops during that period were the Martinettis and the Ravels. Most of Charlie Chaplin's films and cartoon films were of this kind.

2.5.19. Suspense Film / Thriller

Suspense film / thriller includes the categories of Spy movies, Teenage films, Erotic thrillers, Black films [films aimed at Negro audience] and Adventure films.

2.5.20. Abstract Film

The abstract things explained in film media are generally grouped into the following two categories by their use of technology.

2.5.21. Abstract Silent Film

In 1917, Eggling of Sweden made a film having multidimensional objects like □, ○, △,... by changing only the focus on them by dissolves and without making any movement in those objects.

2.5.22. Abstract Sound Film

Vienna's Citizen made the dance of lines in concordance with Strauss - a musical instrument - like the skeleton's dance presented in kaṇṇoṭtu kaṇḍatellaːm... song in Jiins Tamil film by the use of pre-recorded same movements of a classical dancer recorded and graphically prepared in the computers.
2.5.23. **Avant-Garde Film**

Since 1930s, avant-garde films started to appear. They used sounds. Avant-garde consists of non-narrative format. Such films are called as Absolute, Abstract and Poetic films. In Absolute films, the importance is given to figure and structure. Avant-garde is essentially pictorial and often silences. It is illustrated narration in nature. Avant-garde (art film) could be further divided into narrative and poetic films.

2.5.24. **Structural Film**

It is the shaping of time, light and process. It creates new form of aesthetic pleasure. And it is anti-narrative gesture form like Artist *Michael Snow* of Canada made sine wave to sea wave in his *Wavelength* by using zooming of camera only for about 45 minute film show in 1967. In “Lemon”, *Hollis Frampton* presented merely a show of a lemon for 7 minute by using change of light only.

2.5.25 **Surrealistic Film**

In some films, the inner most feelings are expressed through the imaginative scenic settings. Such films are the surrealistic films.

In the above manner, depending upon their themes, films could also be grouped as *Adventure*, *Explorer* and *Travelogue films*.
2.5.26. Episodes

Literary Epic works that exist in a language have been modified in concordance with modern TV media and presented at regular weekly intervals/ weekend days are grouped as Episodes. For example, in Indian TV channel Doordarshan, Ramayana, Mahabharatha, Sri Krishna, The Sword of Tipu Sultan, Chandrakantha and Karunamoorthy are the famous ones in the televised episodes.

2.5.27. Non-Fiction

War movies, some documentaries and a few art films fall under non-fiction category. It exposes the existing realities in this world, without having any allegorical developments in films. The usage of additional musical instruments is also very less. In such films, some songs from previous/older films were situationally played to over-expose the feelings presented or to be presented at some scenes.

Generally such films expose the normal life-style of a farmer, a coolie [labourer] or a mineworker. They generally expose the existing life-pattern of down-trodden people in particular, who are in need of help. In the same way, the nature, which has to be preserved for our healthy future is also cared as theme.
2.6. Scales for Classification

2.6.1. Media

Medium is the set of tools of communication used to propagate message/information to a particular target society. Among the various types of media available, film originated in visual media and developed into audio-visual media category. Here, the films that come under visual media category are grouped as silent films. Rest of films in the audio-visual media category are grouped as sound films.

2.6.2. Time

Similar to other art forms, film has also started to establish its history. Since its birth, film has undergone modifications in various aspects by the inventions and developmental activities that took place in its relevant fields from time to time. Though it is a new born art in the last decade of nineteenth century, it faced and overcame several hurdles like economic crisis, major political problems, World Wars I and II, massive scientific advancements and different mood of individuals. So, time can be used as a parameter to classify the films.

2.6.3. Length / Duration

Length is a determining factor in films. Started as a mere five minute show, now films have different time slots ranging from 45 minute
up to 210 minute to serve the need of directors or producers and viewers. It is also governed by other scales like theme, budget and purpose.

2.6.4. Economy

Economy is a crucial factor that controls the quality and quantity in film making. From the planning of a film making, till it is screened on theatres, all aspects in it are wholly conditioned by economy such as buying equipment for film shooting and editing like cameras, films and cranes. It differs among individuals or among companies who are involved in film production. So, the range of economy controls the quality of technical instruments like film size, colour, camera and projector, acting personnel/working artists and place of shooting as indoor and outdoor.

2.6.5. Theme

During the early period, black and white films were made to run for a shorter while only as amusing entertainer and they did not have any perfected plot or theme of their own. In them, only the comic and action oriented sequences were introduced. With the identification of film show as a commercially profitable one, several companies entered into the cinema field and hence it emerged as an industry. Then, as seen in other businesses, the competition arose in film production too. In
order to meet that situation, the entrepreneurs in the field of cinema tried to use the strategy of introducing new themes with variations to their consumers that lead them search for new themes and ideas. In those period, as the duration of film show was shorter, as referred earlier, the fairy tales and tiny stories were adopted from literature and they were filmed.

The appreciation received from the viewers for the effective application of human skills in films, have made the film makers to expose the theme of cinema in one or other form which is similar to oral narration. Later, as the psychological, social, economic and political constraints of human beings are never set apart from their social lifestyle, the cinema, with newly added audio effect, producers started to incorporate the modern literature and day-to-day crisis of this world as themes. The growth and utilization of technology in cinema led to adopt important social crisis like war, political events and economic growth or fall in human societies etc. as themes of cinema.

Besides being a kind of business, cinema helped human race in many ways. When human beings began to live as part of a society, they were subjected to some constraints and norms, which led them to face problems, both social and psychological. They created a variety of outlets like music, art, dance and song for suppressing and expressing their
feelings in social set-up and for avoiding the burden of psychological stress. Due to various socio-economic and other factors such as massive population growth during this century, these forms could not be availed by each and everyone. Cinema has become one of the major outlets of feelings and it is a major relay and relaxation factor that was not experienced earlier by mankind. And they turned this film media as a great protective weapon against psychological stress, which will, otherwise lead them to attain depression in life.

2.6.6. Narrativeness

Films, depending upon their purpose, differed in narrating the content. As film developed into a powerful mass media, the film producers/directors started concentrating much on the narration through which their messages are sent out.

2.6.7. Censor Certification

In films, though a variety of feelings are expressed and exposed at different degrees in video as well as in audio tracks, the government bodies in the countries of production have been making a preview of those films through body of people, with a set rules of permissables, designed according to their social norms. Though human beings are eager to view any type of feelings that are expressed in films, those bodies, i.e. the censor boards, delete the sequences or shots that are likely to affect
the mind as well as the social life patterns of the viewers and give certificates in different levels, based on the age of viewers. But, the success of each film is different and depends upon the mood of the target individual viewers. Here, the ‘U’ certified bed room scenes from the films *Roja* and *Thevar Makan* are presented alongwith a photographed scene in the film *I Was an Adventuress* of Twentieth Century Fox Production in 1940.
“I was an Adventuress” (1940)

Indian Censor Certificate for “Marupakkam” (1990)
Roja

Thevar Makan
These are shown to express the world-wide negotiability and updating of norms in censor boards, which vary according to social developments in concerned societies from time to time.

2.6.8. Colour

Though the silent cinema was seen in Black and White, people enjoyed seeing the moving images on the screen in mega sizes. The introduction of colour caused for the increase movies and movie theatres during that period itself. Later, continuous researches paved the way to introduce colour in cinema. *Agfa Color and Eastman Colour* systems for producing films with Green or Red in colour, instead of Black colour were introduced in the 1930s. After that, the existing Technicolour has came into practice. *Walt Disney’s* animation was the first cinema made in Technicolour.

2.6.9. Screen system

In the cinema, different screen systems, which are called as anamorphic systems were first presented by the Frenchman *Henri Chretien* in 1927. Though 70 mm format has been attempted in 1911, only the 35 mm films, which have about 23 mm width, 18 mm height and each foot consisting of 16 frames, were in use until 1950. In them, for squeezing of images and settings, the films have been shot by changing the lenses in film camera. Cinemascope came to use in the
1950s. Long Island inventor Fred Waller invented and introduced in
the market, the three strip Cinerama cinemascope in September 1952.
This system was used till 1963. In this year, Ultra Panavision has
introduced 70 mm format. The Twentieth Century Fox has also developed
a cinemascope format with Marilyn Manroe’s films in 1950s.

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