

UNDERSTANDING THE MISE-EN-SCENE IN ROMANTIC MOVIES OF MANIRATNAM & PC SREERAM COMBINATION ACROSS DECADES: A COMPARATIVE ANALYSIS

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ABSTRACT

Mise-en-scene is one of the important elements in any film to give the proper visual appeal to the audience. Representation of mise-en-scene in romantic movies plays a vital role in sensitizing the story to make the audience feel connected with the movie. This study has made an effort to comprehend how the setting is depicted in the romance films that filmmaker Maniratnam and cinematographer PC Sreeram collaborated on. Three films with the same plot that portrayed the social reality of love and marriage life at the time were chosen as a sample to examine how the director's and cinematographer's filmmaking skills have changed over three decades. In this study, content analysis was the chosen research methodology. Two key factors, such as the filmmaker's characterization style and the cinematographer's cinematography style, were investigated. The study's findings revealed that the director prioritised societal themes from the era while portraying romance in the film. In all three films, the differences in characterisation and attire are clear. Men and women in the film are given an equal amount of screen time by the director. Regarding cinematographic techniques, most of the perspectives and shots are the same for all characters. However, as a result of technical advancement, different equipment is used, which changes how films are framed.

Keywords: Mise-en-scene, romance, cinematography, Maniratnam, PC Sreeram

Mise-en-scene

"Mise-en-scene" refers to any aspect visually presented by the theatre within the room offered by the stage itself (Moura, 2014). Filmmakers have taken the phrase and expanded the significance to say that the director controls the visual elements in the shot (Setyawan et. al., 2020).

The environment, the costume, the illumination, and the action of the figures are four elements of the setting that parallel the physical art of the theatre. These elements are also adapted to film and mise-en-scene represents how the setting and different elements are put together to create a frame for each scene (Bordwell & Thompson, 2003). The film director uses these elements to create a lively and sharp memory for his viewers. Mise-en-scene explicitly and implicitly directs our interpretation of narrative events. Mise-en-scene elements are Sets, Props, Lighting, Costumes, Actor blocking, Shots, composition, and so on (Lathrop, 2014). Mise-en-scene involves visual composition, the movement and position of on-screen actors, and the props set as part of stage design (Barsam & Monahan, 2010). It delivers the mood of the story and conveys proper meaning to the visuals (Sreekumar & Vidhyapeetham, 2015).

Talking about the mise-en-scene, an important thing to consider is the filmmaker's storytelling method in composing the frame. When each frame and shot are combined, the story narration gets into its place based on the director's flow. Storytelling in films determines that the audience is exposed to characters, environment, and setting to get into and feel the narrative style of the film (Shrum et. al., 2010). This proves that the understanding of the audience and building their perception of films shape based on directorial touch in setting elements in the frame. Hence, mise-en-scene is considered one of the important film analysis approaches which helps to understand the visual impact and depth of the elements present on the screen (Dandekar, 2021)

Cinematography Elements in Mise-en-scene

Cinematography is an important aspect of filmmaking. It is the process of capturing the elements present in front of the camera lens to create a moving image. These moving images are aesthetically presented based on the setting and elements framed before the camera (Mena & Prabha, 2021). Cinematographic elements such as shots,

angles, framing, perspective, and depth are important in understanding the scope of visuals in film analysis research (Benini et. al., 2010).

The language of cinematography is more subjective. It deals based on the different angles, movements, scales, and framings that are set up in the camera. When aspects change, the interpretation of one's perspective also becomes different (Goncalves et. al., 2013). Visuals help to boost realistic images more colorful and lively for better consumption by the audience (Kodak & Felicia, 2015).

There are important elements in cinematography concerning understanding mise-en-scene. They are light, color, setting, and costumes. The use of light will help the environment to enhance its existence and helps to develop the mood and depth of the movie (Mochama, 2020). Color is considered to be an important element that helps to set the tone of the scene. This tone-setting helps to set the inner meaning and also to showcase the emotions based on the theme (Redmond, 2014). Setting includes space and time. It is the time/period shown in the film, as well as the properties present in the frame. Setting also helps with the placement of characters, properties, decorations, and so on (Moura, 2014). Costumes on the side help to enhance the physical representation of the character in the film. The appearance of the character communicates a significance that a story generally demands. Hence, the costumes are done based on the nature of the characters and their importance (Mena & Prabha, 2021).

Characterization in Mise-en-scene

Characters in films and their representation is another major aspect of mise-en-scene. It is the central figure which drives the motion of the scene (Lutters, 2004). The framing of characters by the filmmaker and bringing them visually by the cinematographer held a major space in filmmaking. The understanding between the filmmaker and cinematographer becomes pivotal in visualizing the character successfully on the screen. Characters generally interact in a meaningful manner to show the film content. Generally in film studies, the study of character becomes the basis way of examination (Sang, & Xu, 2010).

There are many types of characters present in the film. But, primarily protagonist and antagonist play a major role and occupy the major space in the film associated with supporting characters. The protagonist is the major person in building the story entirely who runs from beginning to end of the story (Pratista, 2008). Generally, there will be one, rarely two protagonists present in the film based on the storyline. Understanding such characters helps the researcher to know the directorial touch of the filmmaker.

Two elements are considered important in projecting the characters in the films. They are costumes and their acting. Costumes help for shaping the identity of the characters (Barzel, 1997) and the choice of costumes for different characters conveys a special meaning and message delivered (Barbieri & Pantouvaki, 2016). Acting becomes important in studying the characterization aspect of mise-en-scene in films because it is the face of the film. The different types of activities a character engage in set the mood of the film (Sreekumar & Vidyapeetham, 2015).

Romantic Films

Dowd and Pallota (2000) said that romance is a kind of adventure of a chivalrous knight in the olden days and later it is considered a love affair between two people. Romantic films are love stories or heart affairs that focus on the desire, feeling, and love of the main characters (usually the leader and lady), and the path that their love undertakes through courtesy or marriage. The main focus is on romance films, love tales, or love quests. It is the process of being together or setting apart from each of the loved ones (Darliati & Mahmud, 2020). Romantic films also address at first glance the basic concepts of love, youthful (and older) love, unrequited love, obsessed love, divine love, unlawful love, sexual and love of lust, sacrificial love, explosive and devastating love, and catastrophic love.

Romantic films act as great dreams for the audiences, in particular, if the two characters eventually solve their challenges, pledge their love, and experience life 'happy ever after.' Romantic films create parasocial relations among the audience. An audience can be able to relate and develop a relationship with the mediated person in the romantic film (Jayasainan et. al., 2014)

Kollywood (Tamil Film Industry) has a long history of producing romantic movies since its inception. It is one of the biggest film industries in India, especially in South India (Antony, 2016). Before the 1940's many movies in Kollywood highly falls on the side of patriotic, dramas or a great rivalry. The late 1950s saw the biggest monarchs of Kollywood M.G. Ramachandran, and Sivaji Ganesan has started ruling the industry in the latter half of the twentieth century Gemini Ganesan has become famous for romance and was called "Kadhal Mannan"

(Love King). When the industry started growing in the next coming years Rajinikanth and Kamal Hassan has become famous and romanticism has also become one of the prevalent elements in their movies. Especially Kamal Hassan takes the lead in romantic movies during that time. Kollywood has more films that adore romance beautifully by different filmmakers (Nandakumar & Jenitha, 2023)

Mani Ratnam and PC Sreeram

Mani Ratnam is a well-known Indian Film Maker, Screen Writer, and Producer. He is one of the finest directors in India who directed films in Tamil such as Mouna Raagam (1986), Nayagan (1987), Anjali (1990), Thalapathi (1991), Iruvar (1997), Kannathil Muthamittal (2002), Yuva (2004), Guru (2007). He is highly acclaimed for showing the extreme edge of romance in movies with decency. His prominent movies such as Mounaragam, Roja, Bombay, Alaipayuthey, and O Kadhal Kanmani are considered the best romantic drama in Kollywood. His sense of movie direction touches reality by considering the different social elements which apply to all sets of audiences (Mena & Prabha, 2021). His recent work 'Ponniyin Selvan' is one of its trademarks.

PC Sreeram is one of the well-recognized cinematographers in the Kollywood industry. He is well-known for his exceptional method of setting lighting and aesthetic frames that make the visual artistic and appealing to the audience watching the movie on the screen. He has functioned as a cinematographer for Tamil, Telugu, Malayalam, Hindi, and Kannada languages. He is also a successful filmmaker who directed films such as Meera, Kuruthi Punal, and Vaanam Vasapadum.

Maniratnam and PC Sree Ram combination is considered to be one of the best in Kollywood, especially in romance drama. Both of them have worked in nearly seven movies over the years. They are Mouna Ragam, Nayagan, Agni Natchathiram, Geethanjali, Thiruda Thiruda, Alaipayuthey and O Kadhal Kanmani. Out of this, three movies such as Mouna Ragam(1986), Alaipayuthey (2000), and O Kadhal Kanmani (2015) are romance dramas and have almost similar plots – fundamentally defining urban romance and the issues involved with it and youth problems.

Making a movie with similar plots indeed needs strenuous effort in terms of lighting, frames, characterization, generation gaps, and technological development. Also, it is important to keep the audience engaged throughout the film – only if the movie has some uniqueness from the other film, will it attract the audience to sit throughout the movie. All these aspects are crucial to the successful run of a movie with similar plots. The movies collaborated by PC Sreeram and Mani Ratnam have an artistic and authentic approach that fascinates the audience to watch the movie. Especially Maniratnam movies have created mise-en-scene exploration and the usage of its elements has ended up in suitable narration and exposing creativity on screen (Mena & Prabha, 2021). Hence, this study was conducted

1. To analyse the mise-en-scene in Mani Ratnam and PC Sreeram's collaborated romantic movies in the film industry.
2. To study the influence of PC Sreeram cinematography styles in Mani Ratnam's movies.
3. To understand Mani Ratnam's description of the characters in his romantic drama.

Methods & Procedure

The qualitative research method was used in this study. As per Flick (2014), the qualitative method helps to understand the underlying dimensions and structures in the visuals in-depth. Content analysis was used as the primary method to understand the mise-en-scene in Maniratnam and PC Sreeram Combination movies across decades. The sample frames of the study are the romantic movies of Director Mani Ratnam and Cinematographer PC Sreeram combination. The sampling technique involved is purposive sampling. The following were the criteria used for selecting the sample movies.

- The movie should be directed by Mani Ratnam
- Movies cinematographer should be PC Sree Ram
- Movies genre should be romance
- Movies should be in Tamil language
- Movies should have been released between the 1980s to 2020.
- The plot of the movie should resemble the similar storyline/romantic genre

Based on the criteria, three movies selected are samples for the study. They are

1. MOUNA RAGAM (1986) - The movie focuses on the characters Divya (Revathy), Chandra Kumar (Mohan) and Manohar (Karthik). Divya is forced by her family to marry Chandrakumar. Her reluctance is due to her past relationship with the late Manohar.
2. ALAIPAYUTHEY (2000) - The movie focuses on young lovers who get married without their parent's blessings and leave their respective homes to start a new life. It stars Madhavan as Karthik

- and Shalini as Shakti, the runaway couple.
3. O KADHAL KANMANI (2015) - The movie focuses on Adhitya, a game developer, and Tara, an architecture student, both of whom decide to pursue a live-in relationship.

Variables

Two categories of variables such as the characterization of Maniratnam and the cinematography style of PC Sreeram was selected in the study to understand how the combination has evolved over the decades in representing romance in their movies.

To understand the characterization, the type and costumes of the characters represented in movies are studied. To study the cinematography styles, angles, shots, equipment, and lighting techniques used by the cinematographer in movies are studied.

Coding Procedure

To study the cinematographic variables, the coding sheet was used based on numerical identifications for each shot in the scene are followed. A similar method is followed for equipment, lighting, and angles. Then the results were consolidated and the frequency chart was created to identify the results.

With respect to character and costumes, the definition of each type of character (dynamic, round, flat, static, stock, character) was identified which subsequently derived the result for the character role variables. The analysis also covers the frequency of the variables which was used to write a detailed mise-en-scene report of the movies in the sample frames

Results

The result section discusses the findings from the content analysis of all three movies selected. The frequency of the items present is also discussed.

Cinematographic Styles

Angles used

Mounaragam Movie

For Chandra Kumar and Divya, 95% Eye level angles are often used in mouna ragam for conversation, sentiments, and serious scenes which make the viewer feel within the scene. 65% High angle shots are used for male characters, especially for the primary male character Chandra Kumar which conveys strong emotions and importance. 70% Low angle shots are used to portray women lead character Divya, which conveys the power, and boldness of the character. In mouna ragam 2% Dutch angles are used. 45% Over-the-shoulder shots are used for conversation scenes in the movie.

For Manohar and Divya, 50% Eye level angles are often used for conversation scenes. 20% High angle shots are used for male characters, especially for the primary male characters Manohar and Chandramouli (father character) in the movie. 60% Low angle shots are used to portray Divya when the interaction happens with Manohar.

Alaipayuthey

98% Eye level angle is used for primary and secondary characters in Alaipayuthey movie. 55% High angle shots are used for male characters, especially for the primary male characters. 70% of Low-angle shots are used to portray women lead characters. 30% of the movie has a side angle which portrays the disorientation between the couples. 45% Over the shoulder shots are used.

O Kadhal Kanmani

98% of Eye level angle is used in O Kadhal Kanmani for conversation, sentiments, and serious scenes. 55% High angle shots are used for male characters in this movie and it depends on the scene. 80% Low angle shots are used to portray women lead characters. 60% of the movie has a side angle which portrays the disorientation between the couples. 8% Dutch angles and 45% Over the shoulder shots are used

Shots used

Mounaragam Movie

25% extreme wide shots are used for Chandra Kumar and Divya's character, which portrays the location of the scene. 55% long shot/Wide are used for primary characters which helps to establish the subject wide with the location and space. A 10% full shot is used to fill the space with the subject fully head to toe in the frame. 75% of medium shots are used for Chandra Kumar and Divya characters to visualize the emotions with body

language. 50% of Close-up shots and 20% of extreme close-ups 50% are used to capture the emotions of the character.

With regards to Manohar and Divya scenes, 10% extreme wide shots are used which portrays the location of the scene. 45% long shot/Wide are used for primary characters which helps to establish the subject wide with the location and space. 65% of Medium shots are used for exploring emotions. 20% of Close-up shots and 10% of Extreme close-ups are used to capture the emotions of the character.

Alaipayuthey

30% extreme wide shots are used for Karthick and Shakthi's characters, which portrays the location of the scene. 55% long shot/Wide are used for primary characters which helps to establish the subject wide with the location and space. A 5% Full shot is used to fill the space with the subject fully head to toe in the frame. 80% of Medium shots are used for Karthick and Shakthi characters to visualize the emotions with body language. 50% of Close-up shots. 10% Extremely close-ups 50% is used to capture the emotions of the character.

O Kadhal Kanmani

30% extreme wide shots are used for Aditiya and Tara characters, which portrays the location. 35% long shot/Wide are used for primary characters which helps to establish the location. A 5% Full shot is used to fill the space. 80% Medium shots, 40% of Close-up shots, and 30% Extreme close-ups are used in O Kadhal Kanmani

Equipment used

Mounaragam Movie

60 % of Tripods, 50% of Steadicam, 10 % of Pedestals, and 40% of Camera dolly equipment are used in mouna ragam.

Alaipayuthey

80% of Tripods, 50% of Steadicam, 10 % of Pedestals, 40% of Camera dollies, and 20% of crane equipment are used in Alaipayuthey.

O Kadhal Kanmani

98% Tripod, 16% Steadicam, 15 % Pedestals, 80% Camera dolly, and 5% crane equipment are used in O Kadhal Kanmani.

Lighting Technique used

Mounaragam Movie

70% of Key lights are used for both Chandra Kumar and Divya as well as Manohar and Divya characters. 30% Back Light is used for Manohar and Divya characters. 15% of Natural light and 40% of Ambient light are used for both Chandra Kumar and Divya as well as Manohar and Divya characters. 10 % Spotlight and 25% Fill lights are used in other scenes in Mouna Ragam.

Alaipayuthey

70% Key light, 30% Back Light, 15% Natural light, and 40% Ambient light are used for Karthick and Shakthi characters. 10 % of the spotlight and 25 % of Fill lights are used throughout different scenes in Alaipayuthey.

O Kadhal Kanmani

90% of Key lights are used for Primary and Secondary characters. 50% Back Light is used for Aditya and Tara. 35% Natural light, 60% Ambient light, 25 % Spotlight, and 45 % Fill lights are used in O Kadhal Kanmani.

Characterisation

Mounaragam Movie

The analysis of the movie results shows that the Primary characters in the movie are either dynamic, flat, or round characters. The character Divya (Revathi) is a dynamic character that can be seen through the plot. The character is established enthusiastically at the beginning of the film which moves to a pessimistic side of the character during the rise of the plot and then breaks out to an optimistic side which delivers a perfect character arc.

Alaipayuthey

The analysis of the movie shows that the Dynamic characteristics can be observed in both male and female protagonists which shows the keen perspective of the director Mani Ratnam.

O Kadhal Kanmani

The analysis of the movie found that the male lead Adithya is a stock character and we can observe his mindset for animation the female lead Tara character is a round character she is confused and complex which changed the storyline.

Costumes

Mounaragam Movie

The costumes are chosen depending on the storyline, which includes the character's actions, age, and height. The first character Divya (Revathi) wears Western attire such as a churidar and salwar. As soon as she marries, her attire becomes more formal (Saree). This variation is due to the complex nature of the characters in the plot. Similarly, Chandra Kumar wears formal shirts and pants.

Alaipayuthey

When it comes to the costumes, the heroine's costumes are designed with more vibrant colors which express the joys. Shakthi can be seen in churidars pre-marriage and post-marriage it can be noted that she wears sarees which explains the director's point of view on the character.

Grey, blue, and orange tones are predominantly used throughout the movie with which blue represents loyalty which is seen in the climax when Shakthi asks "bayandhutiya" to which Karthik replies "Uyirae poiruchu ". Grey tones can be seen during their separation which portrays a dark emotion between the hero and heroine. The film can be seen in the orange tone where the couples are happy.

O Kadhal Kanmani

In O Kadhal Kanmani, the male lead Adithya wears a modern costume like jeans and a T-Shirt. The character's costume color is Red, Yellow, Black, and White. In O Kadhal Kanmani, the female lead Tara wears a modern costume and the costume color is Red, Yellow, Black, and White. Yellow, green, and pink color tones are exploited throughout the film to support the plot arc.

The pink tone in the movie identifies the lust between the couples, whereas the green tones indicate a soothing and healthy relationship and the yellow tone establishes love and happiness between the couples. The Movie as a whole has a lot of differences when compared with other romantic movies Mani Ratnam and PC Sreeram. Animation sequences can be seen throughout the movie which shows the technological adoption of the director. Since the movie is set in a modern scenario, the costumes are modern throughout the movie and are designed with energetic colors.

Discussion

Each movie has used and showcased characterization and cinematography concepts in their ways, with a few additional unique features according to the storyline. Mani Ratnam is known for his characterization and storyline. And also he has a special quality of visualization which motivates the viewers to watch his films without getting bored. Like PC Sreeram is unique in his way of cinematography. He is well known for his Lighting, Framing, and Composition. When these two legends combine in one movie it reaches high trend-setting and also in box office collection. Though the movie Mouna Ragam, Alaipayuthey, and O Kadhal Kanmani analysed in this research has been released at different times, there is a similarity between the storyline of all three movies. All three movies spoke out about the relationship aspects between men and women during different periods. Especially, the nature, complexity, resolution, and modernism of the relationship between men and women according to the time were dealt with in detail in all three movies.

Mouna ragam

In Mouna Ragam, the character Divya (Revathi) has a majority of low angles and medium, close-ups shots, and over-the-shoulder shots. The reason to use low angles is to convey the Divya character's boldness, and rights to his father Chandramouli, and his husband Chandrakumar. The character Chandra kumar(Mohan) has the majority of high angles and medium close-ups shots and over-the-shoulder shots. Eye Level angles are the majorly used angles for both characters to convey the reality and pureness of the relationships between the primary characters.

Over-the-shoulder shots involve both the characters' presence in a cut-to-cut concept. Over-the-shoulder shots and Medium shots are used to portray the depth of relation between the characters. Medium shots are often used in conversation scenes between them. Close-up shots are used to convey the emotions of both the characters. Close-ups are used as an insert shots for medium shots. The movie has extreme close-ups and wide shots. The majority of extreme close-ups shots are for the female lead Divya to convey extreme emotions like crying, smiling, longingness, and pain. Mouna ragaam has the majority of stable shots, which have been shot using Tripods. The movie also used Dolly equipment for slight movements like Dolly in and Dolly out. Dolly is used

in very emotional scenes and also in travel-based scenes. Mouna ragam is unique because of its way of lighting technique. Mouna ragam has the majority of single lighting and comparatively three-dimensional lighting. Most of the scenes have key light alone. The key light is used for both characters Divya and chandra kumar to portray the darkness, and between Divya and chandra kumar to portray loneliness. PC Sriram movies are known to have more natural and ambient lights. Mouna ragam also involves nature and ambient lights in 50% of the scenes. Ambient and natural lights are literally used as three-dimensional lighting.

With reference to characterization, Divya is a dynamic character and chandra kumar is a flat character. Divya's character has lots of changes in the storyline, when she is a teenager, a happy going college student and she will fall for Manohar and later he will be dead. After that, she will be somewhat forced to be married to Chandra kumar where she will be accepting the reality and after marriage that she will keep her distance from her husband. Later she reveals her past and she requested to get a divorce. But in the end, she will be changing her mind to lead a happy life with Chandra Kumar. This character has lots of ups and downs. The character has lots of internal changes both mentally and physically. When it comes to Chandra kumar he is gentle and a working man, who marries Divya to lead a happy life. Even though she has a horrible past, he will be accepting her as she is and will be wishing her to lead a happy life with him. But she refuses his proposal. But still, he will be loving her and in the end, they will fall in love. So this character is so subtle and he won't change.

Divya characters' costumes are more like dynamic characters when she is at college she will be wearing modern costumes like chudidhar and salwars. And after her marriage, she will be majorly wearing traditional costumes like sarees. Chandra Kumar will be in formal costumes like pants and a shirt and at home he will be wearing kurtas. Mouna ragam is full of warm tone colors and Divya's costume colors are red, white, yellow, and black and Chandra kumar costumes are white, sandal, and green. When it comes to Divya and Manohar characters the majority of shots are medium shots and the majority of angles are Eye level angles. For this character majority of shots are taken using tripods and minimal usage of dolly in and dolly out. Manohar wears modern costume pants and shirts and his costume colors are majorly blue, white, and black.

Alaipayuthey

Alaipayuthey is more like Mouna Ragam in its making but it also has a few unique elements. In Alaipayuthey, the character Shakthi (Shalini) has the majority of low angles, medium, close-ups shots, and over-the-shoulder shots. The reason to use low angles is to convey the Shakthi character's boldness to his father and his husband Karthik. The character Karthik (Madhavan) has the majority of high angles and medium close-ups shots. Eye Level angles are the majorly used angles for both primary characters to convey the reality and pureness of the relationships between the characters.

Over-the-shoulder shots involve both the characters' presence in a cut-to-cut concept. Over-the-shoulder shots and medium shots are used to portray the depth of relation between the characters. Medium shots are often used in conversation scenes between them. Close-up shots are used to convey the emotions of both the characters. Close-ups are used as an insert shots for medium shots. The movie has extreme close-ups and wide shots. Alaipayuthey has the majority of stable shots, which have been shot using Tripods. Dolly is used in emotional and travel scenes. Crane majorly used for both characters in the frame. Crane shots have been used to show the separation of the couple and establish the locations.

Alaipayuthey has the majority of three dimensional. Most of the scenes have key light fill and backlights. Key light is used for both characters where fill light and back lights are used to make the background perfect. In a few scenes natural and ambient lights are also used.

The character Shakthi (Shalini) is a Round character and Karthik Madhavan is a dynamic character. Shakthi's character is a medical student and she is a funny and naughty woman. She will later fall in love with Karthik. After many struggles, they will get married. At first, they lead a happy and peaceful life but later they had some misunderstandings. In the end, Shakti and Karthik make a reunion. So the Shakti character has a lot of changes from her parallel character. Similarly, the Karthik character is dominant and this character travels parallel with the Shakthi character. And Karthik will also change a lot internally, so his character is termed as a dynamic character.

Shakthi character costumes are according to her profession (doctor) and modern where at first she will be wearing a medical coat and churidar and after she gets married she will change to a sarees. And Karthik's character is modern throughout the movie where he will be full in pants and shirts and t-shirts. The color tones for this movie are warm, daylight tones which represent the happiness of the characters. This movie has a grey

tone which represents the separation of the couples. And blue tone which conveys the loyalty between the couples.

O Kadhal Kanmani

In O Kadhal Kanmani, the character Tara(Nithiya) has the majority of low-angle, medium, close-up, and over-the-shoulder shots. The reason to use low angles is to convey the Tara character's uniqueness, innocence, and freedom. The character Adithya (Dulquer Salman) has the majority of eye level angles, medium close up, and over-the-shoulder shots are used. Eye Level angles are the majorly used angles for both characters. Over-the-shoulder shots involve both the characters' presence in a cut-to-cut concept. Over-the-shoulder medium shots are used to portray the depth of relation between the characters. Medium shots are often used in conversation scenes between them. Close-up shots are used to convey the emotions of both the characters. The movie has extreme close-ups and wide shots. O Kadhal Kanmani has the majority of movement shots that have been shot using Steadicam and gimbals. The movie also used Dolly and crane equipment for slight movements in a few scenes. A lot of scenes are also taken in handheld cameras with a bit of shake in the videos.

O Kadhal Kanmani has three-dimensional lighting and two-way lighting majorly. In this, movie PC Sreeram has used a different technique for lighting the subject. He used to bounce the natural light(sunlight) which is in the back of the subject and he bounced the light to the subject using reflectors as a key light. This makes the subject soft and glow. And also key and fill lights played a major role in the movie

Tara (Nithya) is a Round character type and Aditya (Dulquer Salman) is a stock character. Tara is a fun and enthusiastic architecture student who is typically a modern woman with modern thoughts. Her major concept is not to get married. She is a little bit short-tempered. She accidentally sees Adithya at the railway station. Later, she meets Aditya at a wedding function. After that, they became friends and started talking about a live-in relationship. They both mutually agreed to live in relationship concepts but they both cannot keep up with their terms and in the end with the impression of Ganapathy and Bhavani couples in the movie they both decided to get married. This all happens with a few emotional dramas inside it. So here Tara will be often changed according to the storyline. So, her character is round and Adithya is a little bit selfish and stereotypical in work and relationship. So he is termed a stock character.

Tara's costumes are modern wear like kurtas, palazzos, and leggings. And Aditya's costumes are also modern costumes like t-shirts, shirts, jeans. Tara's costume colors are light colors like Yellow, Green, Sky Blue, Pink, and Black. Adithya uses more Red, White, Black, and Blue. The color tone majorly used in this movie is an orange tone where the couples are happy. The Pink tone is used to represent the Lust between the couples. And Green tone is used to represent the healthy relationship between the couples.

Comparative Analysis between three movies

In conclusion, Mani Ratnam and PC Sreeram, both have been successful in entertaining the mass audience with their magical narration and depiction skills. The movies, Mounaragam, Alaipayuthey, and O Kadhal Kanmani all share a genre and narration style in common. Though the stories are projected differently, the movies have similar plots, essentially consisting of conflict between the hero and heroine, and how they overcome the same to live happily ever after. The conflict is mostly a misunderstanding that develops due to external factors. Although the narration and cinematography, with its unique twists and turns, take the audience through a fairytale.

The character establishment of male and female in the movie has been split equally. The male character is mostly a naughty, playboy kind and a trendsetter, making him an ideal lover. The female character is set as rather responsible, powerful, and a decision-maker. In the movie Mounaragam, Mohan is portrayed as a subtle, middle-aged, and mature person compared to Karthik from the same movie as a funny, trendy, and romantic person. The movies mentioned above mostly depict daily societal issues and women's insecurities. In the movie O Kadhal Kanmani, the story revolves around the upcoming culture (live-in relationships). The movie portrays how two youngsters decide to live together before marriage and face each other as well as their surroundings. The costumes used in the movies for male and female characters vary with the movies throughout the years. Over the years, the characters have adapted to the trend of that period.

The cinematography is split into three decades. The First Decade – In the movie Mounaragam(1986), the equipment and technology were limited. They made the movie with stable shots and used a light dull tone for unlikely events in the movie and an orange tone to depict joyful situations. The second decade –In the movie Alaipayuthey(2000), there was advancement in technology and equipment utilization. Hence, the movie was created using various types of shots and angles. The lighting used in the movie was also rather pleasant and attractive compared to the movies created in the first decade. The third decade –the movie O Kadhal Kanmani,

the movie saw the usage of equipment such as a gimbal, crane, etc. which was rather new to the industry. The movie is set in a modern world and so the color tone was principally yellow and blue depending on the situation in the movie.

Conclusion

The story exhibits the Mani Ratnam and PC Sreeram way of filmmaking that always attracts the audiences with their unique style of visualizing things. This study provided insights into the romantic movies of Mani Ratnam and PC Sreeram combo movies. The result of the study shows that the movies over the three decades have almost similar plots with some twists and turns. The relationship conflict between the hero and heroine, and their overcoming strategies across different periods are depicted in all three movies. In line with romance, the director also dealt with the social issues of each movie's period. In Mouna Ragam, the problem was about women's insecurities and family problems, while in Alaipayuthey, the problem shifted over register marriages which were unpopular during that period, and in O Kadhal Kanmani, a huge shift over to the problem of live-in relationships and its impact in the society. These three movies have created a huge difference in portraying the problems and solutions to personal problems between the characters as well as external factors affecting them.

Limitations and Future Research

The study was limited to a decade-long examination of a romance film in Kollywood. For this study, a successful filmmaking squad of Mani Ratnam and PC Sreeram is studied over some time. Romance films evolved, by different cinematographers/filmmakers can be studied. The different genre film comparison can be done to understand the filmmaking/cinematography styles across genres.

The study could also be expanded to include a study of Romance films in all Tamil films from a specific time. The study could also be expanded to examine different filmmakers' perspectives on romantic films, as well as audience perceptions of specific filmmakers.

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