CHAPTER III

3. Subtitling

Subtitle is the display of translated text in its visible script form onto the film. Subtitles occur along with the audio and video sequences in films. Subtitle is imposed in two or sometimes in three lines at the lower part on the running film. Its duration on the screen depends upon the total number of subtitles in that scene. It is presented only for educated viewers so that they may read it and understand the flow of that film, without having any distortion in its visual coherency. It appeared primitively as "Intertitles" in the silent movies such as Raymond Longford's "The Sentimental Bloke" (1919) in Australia.
But at that time itself people felt that the flow of fibric image was disturbed by those titles. Anyhow, the foreign viewer of the subtitle film can get the information of more than one-third of the film by its subtitles only.

Subtitling is also used to have sentimental relationship with other subtitled language films. In Japan, each foreign film subtitled in two languages, and in Malaysia three languages are used in subtitling. Any subtitled film which has several arts and other forms reflects the cultural heritage and many more culturally relevant information of that language group. Now in this emerging situation of making the world as a compact global village, most of the researches and networks very much depend upon media network system. In this context, the subtitled film plays a crucial role. It makes the viewer understand other cultures and societies much quicker and hence it will certainly lead to the Universal Integration.

3.1. Role of Theme in Film

Films in their early period were made as plotless displays of cinematic magic. After crossing nearly two decades, theme entered into the film field. The addition of sound during 1930s, made the theme to reach the central position and thus the themes have become unavoidable in films.
In films, theme is the core concept/idea explained through scenes. The properly decorated settings of scenes, expressible acting personnel, experienced film makers and the use of various, available, advanced film making techniques of beautification are used in film for effectively expressing its theme. Reality, like the existing Supreme Power in nature or mortality of human in this world, cannot be accepted as such in some situations due to the existence of different kinds of mentality in human beings. By this only, the mega hits and rejection of films are happening. The way of expression of any theme in film's reaction can be from this.

So, the theme for a film is selected on the basis of age, sex, education and economy of the target viewers, time, economy in film making and many other similar factors. The sociological and psychological conditions of male and female belonging to different age groups are used for selecting and exposing different thematic structures in films. The success of an effectively expressed theme, at an appropriate time through film medium, definitely affects the target film viewers and the society and brings about reformation in a society.

Film, which is a most powerful medium, has focused different aspects of human life-style. Twentieth century has witnessed so many changes and happenings in the world. Encounter with first and second world wars, development of various new philosophies in many disciplines,
booming up of new forms in liberation from human slavery, freedom to women, media and so on, inventions like computers, discovery of new drugs, medicines and methods of treatment, discovery of satellites and widening of communication networks, achievements like walking of human in moon and space, machines examining the mars independently, findings of some more new natural resources, need of world level organisations like WHO, NATO and SAARC, massive growth of population, decreased natural wealth that includes plants and animals, natural calamities of various dimension, new competition shows like fashion parades and such these are a few among them.

So, the themes like patriotism, revolution, war, liberation, population control, psycho, music, literature, devotion, crime, trick, socialism, fascism, revenge, rape, bloodshed, murder, biographies, narration of action, meditation and many more are taken from in and around our real life for film.

In the Tamil context, the theme of films were taken first from purana stories and then themes like rebellion, magic, family, politics, reaction, romance, love, adventures, western themes, etc., were selected. Now the concept of “Love” with “narration”, dominates the film scene because of the change in the expectation of this modern society due to the intervention of MTV - Music Television and STAR TV MOVIES.
3.2. Narration and mood in film

Narration is the effective expression of ideas/themes making use of the linguistic features of a language to provoke the moods like comic, delight, excitement, tragic and joy in the target media as well as in the minds of target people who are consumers of the film.

In literature, narration is the core of arts. Film, which was invented in 1895, started its career merely as an entertainer, later became an art form itself. For the next two decades film did not have any proper narrative form. The film show theatres were provided with written scripts on the screen as "intertitle cards" and narrators were expected to convey the message of scenes which required greater effort to understand. The themes used in them were mostly comic and simple in nature.

In the 1920s, the screenplays started appearing in the film field to narrate the themes. Screenplay is the display of information pertaining to film-making with its own narrative form of expression in the written mode. Screenplay started presenting the dialogue of several characters in film, and it later developed to describe several other aspects such as the use of language, social and other backgrounds associated with the dialogue of acting personnel, sequences for songs, stunts for fighting
scenes, actions of characters, their placements and performance with choreographical information, designing of costumes, styling of hairs, make-up and chromatographical details along with the technical details on indoor/outdoor shooting of shots, decoration of sets with their background, and special effects like lighting, sound mixing, movements of camera, settings with editing of scenes and several other relevant information till the completion of the process of film production are some of the aspects of screenplay. So, by this way of narration, which is peculiar from early period of literature, the screenplay has become an individual art form. Screenplay has been developed to entertain the viewers with a variety of aspects in films.

Generally, film making starts with the shooting of shots. The shots are made from different places and situations at different intervals from various point of view in a film. Then, these shots are properly edited and merged together to create meaningful scenes in accordance with and to suit the screenplay of a film. These scenes have been focused collectively to reverberate the idea of a particular part in a film, while the shots in them have been made in order to make the viewers catch-hold of the in-depth meanings. This process is conditioned by the psychological factors involving human mood.
Mood is the state of mind at a particular juncture/time. According to a Tamil saying, we can even study the depth of an ocean. This philosophy is found in many branches of studies and in several parts of the world as mind is the place for the creation of moods and it is controlled by the nervous system of the human body. From this, it is clear that the mood is governed by external environment as well as inner feelings of the human beings. In accordance with a Tamil proverb *akattin alaku mukattil teriyum*, which is similar to the English proverb “face is the index of mind”, we can find out moods of a person while he/she is doing an action, but no one can assume a person’s mood at a particular time. With the aid of advanced electronic technology also, only the tempo of several human feelings and moods can be measured.

Generally, any human being in a social set-up can be able to experience the emotions/feelings like joy, pleasure, cruelty and sympathy their actions and their ability of singing or dancing or playing or fighting or even weeping in the situations in privacy or with the company of people, whenever they have mood.

Films are seen by the viewers in order to get rid off from these feelings and they are also used as an outlet for their violent passion which tortures them silently or walking vigorously in them. This nature
is known as the other face or darker side of individual life within human.

In the five films selected as data, several moods and feelings like comic mood, joy, patriotism, cunningness, tragic mood and longing for love, are found in different degrees. Joy has been expressed in many occasions, for instance in the starting of the songs *something... I want to do something...*, *iravu nilavu ulakai racikka nigaittatu...*, *ata putiyatu pirantatu...* of *Anjali* and *Thevar Makan*. And in the same way, the alertness, which can seize the viewers also, has been presented in the song *cinna cinna a:cai...* and its following scene in which the hero is having a smoke on his way to see the bride. The alertness is presented through the liveliness of the smart and loveable Roja character, in the film *Roja*. The scene of burning the national flag and the captivated hero's instant reaction in the film *Roja* provokes patriotism.

Audio-visual media, have strong power of expressing moods and feelings. In the data collected for this study, some cases exploit the verbal aspect alone and some other cases exploit both verbal and nonverbal aspects, and few are functioning only with the nonverbal cues or extralinguistic features. Several underlying factors like theme, screenplay, acting and the involving persons in the film-making marketing and viewership are behind this. Among several moods and feelings presented in the data, some of them are felt as notable in the art of cinema.
In the course of this study, except for rare occasions, the presentation of subtitles are made only for the verbal language used in the film. So, the researcher is presenting further the orally expressed comic and tragic moods, which are the basic for all feelings and emotions in life, along with their subtitle in the target language, English.

3.2.1. Comic mood

Laughter is the best medicine gifted by God to human beings for getting relief from the burdening moods and to bring rejuvenation to the viewers. Comedy scenes “....redicule in an agreeable and laughter-provoking way the weaknesses of humanity or the follies of society”. In films, for making comic effect, cinematic tricks like stop action and accelerated movements are used with various forms of spoken joke like riddle, anecdote, parody, burlesque, farce, repartee, irony, paradox, epigram, limerick, fantasy, whimsy, malapropism and pun of wit and humour and practical jokes by the masterful blending of pathetic and humorous actions. The following scene is presented in the film Achchamillai Achchamillai:

Suthanthiram: en-na na:ikkare:, m...kaṭaici
veraikkum o:ṭṭuppo:ṭa vara:male:
ṭap:pa:icciṭṭi:ṅkaḷe::!
In this scene, the conversation is about the value of voting in a democratic nation. In the cited scene, while the DilliNaicker character was explaining his own view on the existing conditions of democracy as a reason for his denial of voting in the elections, the reply given by the character Suthanthiram that he had already cast the vote of DilliNaicker, provokes the comic effect.

3.2.2. Tragic mood

The presentation of sorrowful moods in any entertainment for human beings is as much needed as that of comic moods. This makes the viewers suffer the pain of sorrowful movements which will help them
to delightfully enjoy their life in happy occasions. Films serve these purposes by presenting realistic scenes and also make the viewers to weep. The weep will reduce the harshness of cruelty in them and will give rise to the helping tendency. The following scene has been presented in the film Anjali:

        itapa: r ella:ru on:akka:katt: pande:
        vantirukka:nnk:. e:ntiru anjali e:ntiru.
        appa:! anjaliya e:ntirukkac collun:ka; ni:inka connect:
        ke:ppa:. amma:! amma:! ni:inka connect:ke:ppa:. e:ntirukkac collun:камма:. plis:. an:ña: an:ña:

In this scene, the mental sufferings/tortures and intolerance of the young children are shown. In this, the character Anu could not digest the truth of the death of her beloved sister Anjali. The viewers also get the tragic effect because they were pushed to an emotional state of having sympathy towards the disabled child Anjali due to the emotional states displayed in the previous reels.
3.3. Dialogue and Subtitling

In human communication, the naturally acquired oral language that functions in the social set-up has wider application in many fields, than a formally learnt written counterpart of the oral language. In language use situation, dialogue or oral conversation occurs between two or more people, and a common language code is used to negotiate any subject matter. Apart from real life situations, dialogues have been used in the arts of drama and cinema. In these audio-visual media, the need for dialogues can easily be understood while watching a silent movie or a drama without any audio amplification. The dialogues have been effectively delivered in films than in dramas, due to the difference in the time slots between performance and viewing of a show and due to the effective use of available technological advancements.

The introduction of Vitaphone system during 1924, made the cinema produce the music and voices for the first time along with their moving images on the screen. Until then, in the silent movies, the over actions, fighting, dances, gestures and prolonged kissing scenes were shown with close-up techniques of film camera and by other technologies to entertain the viewers.

When the sound was properly linked with film strips during the thirties, the talkie-show viewers were excited. This new born audio-visual
cinema started to grasp the viewers as well as the acting and film-making personnel from all over the world. This addition of sound track made room for the entrance of dialogues into films.

The dialogues were written for several characters present in a film, according to their place, context priority and constructed backgrounds. In films, dialogues are used to explain the feelings, experiences, opinion on several subjects, conversing or debating on selected issues, narrating the story in varied speed, reviewing of previous incidents or flashbacks and many more things like them, through several characters and scenes.

In the context of Tamil cinema production, the early sound films gave much care and importance for more number of songs and dance sequences, accompanied by music. Dialogues were almost dropped in the selection of film stories/themes from puranas and epics due to the social respect given to education, educationists, skilled choreographers, singers and to best stage actors along with the economic factors of that period. In those films, literary variety of Tamil language was used for dialogues in general. Then, due to the involvement of Brahmin people in films the flavour of \textit{maniprava:la}: style of using more number of Sanskrit vocabularies in Tamil dialogues appeared in Tamil film dialogues. After that period, a drastic change in the dialogues appeared.
Vitalaachchaariyaar’s thriller Tamil films appeared. In this period the intervention of political people was also found. The notable dialogue, story and screenplay writers like C.N.Annadurai and M.Karunanidhi of Draavida Munneerra Kazhakam, (a dravidian movement and also a regional political party) tried along with their friends and followers, to safeguard the significance of Tamil society and Tamil language from the then aroused critical situations of Brahminism and the trial of compulsory imposition of Hindi language. These people have made lengthy dialogues in literary as well as in the day-to-day language varieties with rhetoric to propagate messages and to create awareness on these issues. These type of dialogues gave way for the contemporary literature stories and novels to enter into the film field. The films like Veelaikkaari ‘servant maid’, Puukkaari ‘flower vendor’, Manohara - named after its hero and Viirapaandiya Kattabomman - filmed and named after a courageous freedom fighter, became very famous by their effective handling of dialogues. The language style used in those dialogues were named after these writers respectively. Tamil viewers irrespective of political affiliation loved and enjoyed these dialogues very much and this made C.N.Annadurai to be known as  Άννα: and M.Karunanidhi, to be known as Kazhaigner. Both of them attained the chief ministership in Tamilnadu and their political activities became quite popular.
M.Karunanidhi, the present chief minister of Tamilnadu has been writing film stories, screenplay and dialogues and also producing films and serials for television through his Puumpuhaar Productions till today.

After the 1970s, many new directors/producers and acting personnel entered into the Tamil film. As the film media grew into a big industry, the newly entered people introduced various new techniques in their films in a massive way and the number of films produced has also increased. The viewers' attitudes have also changed. The lengthy dialogues which figured in earlier films were replaced by the use of several signs, figures of speech and silence with larger role given to the techniques of camera and other equipment. The art films like Daakam 'thirsty', Taraasu 'balance' and Paci 'hunger' have also been produced.

As in the tradition of drama, in films also the dialogue, monologue and soliloquy are used technically for the performance of delivering speech by characters in different occasions. Duologue is used to refer to the conversation of two characters only at a point in time. The monologue refers to the prolonged speech of a character by himself/herself in a film. Soliloquy is the language/dialogue spoken by a single character, which used to reveal the early events or to narrate the speedy growth of a story.
The five Tamil films figuring in our data have been taken from the modern period of cinema production. In this section of the dissertation language features like the proverbs, simile and metaphor, with varied dialectal dialogue patterns which are found in the subtitles at different levels are taken into account. The characters presented in a particular scene also affect the subtitling for dialogues due to the importance given to the characters. For example, in the film Achchamillai Achchamillai, though the DilliNaicker character does not have a major role in the narration of the story, this character has been used by the director for directly exposing the existing political condition in India.

In this study, some dialogues have been identified as self contained in revealing the chosen message, and some of the dialogues have been identified as dialogues supported by songs/visual images/signs/music for revealing messages. In these dialogues, apart from oral language aids, other factors were omitted while they are given subtitling. Some samples have been included in the appendix.

Due to the traditional background and present day context of using Tamil dialects in our film data, several figures of speech have been found to be used in various kinds of dialogues for effective expression of their content. The dialogues in the data reflect the social, economical, educational, cultural, political and other significant conditions/factors of
the existing Tamil society to a greater degree and they enhance the understanding of such social situations. A detailed analysis of the figures of speech found in the dialogues and their appearance in subtitles is being made in the following chapter.

3.4. Songs and Subtitling

Poems are a typical way of expressing ideas/feelings/moods of the characters. In the poems language is issued in extraordinary ways with rhythmic forms. Poems reflect elevated character and elevated composition. Since the dawn of Tamil literature, poems were found both in oral and written forms. They were used to reduce the burdening psychological stress of mankind which arises due to their hard work and poems help them to get relief from their tension and pressure. Lyric, which is a division of poetry is used to express the lyricists' personal feelings and it is unified with meter or mood. According to Western literary classification, song is a variety in lyric poetry which means the singing of short, vocal composition set to music or meant to be sung in rhythmic stanzas to create the same mood as the words with the viewers.

In Tamil Cinema also lyrics are introduced since the 1930s. As the theme of films during that period was selected from the then famous stage-play stories of puranas and epics, and the actors were the skilled
and famous singers like Gantachaalaa, Thiyaagaraaja Bhaagavadar, D.K.Pattammaal and K.B.Sundaraambaal, several lyrics started to appear in Tamil films. The early period of Tamil cinema carried more number of songs while in the middle period it decreased to a greater extend and even without a song sequence some films have been screened. In the modern period, lyrics/songs are becoming the essential part in Tamil cinema. The viewers have increased day by day for viewing and enjoying song sequences alone in the Tamil films, as some of the themes/stories of the films have not been properly delivered. Lyrics in films have been affected by the psychological condition in particular and others like the social, political and economical conditions/factors related to the receivers and senders from time to time. This causes the unstableness of songs in the society. But a very few songs like pacumai nirainta ninaivukale: of a college farewell party song sequence in Ratta Tilakam Tamil film have crossed the above mentioned hurdles and they are used in all the occasions of bidding farewell among college students and are becoming ever-living songs also.

Now, songs have been used in Tamil films in many dimensions. These dimensions can be listed as marketing and viewership, exposition of camera and film techniques, focus of glamour through females on the screen, creation of feelings/moods in the minds of viewers and listeners for having ecstasy or reduction of stress in the mind, bringing out the
individual’s talents, etc. The songs make the viewers and listeners to unknowingly get interested in different tunes and ragas of Tamil music tradition. As a by-product, most of the unwritten and unauthorised oral folk songs have got this film media as their recorder and preserver.

In the data, songs have been employed to cater the screenplay and the theme of films. Apart from the songs in the film Pad, the rest of songs in the data were written by lyricists to create the flavour of village locale in Tamilnadu. They have been produced for the expression and creation of moods and feelings of joy, comic, sportive, romantic and tragic dispositions in the minds of viewers and listeners through solo song sequences too and the visual accompaniment of actions and choreographs.

In songs like po:rippa:ta:t ponnge; ..., veṭṭaruva: ta:nki: ... , ata putiyatu pirantatu ..., tamila: tamila: ..., the traditional system of administration and the inherent qualities of integration, solidarity and helping tendency that are scarcely found in the existing Tamil society have been brought to light. In the same manner, the control exercised by the society in the rural set-up as well as the relative freedom of urban women and the highly sensitive and authoritative hygienic one-to-one exogamy as well as endogamy in the monogamy marriage system of Tamils are also expressed in the frames of song sequences.
In the data, subtitles are found to vary in their length as for as lyrics are concerned. Some songs have been subtitled in their full length as seen in the lyric *cinna cinna a:cai...* in the film *Roja*. These types of subtitled songs have been treated as songs/lyrics with full subtitle. The song *po:rripa:ta:ti po:pppe:* of the film *Thevar Makan* receives subtitles that are partial. Many lines in those types of songs in the source language were left without translation or subtitles. Such type of songs have been treated as a song category with subtitle omission in this study. And some songs like *iravu nilavu ulakai racikka nin:aittatu* of the film *Anjali*, did not undergo the process of subtitling. In this study such songs are also considered as a category of songs with omitted subtitles. In order to have a clear view/scene on this aspect of subtitle in the film data at hand, a statistical description is given. The details regarding the type of songs (like madrigal, carol and jeremiad) which are present in the film data and their poetical features reflected through the language used are presented in the fifth chapter.

### 3.5. Role of characters and subtitling

In any performing art form, characterisation is the base for telling themes/stories. *Henry Arthur Jones* [quoted by Hudson, W.H.] says “Story and incident and situation in theatrical work are, unless related to character, comparatively childish and unintellectual.” (1983: 186). In films, characterisation is used to narrate the story in a marvellous way.
Film has been used to presenting good ideas/things by focusing on their opposite natural evil characters and actions in the form of images. This is usually followed in film media to emphasise the theme and to keep on the gentle move of the track. To safeguard the time factor associated with film shows, and to keep the viewers in fresh and attentive mood, the comic and song sequences, in addition to the main theme, have been patched with the feature film.

In films, by their role of presenting information/entertainment sequences, characters are classified into two categories. They are the major and minor group of characters. In the major group, the hero character is almost dominated by men only in Tamil cinema and has been called as *katamayakan* "Hero". The hero is always portrayed as good-natured. And by following the traditional custom of Tamilnadu, most of the Tamil film heroes are shown to have their female Heroine counterparts known as *katamayaki*. Their role is to reflect the typical Tamil woman in every possible occasions by supporting the idea/theme of films. These two roles are used to preach morals and doing good things in films. The mere presentation of these major characters alone will not be digested by the Tamil film viewer. So, the opposite, evil natured characters are presented overtly/explicitly or covertly in every Tamil feature film. This villainy character is known by the term *villan* in Tamil films.
To cater to the time factor mentioned earlier, the comic, song and dance sequences with the involvement of several characters are also presented in Tamil films. These characters are grouped as minor characters and are used in many ways for the smooth flow of films or film themes.

Though characterisation itself is in need of greater care, it actually depends upon the individual talents of the acting personnel. So, in the Tamil cinema of the early period, due to the capability and individual talents of acting personnel, and also due to some factors in film production, minor roles were also taken care of by the major characters themselves. The actors like P.U.Chinnappaa, N.S.Krishnan and T.A.Maduram got their fame and name due to their all-round capabilities, and they occupied more space in the film track than their major characters in each film. In this way, Ganesan known as "Shivaji", M.G.Ramachandran known as "MGR", Gemini Ganesan, M.R.Radha, Nagesh, Padmini, K.R.Vijaya, Savithiri and many other artists in the middle period performed their character roles excellently in films.

'Padmashri' Shivaji Ganesan, assumed nine different roles in the Tamil film Navaraathiri '9-day fete'. He reflect almost all the possible
types of human characters found in this world. As an example these nine roles are well revealed through the film *Navarathiri*. Many cine artists have become politicians and statesmen in the later part of their life.

In the history of world cinema, *M.G.Ramachandran – MGR* – was the first to become a party leader and have Chief ministership. He was the chief minister of Tamilnadu until his death, and he could achieve this political status due to his sincere and hard work and due to the proper role of characters he selected while he was acting in Tamil films.

Now *Kamal Hasan* is striving hard to make a record in the field of film by his performances. His performance as an old man in the film *Indian*, and his dual role in the Tamil film *Auvai Shanmuki* as one handsome, young man and another beautiful, aged brahmin lady are a few mega successful roles. These roles reveal the soft and steady foundation he lays towards achieving his goal in the film-history.

In the present day context, as so many people are entering and awaiting with talents to take up individual minor or major roles in films, and as many new directors and producers enter into the film field, each minor roles are taken up by different acting personalities. The type of role selection and dedicated actions remain with the actors who perform in different character roles such as hero, heroine, villain, comedian,
dancer and singer. These roles remain in the minds of viewers and thereby some actors and film personnel achieve the status of *STAR* in the film field. In Tamil films, so many actors and actresses have been achieved this star position. Among them the important ones are stars like *Shivaji Ganesan* and *MGR*. They live for ever in the history of Tamil cinema and in the minds of the viewers of all time. And most of the other celluloid stars have been flaunted in the film field like the glittering meteor in the sky. In them also, the non-Tamilian actress *Kushbu* has got a temple for her (the ‘Kushbu temple’) in Tamilnadu, which have been built by her fans as a reward for her excellent performances in different roles in Tamil films. And like her, depending upon the main plot/story of Tamil feature films, the major characters themselves play the minor roles/characters at the needed or created subplots.

Taking our film data the major and minor characters are studied with their role-play in the context/scenes and in the subtitle. The minor characters like:

1) Achchu, Shenbakam, Professor Sundaramoorthy, Vasim Khaan, Col.Raayappaa in the film *Roja*,

2) Esaki, Santhaanam, Raamu, Lakshmi, grand mother, Inspector of Police, Accountant and Lawyer in the film *Thevar Makan*,
3) Anu, Arjun, Umaapathy, Naaraayanasaamy, Dinny Joseph, Police Constable, Dr. Sheeba, Liftman Krishnan and group of children in the film *Anjali*.

4) DilliNaikkar, Umaiorupakam, Suthanthiram, Patchi, Palaveesam, Chelly, Alankaaram, Raasaathy and Ayyar in the film *Achchamillai*

5) Munian, Valli, Raakkammaa, Ruubaa and her mother, Gowri, Veelammaa, Chellammaa, Onniappan, Krishnan and his wife in the film *Paci*

have been presented with different kinds of ideas, emotions and happenings possibly found in the existing Tamil society. The image of characters are having much more impact on the life-style of Tamil viewers.

Both the major and minor group characters, which are using verbal language in the scenes/shots, are given due representation in the subtitle in the films. So, the socio-cultural backgrounds like the age, sex, education, characters with their roles and the content of shots in films do interfere in the process of subtitling.
3.6. Extralinguistic features and subtitle

Films are the most powerful and widely used entertainment and informative media in mass communication. They propagate information/messages of different societies among the same language speakers and to others also. Though the formal languages have been developed from the pioneering sign forms, the use of sign forms could not be avoidable in normal human communication and in the film media too. Here an attempt is made to study the subtitle data from semantic point of view. Apart from the use of figures of speech like metaphor, simile, metonymy and synecdoche in verbal form of Tamil language, the non-verbal cues and performances appearing in films have also been identified as signs representing information/messages in the Tamil film data. So, the non-verbal aspects as well as the special effects found in audio tracks and visual forms which are used to impart information in films have been traced as extra linguistic features in this study. In these extra linguistic features, the non-verbal elements of communication has been discussed in detail in the sixth chapter of this work.

In the film data, as the situations/scenes have been created in such a way so as to reflect the existing social reality of Tamil society, the verbal language and the elements of non-verbal communications used are not sufficient to effectively deliver the messages through dialogues and lyrics. The involvement of countless persons belonging to the younger generation in acting as well in technical activities in the film field created a state
of excessive and efficient use of a variety of equipmental techniques. In these extralinguistic features, the visual features like long shot, medium shot, close-up and extreme close-up of film camera, different lighting temperatures in the outdoor and indoor shots of cinematography with make-up, costume, colour/paint, hair dressing, actions, background settings, fade-ins, fade-outs, opens, dissolves of optical effects and audio features like background music and noises of audio special effects, etc. carefully mixed in the editing process. Some of them have been traced as the culturally specific information containers. Though the use of techniques are common in this film field, some of the shots and scenes in the data are imparting specific social values of the Tamil society through these features. So, they have been studied according to their cultural significance and they are exemplified further.

Tamil society from ancient times has made use of many musical instruments of its own. They have been classified and grouped according to the different cultural functions and fetes wherein they are used. The use of a particular musical instrument itself reveals that the type of function or ceremony occurring at a particular time and place. For instance, the use of musical instruments for revealing a message appears in the film *Padai* 'Hunger'. In this film the beat sound of the instrument *PARAI*, 'a kind of drum' itself reveals the state namely the death of the heroine *Kuppamma* in the last scene.
In the final scene of the film *Roja* 'Rose', while the extremist villain *Liyakat* shoots near the hero *Rishikumar*, the boldness and brotherly feelings generally found in the Tamil society were beautifully presented with the help of a long shot followed by the close-up and an extreme close-up of the camera, all exposed through a perfect editing process.
In the same film, while the heroine *Roja* was focused as sitting by the side of the idol of *Lord Ganesh*, without any extra audio mixing, the silent altercation occurring between men and God due to pious, a very common situation found in the Tamil society have been nicely presented by cinematography in the scene before the departure of the heroine *Roja* to her husband's house.

In this chapter, the theme, narration, mood, dialogue, songs, role of characters and extralinguistic factors which are playing major role in films were briefly discussed. These aspects are taken care of in order to identify their role in subtitling. The importance given to subtitling on the basis of the above factors is given a quantitative form in the forthcoming chapters.

****