

**T.C.
BAHCESEHIR UNIVERSITY
GRADUATE SCHOOL
THE DEPARTMENT OF FILM AND TELEVISION**

**BREAKING THE FRAME: ARTISTIC FREEDOM AND IDENTITY IN
FILMS**



MASTER'S THESIS

NADA MAHMOUD HESHAM SALEM NEGM

ISTANBUL 2024

**T.C.
BAHCESEHIR UNIVERSITY
GRADUATE SCHOOL
THE DEPARTMENT OF FILM AND TELEVISION**

**BREAKING THE FRAME: ARTISTIC FREEDOM AND IDENTITY IN
FILMS**

MASTER'S THESIS

**THESIS ADVISOR
ASST.PROF.DR. GÖNÜL EDA ÖZGÜL TAHAN**

ISTANBUL 2024



T.C.
BAHCESEHIR UNIVERSITY
GRADUATE SCHOOL

MASTER THESIS APPROVAL FORM


Program Name:	Film and Television
Student's Name and Surname:	Nada Mahmoud Hesham Salem Negm
Name Of The Thesis:	Breaking the Frame: Artistic Freedom and Identity in Films
Thesis Defense Date:	03.06.2024

This thesis has been approved by the Graduate School which has fulfilled the necessary conditions as Master thesis.

Assoc. Prof Yucel Batu SALMAN

This thesis was read by us, quality and content as a Master's thesis has been seen and accepted as sufficient.

	Title/Name	Institution	Signature
Thesis Advisor's	Asst. Prof. Dr. Gonul Eda Ozgul Tahan	Bahcesehir University	
Member's	Prof. Dr. Osman Kaya Ozkaracalar	Bahcesehir University	
Member's	Prof. Ddr. Ayse Bilge Gursoy	Istanbul Kent University	



I hereby declare that all information in this document has been obtained and presented by academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Name, Last Name: Nada Mahmoud Hesham Salem

Negm

Signature:

ABSTRACT

BREAKING THE FRAME: ARTISTIC FREEDOM AND IDENTITY IN FILMS

Nada Mahmoud Hesham Salem Negm
Master's Program in Film and Television
Supervisor: Asst. Prof. Gönül Eda Özgül

May 2024, 96 pages

This thesis explores the complex link between film narration and the representation of different identities, specifically examining the presence of stereotypes and patriarchal arguments in cinema. It delves into the ways films reflect and shape societal perceptions through their portrayals of different races, genders, and cultures. By employing qualitative analysis and case studies, this research aims to examine how a filmmaker's decisions and social influences impact the representation of identities in films hence reshaping the audience's perception. The process involves a comprehensive analysis of various cinematic works to get insight into how a filmmaker's decisions and social influences shape the representation in films. The thesis is to offer a better explanation of the social impact of films, delivering their importance to creators, researchers, and audiences. This thesis aims to enhance the awareness of the cinema medium and its impact on shaping society's narratives and opinions, providing more detailed and sophisticated knowledge.

Key Words: Film Directing, Film Representation, Film Narration, Stereotypes, Audience's Awareness.

ÖZ

BREAKING THE FRAME: ARTISTIC FREEDOM AND IDENTITY IN FILMS

Nada Mahmoud Hesham Salem NEGM
Sinema ve Televizyon Yüksek Lisans Programı
Tez Danışmanı: Dr. Gönül Eda Özgül TAHAN

Mayıs

2024, 96 sayfa

Bu tez, film yönetimi ve temsil arasındaki karmaşık bağlantıyı incelemekte, özellikle sinematik tasvirlerdeki stereotipler ve ataerkil argümanların varlığına odaklanmaktadır. Araştırma, filmlerin kültürel standartları nasıl yansıttığını ve etkilediğini, özellikle farklı ırkların, cinsiyetlerin ve kültürlerin tasvirine özel bir odaklanma ile derinlemesine analiz etmektedir. Nitel analiz ve vaka çalışmaları kullanarak, bu araştırma sinema anlatılarının kamu algısı ve sosyal yapılar üzerindeki etkisini incelemeyi amaçlamaktadır. Süreç, yönetmen kararlarının ve sosyal etkilerin filmlerin temsilini nasıl şekillendirdiğine dair içgörüler elde etmek için çeşitli sinematik eserlerin kapsamlı bir analizini içermektedir. Tez, filmlerin sosyal etkisine daha iyi bir açıklama sunmayı, yaratıcılar, araştırmacılar ve izleyiciler için önemini vurgulamayı amaçlamaktadır. Bu tez, sinema mecrasına ilişkin farkındalığı ve onun toplumun anlatılarını ve görüşlerini şekillendirme üzerindeki etkisini artırmaktadır, daha ayrıntılı ve sofistike bir bilgi sağlamaktadır.

Anahtar Kelimeler: Film Yönetimi, Film Temsili, Film Anlatımı, Stereotipler, İzleyicinin Farkındalığı



To My Family

ACKNOWLEDGEMENTS

I wish to express my deepest gratitude to my supervisor Dr. Gönül Eda Özgül TAHAN for her guidance, advice, criticism, patience, encouragement, and insight throughout the research.

I would also like to thank my mom, Prof. Dr. Rasha El-Khouly, for her great support throughout my life, my brother, Eng. Muhab Negm, whose encouragement has been crucial throughout my journey. Without their understanding and continuous support, I could have never been able to aspire to this level of education and complete this study without them.



TABLE OF CONTENTS

ETHICAL CONDUCT	iii
ABSTRACT	iv
ÖZ	v
ACKNOWLEDGEMENTS.....	vii
TABLE OF CONTENTS	viii
Chapter 1.....	1
Introduction.....	1
1.1 Statement of the Problem	2
1.2 Limitations	10
1.2..1 Limited focus on Western cinema reduces the understanding of global film diversity. 10	
1.2..2 Lack of practical audience engagement weakens theoretical insights in film studies. 10	
1.2..3 Inadequate coverage of how new media affects cinema representation and audience perception.	11
1.3 Inadequate research on the relationship between the director's intent and audience response.	11
Chapter 2.....	12
Literature Review	12
Chapter 3.....	32
3.1 Scope of Work.....	32
3.1..1 Film directing & representation.....	32
3.1..1.1 <i>The Role of the Film Director in Shaping Representation.</i>	32
3.1..1.2 <i>Representation of Characters in Film: Stereotypes and Misleading Portrayals.</i>	33
3.1..1.3 Representation of Cultural & Societal Issues: Addressing Stereotyping. 35	
3.1..1.4 <i>Representation of Gender & Race: Challenging Stereotypes.</i>	38
3.1..2 Narration in Film	40
3.1..2.1 <i>Film philosophy.</i>	40
3.1..2.2 <i>Film narration.</i>	43

3.1.3	Film aesthetics, film language, and film semiotics.....	44
3.3	Films and Viewers: The Production of Meaning in Cinema.....	47
Chapter 4.....		56
Methodology: Films and Construction of Identity		56
4.1	Research Design.....	56
	<i>Case study comparison of three movies.</i>	56
	<i>Case study comparison of two movies.</i>	56
	<i>A description and analysis of the film "Babel" from 2006.</i>	57
4.2	Case Study Comparison of Three Movies; “Hidden Figures”, “The Help” and “The Color Purple”	57
4.2.1	“Hidden Figures”, 2016.....	57
4.2.2	<i>Cinematic analysis.</i>	58
4.2.3	“The Help”, 2011.....	63
4.2.3.1	<i>Cinematic analysis.</i>	64
4.2.4	“The Color Purple”, 1985.....	67
4.2.4.1	<i>Cinematic analysis.</i>	68
4.2.5	Interconnection of Cinematic Narratives.....	71
4.3	Comparative Case Analysis of Two Movies; “The Mummy”, and “Al- Mummia”.	74
4.3.1	“The Mummy”, 1999.....	74
4.3.2	<i>Cinematic analysis.</i>	75
4.3.3	“Al-Mummia”, 1969.....	79
4.3.3.1	<i>Cinematic analysis.</i>	81
4.3.4	Interconnection of Cinematic Narratives.....	85
4.4	“Babel”, 2006.....	88
Chapter 5.....		94
Discussion and Conclusions		94
5.1	Conclusions and Findings	94
REFERENCES		97

LIST OF FIGURES AND TABLES

FIGURE 1: Introduction.....	1
FIGURE 2: Male gaze.....	16
FIGURE 3: Encoding and decoding model.....	18
FIGURE 4: Director.....	32
FIGURE 5: Gender Inequality in Film.....	39
FIGURE 6: Representation of Male and Female Characters.....	40
FIGURE 7: The interconnectedness of various digital platforms.....	46
TABLE 1: Summary of three films.....	73
TABLE 2: Summary of two films	88

Chapter 1

Introduction



Figure 1. Illustrator combines several symbols that stand for film development, famous incidents, and the influences of films to create a rich, poetic picture of the history of cinema.

The world of cinema, which serves as a reflection of our society, commonly portrays inaccurate pictures influenced by stereotypes and traditional perspectives. This thesis explores an important gap in the comprehension of how strongly can films affect the audience's perception by looking at the complicated connection between film narration and the representation of different identities. It aims to analyze the complex approaches through which films depict reality with an extra focus on how various races, genders, and cultures are represented. This research is motivated by the desire to dig beyond the superficial features of cinematic representations, aiming to get a more profound understanding of the social impacts of film.

To offer an in-depth understanding, this work includes a range of research techniques, such as qualitative analyses and case studies. This study is for filmmakers, scholars, and audiences who are interested in gaining a deeper understanding of the wider impacts of cinema storytelling.

The basis of this approach is the acknowledgment that movies, despite their powerful ability to tell stories, often lead to the production of negative stereotypes. Through an exploration of an extensive variety of cinematic works and a careful examination of the underlying reasons that influence filmmaker's decisions, this thesis brings attention to the sometimes-disregarded elements of film representation.

The next chapters of this thesis will explore the many aspects of cinematic representation, analyzing the significance of directors, the effects of editing, narrative structures, and the influence of society and cultural standards on the portrayal of films. In Chapter 2, the thesis provides an overview of previous research on film direction and film representation their impact on audiences and all its relevant approaches. It introduces the concerns that comprise the focus of the research described in this thesis. Chapter 3, The thesis aims to identify and analyze the detrimental aspects of film directing and representation while focusing on how they can reinforce stereotypes and discriminative views. Moving to chapter 4 “Methodology”, the thesis involves a comprehensive exploration of different films by using comparative case analysis to compare and contrast the storylines and filmmaking styles of three important movies: "Hidden Figures" (2016), "The Help" (2011), and "The Color Purple" (1985). Furthermore, two more movies "The Mummy" (1999) and "Al Mummia" (1969), are analyzed at at the same time, as well as “Babel” (2006). Not only is the goal to break down the different ways each film tells a story and its style but it's also meant to show how deeply these films affect viewers. Finally, Chapter 5, this chapter synthesizes the findings of the research on film direction and societal representation, drawing meaningful connections between the results and existing literature, theories, and practices in the field. It aims to not only conclude the study but also pave the way for future research in this dynamic and socially significant field.

This work aims to make a more nuanced understanding of the cinema medium by fostering a deeper awareness of its significant influence on narratives and perceptions regarding society.

1.1 Statement of the Problem

There is a long history of cinema reflecting social ideals however, stereotypes have often messed up this reflection. Stereotypes about races have been especially harmful because they reduce whole groups of people to a few negative traits. Because of this, African Americans have often been stuck to the roles of the attacker or the helper, but never get the role of the complex hero. This not only changes how people see themselves, but it also changes how others see them, which may reinforce harmful biases. Asian Americans have been stuck in the idea of the "model minority" which sounds good but doesn't give them the room for character depth that other people do, it also sets standards that are too high and doesn't consider how different Asian groups are within themselves. People have put Latinos into a single category: the "fiery Latino." This is a shallow image that doesn't consider the variety of Latino cultures. People from the Middle East are often portrayed as criminals, which feeds Islamophobia and cultural ignorance. These assumptions might be harmful or might not be, yet they make these groups feel like even more outsiders by contributing to a society of exclusion, biases, and racism.

Men have generally overseen the business, men have often been presented as strong, emotionless, and decisive main characters. On the other hand, women have been reduced to supporting parts, often without any choice, where they serve as story devices for the growth of male characters. These kinds of images support a patriarchal view that doesn't value women's diversity and freedom. It is important to understand how these stereotypes affect people. They need to be taken down by the film business. To do this, filmmakers need to work together to get more diverse voices behind the camera and create a space where stories are shared by the people they reflect. Stories on screen are more likely to reflect the real range of situations when the writers, directors, and editors come from different backgrounds.

Several approaches must be put into practice to provide a truer depiction of diversity in films. To start with, casting directors must actively look for performers from a variety of nations and origins for various parts, therefore, erasing stereotypes and encouraging authenticity. Moreover, writers have to create characters who resist clichés and enable complex growth and development regardless of their origins.

It is important to give real voices in narrative top priority, for proper representation and comprehension of their stories. Filmmakers should study a variety of racial, ethnic, and gender-based communities, hence it goes from poor representation to sincere significant portrayal, especially in mainstream classical

films. A part in dismissing made-up beliefs and encouraging authenticity and variety is played by both creators and viewers, therefore promoting open discussions and studying film techniques can help to create contents that respect fair portrayal.

By taking on these tasks, the film industry could not only show how society is but also change it, making the world fairer and open to everyone.

As a strong way to tell stories, movies are the most effective medium that can show a fake reality. This study investigates the complicated ways that movies show reality, and how showing staged worlds changes how people see them and creates a dynamic interaction between fantasy and reality.

Films revolve around the skilled creation of illusion, where directors skillfully stage worlds that look like real life. "Inception" by Christopher Nolan is a great example of this because the story takes place in levels of dreams and parallel worlds, the movie breaks the lines between reality and fantasy, making it hard for viewers to tell the difference between illusions and real life. The fact that this trick changes how people see things shows how well movies can put people in a world that has been carefully made to look real.

Cinema is more than just a visual show when it comes to showing staged truths. This power is used by filmmakers to get real emotional reactions from viewers, like in "Schindler's List" by Steven Spielberg, he forces viewers to deal with the emotional weight of the story by staging a reality that accurately portrays the horrors of history. In this way, movies become a path that connects the viewers to the world they see in a way that goes beyond the screen.

While films have the power to carry people to dramatic worlds, they also have moral duties that directors must acknowledge, for instance, D.W. Griffith's "The Birth of a Nation" is a ground-breaking film that reinforces racist ideas and gives African Americans a distorted image showing the moral problems. Directors must walk a fine line between artistic expression and telling serious stories, knowing that their work could change how people think about things.

Additionally, there is a mindful game of story manipulation that goes on in movies, where directors control how audiences see things within set worlds in terms of the event's orders, taking "Pulp Fiction" by Quentin Tarantino as an example of how nonlinear storytelling can change how people understand a story. The film pushes viewers to rethink how they see the staged reality by messing up the order of events. This gives viewers a new way to experience the story. How well movies

show staged worlds depends on how willing the audience is to suspend their disbelief.

The development of movie technology has made staged reality representation even more flexible. New technologies are constantly changing the movie industry by giving directors new ways to create staged realities that fascinate and push the limits of what viewers can see. As viewers interact with the wide range of staged worlds, it becomes essential to develop their cinematic understanding. This kind of understanding gives audiences the tools they need to understand the subtleties of portrayal and tell the difference between artistic freedom and manipulation. Cinematic literacy helps people understand the different goals behind staged worlds, which leads to a more informed and thoughtful movie-going experience.

Showing staged truths is like a double-edged sword where it can both charm and challenge viewers, as long as directors keep pushing the limits of what they can do with stories, movies will always influence how people think about life and the moral duties that come with the job. For the audience to get around this tricky area, they need a deep understanding of cinema and society. This will help them interact with created worlds with awareness and respect for the many stories that movies tell.

The underlying challenge in the cinematic world lies in the fact that showing staged truths to viewers can have bad effects when films create the illusion of reality, it can cause a lot of problems from harmful stereotypes to changing the truth about the past. When not handled with care, movies that show dramatic or untruthful realities can unintentionally help to shape flawed views, spread deceptive information, and change how people feel about certain topics. Not only but also, cinema can be one of the most powerful influencers when it comes to showing cultures because it shapes people's views and behaviors.

As a powerful form of culture, film has a social responsibility to add to the conversation in a good way. When created situations are used in the wrong way, the danger is clear. When certain groups or events in history are portrayed incorrectly, it can make attitudes stronger and help to support damaging stereotypes.

It is important to deal with the problems that come up when staged reality is shown in movies for several reasons. The most important thing is that it keeps stories true as an art form, protecting the sincerity and trustworthiness of movie stories by making sure that directors follow moral guidelines when they show staged realities. Consequently, this lets movies keep changing the way people think about things.

Finding a solution to this problem also makes the movie industry more open and diverse as directors add richness to the stories that accurately show the wide range of human experiences when they approach carefully the fine line between creativity and honestly sharing stories.

Getting to the bottom of the cinematic problem also helps encourage watchers to approach staged worlds with caution and a knowledge of the possibility of manipulation. Cinematic education helps them tell the difference between real works of art and stories that spread hurtful stereotypes or untruthful information about history.

At the end of the day, fixing the problem means making a cinematic setting that supports instead of hurts, to teach, inspire, and build understanding. As spectators become smarter and directors take on their moral duties, movies can reach their full potential as a force for good, helping to shape a more enlightened and welcoming social story.

As a strong way to tell stories, movies have the power to change how people see the world. The fake reality in movies often makes them less true to history and less powerful, which changes how people understand and view events. When directors put dramatic effect ahead of factual truth, it raises questions about historical accuracy. This could lead to a biased view of past events, people, or societies. As an example, the movie "300" is often attacked for showing the Battle of Thermopylae in a way that is very different from what happened. The effect of the story is also weakened by the unrelatable portrayals in movies. Too much dramatization or idealization of characters, situations, or events can make the viewer identify with the Spartans and see the Persians as evil and degenerated.

Purpose of the study, this study is important for many reasons, not just the personal narratives that led to its creation. Firstly, movies are a strong form of media that can shape people's minds and the way they act in society. When people watch movies, the pictures, and stories they show can stay with them forever, creating an inaccurate understanding of reality that goes beyond pleasure. By understanding narration and the way identities are represented in those films, this study helps to show how these movie stories are put together and, in turn, how they shape how people think about things.

Secondly, deceptive representations in films have real-world effects. They spread harmful assumptions that keep people confused, prejudiced, and discriminated against. Films influence communities, changing public opinion and cultural discourse. This is true whether they reinforce gender norms, racial biases, or socioeconomic discourse. To make society more open and educated, it is essential to understand these processes.

Also, studying how movies show different cultures is very important in this age of globalization where connections between cultures are becoming more common. Most of the time, films introduce people to cultures and ways of life that are different from their own. In this way, misrepresenting cultures not only changes how people think about the communities that are shown but also makes it harder for people from different cultures to understand each other. The point of this study is to investigate how filmmakers can find the fine line between artistic expression and responsible portrayal so that movies show a wide range of human experiences around the world.

Finally, studying the complicated aspects of film direction and representation is not just a fun activity; it's also a very important task that can have big effects on promoting fair views, cultural understanding, and social peace. This study adds to the body of knowledge that gives directors the tools they need to be responsible writers, creating a cinematic setting that goes beyond stereotypes and welcomes the real richness of our linked world.

The intricate relationship between film narration and the representation of different identities is examined in the thesis. It looks at how racial, gender, and cultural representations in movies mirror and affect societal norms and beliefs. The research issue arising from this study is: To what extent do the creative decisions made by film directors in depicting a variety of characters and stories influence the attitudes and actions of society? This inquiry seeks to comprehend how movies shape cultural perceptions and social narratives, emphasizing the value of ethical and inclusive filmmaking techniques in modern society.

- How do filmmakers choose to portray races, countries, and genders in their movies?
- In what ways do film techniques used in film help to create stereotypes?
- In what ways does the way cinema shows people from different social groups reinforce stereotypes?

- How can directors strike a balance between being creative and showing culture in a responsible honest way?
- Are there clear patterns in how movies always show certain countries or groups?
- What are some ways that movies can help people understand other cultures and break down stereotypes?
- How do changes in social norms and views over time affect how movies show things and how they affect people?

Significance of the study, this research carries considerable importance within the academic realm of cinema studies and the examination of cultural representation. Through an in-depth analysis of the complex connection between film directing and the representation of society, this study enhances and updates the understanding of how movies reflect and shape societal standards, specifically concerning race, gender, and cultural diversity. This study goes beyond conventional analysis and provides fresh theoretical perspectives on how cinema narratives influence audience perception and society structures.

The research makes an important impact by examining how film directors effectively handle the complex nature of stereotypes and representation. It offers a detailed insight into the relationship between cinematic expression and societal narratives. From a methodological standpoint, this research presents an innovative take on the analysis of cinema content. It combines qualitative and case study methodologies to provide profound insights into the decision-making process of directors and the impact it has on society.

The findings of this study hold theoretical importance in furthering the discussion on the moral obligations of filmmakers and the ethical consequences of their artistic decisions. It enhances the overall comprehension of the influence that cinema, as a medium, has on creating society's views and actions. This research sheds light on the influence of cinema on cultural and social perspectives, presenting opportunities for further exploration. It aims to encourage a more comprehensive and careful approach to film directing and depiction.

Research Objectives, this research aims to identify and analyze the detrimental aspects of film narration and representation while focusing on how they can reinforce

stereotypes and discriminative views. The point of this study is to look closely at times when choices made by directors, support directly or indirectly stereotypes in the film industry. This means carefully looking at how certain filmmaking approaches, editing, camera angles or shots, etc can support harmful stereotypes, either unintentionally or on purpose, changing the story in ways that make viewers think less positively about those groups.

In addition to observing how bad choices in directing can have negative effects, one of the main goals is to find out how film portrayal can help harmful sociocultural stereotypes stick around. Considering how gender, racial, or social identities are shown on screen, the study aims to show how movies can support assumptions and push some groups to the edges of society. The goal of this critical analysis is to find examples of how movie portrayals may hurt society by spreading harmful assumptions.

The current research identifies the harmful effects of film narratives and incorrect representations of identities, especially when it comes to stereotypes as well as the technical parts of filmmaking that play a role in the continuation of harmful. This thesis analyses how to elaborate on how film technicalities, narrative choices, and film languages can make stereotypes stronger in a movie.

Various dimensions will be studied as how set design, lighting, and sound design can reinforce bad stereotypes. One example that is deeply taken into consideration is the way certain characters are portrayed through their clothes along with lights that can make stereotypes stronger. By observing these technical aspects, a thorough complete picture would be provided of how a director's choices can either fight damaging stereotypes or reinforce them. Cases from well-known movies will be analyzed to show whether they successfully broke down stereotypes or showed how problematic images can be.

Along with the technical parts, the study will also thoroughly analyze certain films that have been pointed out for reinforcing stereotypes and making people think negatively about others. By breaking down how the stories are told, how the characters are developed, and the visual methods used in these movies, the goal is to show how the choices made by directors can support harmful stereotypes. A thorough look at the film sector and how it affects people's views, focusing on how important it is to make films that are serious and well-thought-out. The thesis focuses

on how stereotypes are produced through an analysis of the narration of the chosen films.

1.2 Limitations

The thesis doesn't optimally include stories and viewpoints from marginalized groups and filmmakers. This may distort how people see cinema representation. A deeper examination of the many narrative effects could be possible by including voices from a wider range of backgrounds.

1.2..1 Limited focus on Western cinema reduces the understanding of global film diversity. The research also does not investigate how non-Western films and global cinematic traditions may provide various insights into film representation and audience perceptions by concentrating mostly on Western cinema. One risk of this absence is a narrow knowledge of the diversity of cinema. Studies of Western and Non-Western cinema comparatively comparing films from many cinematic traditions might help to clarify audience perceptions and culturally distinct storytelling. Such research might offer a more comprehensive understanding of how cultural settings affect movie stories and viewer impressions.

1.2..2 Lack of practical audience engagement weakens theoretical insights in film studies. Where Furthermore, the thesis mostly concentrates on theoretical aspects of film directing and representation without involving real audience responses in practical case studies as it doesn't delve deeply into the relationship between a director's intention and how the audience sees the film.

This constraint may result in a deficiency of actual data to back up the theoretical argument. This absence may mask the sensitivities of how cultural, societal, or personal elements can cause different audiences to see the same movie story in various ways.

More in-depth study of the connection between a director's intent and audience reaction is recommended. This could be surveys, interviews, or focus groups tracking audience responses to certain movies to determine how various groups understand the story about the director's declared objectives.

1.2.3 Inadequate coverage of how new media affects cinema representation and audience perception.

Lastly, the thesis's limited coverage of new media studies more specifically, how new platforms like social media, streaming services, and digital content production affect audience perceptions and cinema representation is another drawback. This can result in a dated knowledge of cinematic trends, particularly when new media constantly changes the way movies are made, seen, and experienced.

Examining how technology and new media are used in movies might reveal important information about how audience interactions and story formats are changing. Analyzing, for example, how streaming services like Netflix affect the diversity of stories and the number of movies seen worldwide might help to clarify how new media is changing the expectations and experiences of viewers.

Research in the field of cinema studies may greatly progress by tackling these constraints and investigating these potential paths, providing a more inclusive, varied, and thorough knowledge of how film directs, depicts, and affects viewers worldwide.

1.3 Inadequate research on the relationship between the director's intent and audience response.

As the connection between a director's intent and audience response is complicated and has many parts, the current study doesn't go into enough detail about how filmmakers' goals match up with or differ from how their audiences understand their work. Figuring out this changing connection is important for understanding how movies communicate, as it helps us understand the factors that affect how different viewers see and understand movie material.

Chapter 2

Literature Review

This chapter provides an overview of previous research on film direction and film representation their impact on audiences and all its relevant approaches. It introduces the concerns that comprise the focus of the research described in this thesis.

The main purpose of the literature review work is to survey previous studies on film directing, film representation, and their influence on the audience's perceptions and briefly reflect on each example.

The way characters, events, and ideas are shown in the film has a great deal of influence on how viewers understand and interact with the story. To fully grasp the complex nature of cinematic narrative and its effect on viewers, one must grasp the dynamics of film directing and representation.

Film representation, creative decision-making, and general visual and narrative aspects of a film are just a few of the many responsibilities that come with film directing. The way individuals, topics, and ideas are represented in a movie can be influenced by the decisions a filmmaker makes about casting, narrative strategies, and visual aesthetics. Murch explores what role editing plays in creating cinematic stories which is a critical component of film directing that immediately affects the spectator's perceptions (Murch, 2001).

Murch's observations on editing and these topics overlap as editing is essential in determining how people and events are portrayed, which in turn affects how the viewer interprets them and feels emotionally involved. Moreover, Murch emphasizes in his work the need for editing methods in expressing meaning and feeling when he talks about the idea of "film grammar". He shows, for instance, how the spectator might be evoked to feel particular emotions or theme contrasts by the juxtaposition of shots. This supports studies by academics like Eisenstein, who developed ideas on the impact of montage editing on audience perception.

Murch's investigation of editing methods fits with more general ideas of representation and directing in movies. He discusses the "blink" phenomenon, in line

with research on audience attention and cognitive processing during movie watching. Murch illustrates how editing decisions could affect audience perceptions and involvement with the story.

Although Murch offers insightful analysis of the art of film editing, his concentration on this area of the industry could mask other directing strategies that also affect audience perceptions and representation. This research emphasizes the need to take editing techniques into account in debates about representation and audience perceptions in cinema by relating Murch's observations to current research.

In the tradition of film editing literature, Walter Murch's "In the Blink of an Eye" is an essential read. However, it is important to think about how editing choices might reinforce stereotypes in film stories. Although Murch mostly talks about the technical and emotional aspects of editing the larger conversation about diversity in the film calls for a more in-depth look at how editing reinforces or challenges social stereotypes. According to Murch the "Rule of Six" gives a complete way to decide what to edit, considering things like emotional effect, story cohesion, and visual factors. But it's important to think about how these choices might unintentionally support stereotypes, especially when it comes to race, gender, and other social factors. Film editing is a strong way to tell a story, but the way pictures are chosen and put together can support dominant assumptions.

For example, the way characters are portrayed, the order of speech, and the way images are put together can fit with stereotypical ideas, reinforcing biases that people already have. Murch's focus on feelings and rhythm is very important, but the film community needs to have a bigger conversation about the moral aspects of editing choices. Considering this, editors need to be more aware of how the decisions they make can support or challenge social values (Murch, 2001).

Murch's teachings make scholars and editors think about the social duty that comes with their work, it makes them look at how their actions can either help break down stereotypes or on the other hand, support them without meaning to. By being aware of the problems that can arise with certain editing choices, directors and editors can be more careful about how they tell stories, creating stories that question societal stereotypes instead of reinforcing them. Incorporating this point of view harmonizes Murch's technical mastery with a deeper understanding of society. This makes sure that the art of film cutting helps create a more accepting and responsible movie world.

"While Walter Murch provides an in-depth look at the technical aspects of film editing, David Mamet's 'On Directing Film' shifts the focus towards the holistic processes of directing, emphasizing narrative and decision-making in filmmaking."

The book stands as a seminal work in the realm of cinematic theory and practice. Published in 1991, through the representation of characters, ideas, and narratives, film directing is essential in forming spectator perspectives. Understanding the richness of cinematic narrative and its effect on viewers requires an understanding of how directing decisions affect these representations. David Mamet's "On Directing Film" explains how filmmakers may work with camera angles, editing, and dialogue to create gripping stories that captivate viewers.

To deliver the director's vision and message to the audience, filmmakers coordinate several sections including acting, cinematography, editing, and sound design. The way characters, events, and topics are represented in a movie can be impacted by the decisions a filmmaker makes about narrative structure, visual aesthetics, and storytelling methods. Mamet's "On Directing Film" offers a thorough overview of the directing process together with doable guidance on creating gripping stories and captivating audiences using efficient narrative strategies.

Research can be divided into categories including narrative structure, visual storytelling, performance, and cultural representation. These ideas are touched upon by Mamet's ideas which include methods for developing characters, generating tension, and writing dialogue that draws in the viewer's attention.

Mamet stresses in his book the value of the "uninflected image," arguing that filmmakers should let the audience understand a scene rather than forcing their interpretation. He promotes, for instance, employing straightforward, basic pictures to evoke viewer's emotions and deliver important information. Mamet's discourse extends beyond the technical aspects of filmmaking to address the symbiotic relationship between the director and the audience. He argues that directors must possess a profound understanding of their audience, considering factors such as cultural context, expectations, and emotional resonance. This insight allows directors to craft narratives that not only captivate but also invite the audience to actively participate in the construction of meaning, thus establishing a more profound connection between the film and its viewers. This supports studies by academics like

Bazin, who supported a more realistic and authentic approach to filmmaking (Mamet, 1992).

Mamet's ideas are in line with more general theories of representation and cinema direction. For example, the importance of language in expressing character motives and thematic depth is consistent with his focus on the significance of subtext and ambiguity in conversation.

Although Mamet offers insightful analysis of the directing process, not all filmmakers will find his method useful for their styles. This study emphasizes the need to take directing methods into account in conversations about representation and audience perceptions in movies by relating Mamet's observations to current research (Mamet, 1992).

Mamet's "On Directing Film" has a lot of useful information about the artistic and technical sides of making movies, however, directors need to walk the fine line between telling a good story and reinforcing stereotypes. If Mamet's ideas are used without thinking about them first, they might unintentionally support social biases. Directors need to be aware of how the images and stories they choose can reinforce or challenge stereotypes, as they have a big part in how people see things. When looking at movies critically, directors should use Mamet's ideas as a basis for making responsible stories. By being aware of stereotypes and trying to break them, directors can use movies to question social norms and help make movies more wide-ranging in how they show different experiences. When combined with a dedication to social responsibility, Mamet's advice can give directors the power to not only tell engaging stories but also create a movie environment that actively interacts with and questions existing Societal norms.

Building on Mamet's exploration of the directorial process, Laura Mulvey's 'Visual Pleasure and Narrative Cinema' introduces a critical theory perspective, examining how film impacts viewer perceptions through gender lenses.

A book released in 1975, is a groundbreaking work in film theory, especially in the field of female film criticism. In her ground-breaking study of gender representation in film, Laura Mulvey's "Visual Pleasure and Narrative Cinema" shows how narrative structure, editing, and camera angles all help to create visual pleasure and reinforce gender stereotypes. Uncovering the complexity of audience perceptions and the cultural influence of cinema requires an understanding of how

film directing and representation interact. This literature review focuses on analyzing Laura Mulvey's theories concerning film representation and directing.

The "male gaze," as it is defined in Mulvey's work, is the way that the narrative structure and camera in classic Hollywood films are directed toward the male viewer. She argues that the male-dominated power structures are reinforced by the sensual and objectifying gaze that the film industry pours into female characters. This criticism of cinematic representation lays a basis for comprehending how audience views are shaped by film directing decisions, especially about gender roles and stereotypes. Mulvey looks at how editing, framing, and the structure of stories are used in movies to uphold male ideals. The male gaze shapes the way shots are framed, how scenes are paced, and how stories are put together in general, which reinforces standard gender roles and power relations (Mulvey, 1975).



Figure 2. Illustrates the male gaze through the lens and the male's perspective

Scopophilia Mulvey talks about the psychological idea of "scopophilia" which means enjoying looking and how it relates to movies. She says that movies naturally make people feel like they can see what the actors on screen are thinking. She also brings up the idea of "exhibitionism" in which female characters are made into things of desire and entertainment for the audience's sex-driven pleasure.

Narrative Disruption, research can be grouped under categories like gender portrayal, narrative structure, visual aesthetics, and cultural politics. Mulvey's ideas reflect on these subjects when she talks about how gender norms are reinforced and visual pleasure is constructed through cinematic methods. She talks about, for instance, how close-ups and slow-motion pictures highlight particular body parts,

making women into objects of male desire. This illustrates how audience views may be shaped by film directing techniques, which also promote gender stereotypes. Mulvey's study of how gender is portrayed in movies is insightful, although her focus is mainly on classic Hollywood films. Mulvey says that the male gaze and how it affects narrative film cause a sense of plot disruption. Women are often portrayed as helpless things that only exist for the male characters to look at. This relationship can break up the story and draw attention away from the plot to the sexual and physical appeal of the female characters (Mulvey, 1975).

Viewpoint, "Visual Pleasure and Narrative Cinema" by Laura Mulvey is one of the most important critical works that looks at how gender affects the moviegoing experience, the "male gaze" is a key part of feminist film theory because it helps us understand how movies reinforce patriarchal ideas and affect how viewers relate to the people they see on screen. The article goes into detail about the psychological roots of scopophilia and exhibitionism and how these ideas relate to how women are treated as objects and placed in movies.

Mulvey's work makes us think again about how directors shape how people think about things. Even though she mostly looks at gender stereotypes, her ideas can be applied to a wider range of movie stereotypes as well. Filmmakers need to be aware of the power relations at play in the stories they choose to tell and know that the stories they create can either question or support stereotypes.

Audiences are also very important in this process. Mulvey's work encourages viewers to take a more critical stance and see how the visual pleasure that comes from stereotypical representations affects people. It's not just the filmmaker's responsibility, audiences must also be smart about how they use media, constantly challenging and questioning the stories they are shown. By fostering a more critical and aware cinematic culture, audiences can contribute to demolishing stereotypes and encourage the creation of narratives that reflect the complexity and diversity of human experiences.

Transitioning from Mulvey's gender-focused analysis, Stuart Hall's "Representation: Cultural Representations and Signifying Practices" broadens the discussion to include how various cultural and social identities are constructed and understood in media.

Stuart Hall's "Representation: Cultural Representations and Signifying Practices," sheds light on how meaning is created and communicated via symbolic and visual media. Understanding the complexity of audience perceptions and the cultural influence of film requires an understanding of the interactions between film direction and representation.

Hall's work shows representation as a procedure by how meaning is created and received in culture. He says that representations are created by various social, cultural, and historical events rather than being just mirror images of reality. This viewpoint lays a basis for comprehending how the film representations by filmmakers affect viewer views. Since Hall explains how dominating cultural norms, ideologies, and power relations create representations, his theories cross with these issues.

Encoding and Decoding, Hall's study emphasizes how meaning is created by encoding and decoding. He talks, for instance, about how media texts contain multiple layers of meaning that are open to interpretation by audiences. This illustrates how cinema directing techniques, like cinematography, editing, and mise-en-scène help produce representations that spectators may understand and negotiate.

His idea of encoding and decoding, for instance, is consistent with research on audience reception and how viewers negotiate and interpret meaning in films. Hall shows how cinema directing techniques affect audience perceptions and help to create cultural meanings.

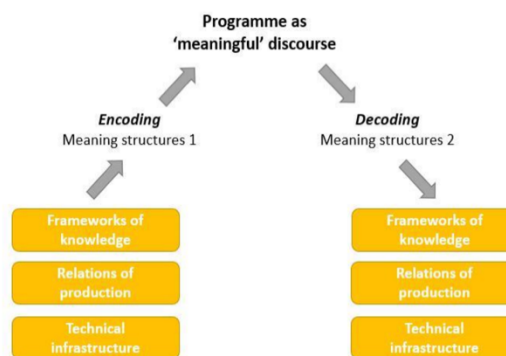


Figure 3. Encoding and decoding model (Hall, 1973).

Media Representation, Hall takes a closer look at how the media portrays people and how that affects how people think about things. He looks closely at how the media portrays certain groups stereotypically and how that affects how people feel about those groups. Hall's work has had a big impact on conversations about

diversity and media because it questions how disadvantaged groups are often portrayed. In *Discourse and Power*, Hall looks at the connection between discourse and power, focusing on how language and other symbolic systems are used to hold power in a society where Hall shows how some discourses take over, push others to the side or fight back, which affects how individuals and groups see things.

Finally, in *The Politics of Representation*, Hall puts representation in a larger political framework and makes the case that cultural images are essentially political. He says that the fights over meaning, and image are fighting over who has the most power and control. This point of view has been very helpful in figuring out how representation is linked to problems of social equality and political change (Hall, 1997).

The most important thing this book does is look at how representation changes and is disputed in different cultural forms. Traditional ideas of passive audiences are challenged by Hall's ideas about encoding and decoding. This shows how active people are in making sense of cultural goods. The book's focus on cultural identity, how the media portrays people, discourse, power, and the politics of depiction is very important for understanding how meaning is made, negotiated, and disputed in modern society (Hall, 1997)

In the context of the thesis, Hall's work gives people a strong theoretical framework for looking at how people are represented in cultural goods, like media, language, and other symbolic forms. By thinking about what Hall said, the study can help people understand how meaning is made how representation affects how people see things, and how power works in society.

Ien Ang, following Stuart Hall, offers a practical exploration of these theories by analyzing audience interpretations of a popular television show, thus illuminating the active role of audiences in meaning-making.

Unpacking the complexity of audience perceptions and the cultural influence of cinema requires an understanding of how film narration and representation interact.

Using ideas like encoding, decoding, cultural capital, and reception theory, Ang's work investigates how audiences interact with and understand media materials. Her study of how viewers negotiate meaning in the context of their own cultural and

socioeconomic origins emphasizes the active part that viewers play in interpreting media materials.

Negotiation of meaning is very important for understanding how spectators deal with complicated images, sometimes accepting and sometimes rejecting stereotypical portrayals (Ang, 2013).

Impact of Social Context, researchers who study receipt look at how larger social, political, and historical circumstances affect how people receive something. This is very important when looking at film portrayals and stereotyping because it lets people see how changes in society and conversations affect how people understand things over time (Ang, 2013).

Reception studies, which were started by researchers like Ien Ang, give us a lot of information about how people interact with and make sense of film images and portrayals. Reception studies is a useful field because it recognizes the active and changing role of viewers in making sense of cinematic texts. This method lets us look more closely at how different audiences understand, negotiate, and disagree with portrayals. This helps in learning more about the complicated connection between media texts and how audiences understand them (Ang, 2013).

This point of view offers a basis for understanding how the representations seen on screen are shaped by decisions regarding narration, therefore influencing the audience's perceptions. Ang's study touches on these subjects as she addresses how socioeconomic class, gender, and cultural background affect audience judgments (Ang, 2013).

Although Ang's study provides insightful information on audience reaction and interpretation, her emphasis on television rather than movies might make the results less applicable to the cinema. This research emphasizes the need to take audience viewpoints into account in debates on cinema meaning and cultural relevance by relating Ang's study to the body of knowledge on film directing and representation.

Whereas Ang focuses on audience reception, David Bordwell and Kristin Thompson's 'Film Art: An Introduction' returns to more foundational elements of film theory, providing a comprehensive guide to understanding film as an art form.

One of the foundational books in the film industry studies, "Film Art: An Introduction", provides thorough explanations of the methods and ideas of

filmmaking. Its importance is in its capacity to provide readers with a thorough grasp of the language of cinema, particularly the part that film directing plays in influencing audience opinions. The book by Bordwell and Thompson is a fundamental tool for examining how filmmakers depict characters, events, and ideas on screen, which in return shapes how viewers understand and interact with the story.

The study offers a fundamental understanding of cinematography, editing, sound design, and narrative structure, among other areas of filmmaking. From *mise-en-scène* to montage to narrative causality, they provide readers with a thorough grasp of the formal components and methods employed in cinema production. research on the role of film directing in influencing representation and audience perceptions is based on decisions regarding narration.

Bordwell and Thompson's analysis of *mise-en-scène* emphasizes how filmmakers employ wardrobe, set design, and lighting to create feelings and convey meaning. They examine, for instance, how film noir uses *chiaroscuro* lighting to bring out mystery and tension. This illustrates how the overall effect of the movie and viewer impressions may be shaped by directing decisions in the *mise-en-scène*. Furthermore, "Film Art" talks about how directors use conventions to make certain results within the framework of genre and style, looking at genre standards is useful for seeing how different representations may fit with or go against established rules. The way the book talks about genre analysis makes it easier to see how directors might use well-known tropes to send or change messages. (Bordwell & Thompson, 2008)

"Film Art: An Introduction" is essential to this thesis since it offers theoretical frameworks and basic information for comprehending film representation and directing. Its thorough treatment of cinematography and aesthetics is an invaluable tool for delving into how directing decisions affect viewer impressions. Furthermore, the way that academic research and case studies are integrated shows how theoretical ideas are applied practically in the film industry. As such, including the ideas from "Film Art: An Introduction" improves the theoretical foundation of the thesis and deepens the examination of how cinema directing affects viewer views.

Building upon basic film theories, André Bazin's 'What is Cinema?' investigates the philosophical foundations of cinema, especially the realism and purity of the cinematic form.

It gives a deep understanding of what cinema is, how it works, and how images and reality relate to each other. There are a lot of different subjects discussed, but the main theme is the question of reality in movies. Even though Bazin doesn't talk about false representation directly, his ideas about cinematic reality and how it affects how people see things are a good starting point for thinking about the moral issues that come up when representations are changed in film. André Bazin's "What is Cinema?" is a foundational book in film theory that provides a deep understanding of the essence of cinema and its connection to reality. Bazin's investigation of cinematic reality and his criticism of montage theory have profoundly influenced film studies and shaped the knowledge of representation and direction in films.

Bazin's writings include discussions on montage, realism, and the ontology of cinema, which are crucial background material on the evolution of film theory. He questions the predominant montage philosophy of early Soviet film in favor of a realistic cinema that, through long shots and deep-focus photography, reveals the essence of reality. This background material prepares the audience for an examination of how film directors depict reality and how viewers see it. Research on film directing and representation may be categorized based on topics like formalism, realism, narrative structure, or audience response.

Theoretically, Bazin addresses how long takes, and deep-focus cinematography helps to create realistic movie images. He discusses how filmmakers like Jean Renoir and Orson Welles use the above-mentioned techniques in their films to create a feeling of depth and continuity. Bazin's studies are essential to this thesis since they offer theoretical frameworks and fundamental information for understanding cinema representation and directing. His investigation of cinematic realism and his criticism of montage theory provide insightful information on how audience perceptions are affected. Bazin's work has also greatly influenced cinema studies, hence it is necessary to comprehend the historical evolution of film theory and its applicability to current debates about representation and directing in films (Bazin, 2005).

In the context of the thesis, the conflict between realistic cinema and purposeful errors becomes a main theme, encouraging researchers to investigate the complicated relationships between the director's choices, sincerity, and how viewers understand cinematic stories.

From Bazin's observations on realism to Sergei Eisenstein, whose groundbreaking theories on montage question conventional narratives and introduce a dynamic approach to delivering ideological messages through film

Generations of filmmakers and academics have been impacted by Eisenstein's views on montage, dialectical editing, and film language, which have helped to shape the understanding of how decisions made by filmmakers impact the audience's perceptions.

Soviet montage theory owes much to the developments made by famous filmmaker and cinema theorist Sergei Eisenstein. The main underlying material on montage principles, including collision and intellectual montage, are provided in his publications. Historically, Eisenstein provides insights into the early years of cinema and the development of film language as a unique medium for artistic expression. (Eisenstein, 1991). Eisenstein's montage theory articles demonstrate how editing and juxtaposition decisions made by the filmmaker affect how the audience sees and understands the story. Eisenstein, for instance, shows how to manipulate audience reactions and communicate complicated concepts in "Battleship Potemkin" by using intellectual montage to establish symbolic links between pictures.

His investigation on dialectical editing, for example, fits with research on how filmmakers employ editing strategies that stir up strong feelings in viewers and transfer meaning. Eisenstein sees fake representation to be creative. He disagrees with the idea that movies should be completely realistic and says that intentional distortion or exaggeration can be used for artistic purposes. This point of view gives directors new ways to change reality to fit their creative vision. It also shows how subjective and changeable truth is in movies. (Kepley et al., 1994).

Eisenstein's ideas have a huge effect on how people see things. Filmmakers can actively change how people see and understand a film by purposely changing the order of pictures and using fake representation as a creative tool. The way Eisenstein's work is interpreted, the purposeful use of false representation is not always a lie, but an artistic choice that makes the audience more emotionally and intellectually involved. Eisenstein's ideas provide a solid base for my thesis that looks at false representation and how it affects how people see things.

Lev Manovich's 'The Language of New Media' modernizes the understanding of how digital technology reshapes cinema, blending old visual techniques with new media concepts, and transitioning from Eisenstein's traditional film theory.

The study examines how digital technology affects modern media forms, including film. The way that digital tools and techniques are changing the filmmaking and audience perception environment is clarified by Manovich's research on new media languages, interfaces, and cultural practices. Manovich's book offers background material on new media ideas, including transcoding, modularity, and variability. He looks at how digital technologies make it possible to change and modify media components, therefore enabling new forms of interaction and representation. It prepares readers for an examination of how digital technologies and methods impact audience perceptions and the decisions made by filmmakers. Themes including digital aesthetics, interactive narratives, virtual worlds, and participatory culture may be used to group research on film directing and representation. Manovich talks about how digital media technologies influence the production and consumption of cinema material, hence his ideas cross with these subjects.

Manovich's study of digital media languages and interfaces demonstrates how technical limitations and opportunities affect the decisions made by filmmakers. He talks, for instance, about how digital compositing and computer-generated imagery (CGI) are used by filmmakers to create immersive visual worlds and the physical, geographical, and locational characteristics of human existence. Manovich talks about database reasoning as one of the most important parts of new media. Traditional stories are told in a straight line, but new media works through databases, which lets users have non-linear and participatory experiences. This change questions the way stories are usually told, giving people chances to be creative and giving people the chance to change things in ways that might affect how accurately they are shown (Manovich, 2002).

This exemplifies how digital-era cinema directing methods alter viewer perceptions and add to the overall effect of the movie. Manovich's research also covers current problems in audience involvement and filmmaking, which makes it essential reading for anybody trying to comprehend how cinema directing is changing in the digital era.

While Manovich discusses the technological shifts in media, S. Brent Plate's works delve into the specific realm of how religious and cultural elements are depicted across various media platforms, emphasizing the sensory experiences of the audience

Religious Studies and Film Studies have benefited greatly from the writings of S. Brent Plate; he investigates how religion, culture, and film interact and provides insights into the representation and interpretation of religious themes, symbols, and rituals on film. Consideration of how film directing decisions affect the way the audience perceives and the representation of religious issues requires an understanding of Plate's viewpoints.

Plate offers definitions of important terms such as religious symbolism, ritual, and myth in addition to background information on the connection between religion and film. He talks about how religious themes have developed historically in movies and how they have changed along with technology and culture. This background knowledge prepares the reader for an examination of how filmmakers interpret religious topics and influence viewer perceptions.

The book looks at how directors from different religious and cultural groups use different visual and narrative techniques to show religious topics. The study of the Indian movie "Mother India" (1957) and how it portrays Hinduism is one example, another is the study of Iranian cinema, especially Abbas Kiarostami's "Taste of Cherry" (1997), which shows how religious themes are woven into the culture of films. These examples show how directors use their cultural backgrounds to show and understand religious stories. They stress how representation styles are unique to each culture.

Plate investigates how filmmakers use cinematic tools to provoke religious experiences and communicate spiritual truths. Plate's examination of religious symbolism in movies demonstrates how filmmakers use both visual and audio hints to create feelings of spirituality and explain religious ideas. He talks, for instance, about how filmmakers like Terrence Malick employ ambient sound and natural cinematography to convey a feeling of spirituality and presence in their movies. His investigation of ritual performance, for instance, is consistent with research on how filmmakers construct religious events and rituals on film using choreography and *mise-en-scène*.

Plate's study of how movies can change people indirectly talks about how religious symbols in images can change how people see them. Filmmakers have a lot of power over how people think about religious topics because movies are so engrossing and can make people feel like they've reached a higher level. Plate's "Sensational Religion: Sensory Cultures in Material Practice" showcases how Plate's research goes beyond movies and investigates how different senses are used in religious activities. The plate gives examples that range from the use of smoke in Catholic ceremonies to the different senses that people have when they go on a journey. Plate shows how religious representation styles affect the bodily and emotional aspects of how people experience things by including sensory and material culture in the study (Plate, 2017).

In the group work, "Representing Religion in World Cinema: Filmmaking, Mythmaking, Culture Making" (2003), Plate and his co-authors look at different ways that people are portrayed in world film. The book looks at how directors from different religious and cultural groups use different visual and narrative techniques to show religious topics.

Representation Styles and Audience Perception, Plate's study of representation styles in different settings shows how visual culture, religious image, and audience perception are all connected in a complex way. Within "Religion and Film", individual films are looked at to show how representation styles, such as the use of symbols and cinematographic methods, affect how people understand and feel about religious stories. In "Sensational Religion" the focus on sensory involvement expands the conversation to include the embodied and emotional aspects of how people perceive things, bringing out the immersive quality of representation styles.

Plate's edited volume, "Representing Religion in World Cinema," shows how different cultural settings can use a wide range of representation styles. The examples show how directors use different visual and story techniques to show religious themes, which affects how viewers from different backgrounds see and understand these depictions. Plate's claim that representation styles are culturally specific and deeply rooted in different faith traditions is supported by his nuanced study of specific films and cultural objects. (Plate, 2017)

S. Brent Plate's body of work is an in-depth look at different ways of representing things in different visual and material forms, with a focus on how these styles have a big effect on how people see things. By looking closely at certain

movies, cultural items, and global film traditions, the researchers show how representation styles affect how people understand and relate to religious stories. Plate's work helps audiences understand how representation styles, audiences, and audience response are all connected in more complex ways by looking at how representation styles are culturally unique, how they engage the senses, and how they are made.

Building on Plate's examination of representation, "Prejudices in Cultural Contexts" examines how deeply rooted preconceptions across many cultures affect media depictions and, by extension, audience perceptions.

Understanding how stereotypes, as cultural artifacts, invade the contents of media and influence audience views requires checking the book "Prejudices in Cultural Contexts: Shared Stereotypes (Gender, Age) Versus Variable Stereotypes (Race, Ethnicity, Religion)". Through an analysis of the subtle ways that different stereotypes are presented in different cultures, the book offers a thorough investigation of the socio-cultural foundations that affect media producers and in return audiences. The way these cultural preconceptions influence, support or contradict audience views through the film industry makes the research essential for a thesis on film directing and representation.

The book's focus on stereotypes along several dimensions; gender, age, race, ethnicity, and religion and how they are contextually adjusted across different cultures defines the scope of the work. The studies that are part of the book are selected according to how relevant they are to these aspects. A comparative methodology is used to clarify how stereotyping in media is dynamic and cuts over cultural barriers. Media stereotypes are not only mirrors of society's opinions but also tools that can support or refute them.

The film has always had a great influence on how society views various socioeconomic groupings. Besides that, this is also related to the groups that are considered as others in a certain period. Two primary themes run through the research results in the book: changeable stereotypes that vary by culture for example; race, ethnicity, religion, and shared prejudices that are constant across cultures such as; age and gender. This distinction may be used while analyzing the films concerning how they represent different identities.

One of the main researches covered in the book looks at how gender roles are portrayed in Indian and American movies and shows how cultural settings affect how strict or flexible these roles are. The need for cultural uniqueness in character creation and story design is highlighted by this study. Examining all of this through a lens of cinema representation and direction shows how filmmakers may either destroy or support society's biases. For instance, the decision of a filmmaker to maintain or challenge clichéd depictions of senior people can have a big impact on how the public views aging. (Fiske, 2017).

Fiske's research makes it clear that stereotypes are deeply embedded in societies and are caused by a complicated web of historical, and social factors. The fact that these stereotypes are common across cultures about gender, age, class, race, ethnicity, or religion shows that people tend to put others into groups and judge them. However, the fact that these stereotypes are different and unique shows how important it is to deal with them in a way that is respectful to different cultures. This study shows how important it is to not only recognize these stereotypes but also work to change them to make society fairer and more open to everyone. This book is crucial to the thesis as it offers a strong theoretical framework for comprehending how cultural stereotypes affect movie content and audience perception. It closes the divide between cultural studies and cinema studies by providing a sophisticated viewpoint that is essential for evaluating how well and how responsibly filmmakers portray a variety of people and stories. This addition enhances the argument and the conversation on the potential of film as a tool for cultural analysis and change.

Concentrating more narrowly on racial issues, 'Racism and the Media: A Textual Analysis' offers a critical examination of how media perpetuates racial stereotypes and biases, influencing public discourse and individual beliefs

A critical analysis of how media, especially films, reinforce or debunk racial stereotypes is provided in the book. Because it tackles directly the influence these representations have on forming audience views, this approach is essential to the thesis on cinema directing and representation. The primary focus of the book enables an in-depth understanding of the narratives and visuals presented by media and their societal effects.

The book focuses on media works that openly or indirectly address racial issues, choosing research according to their methodological honesty and applicability

to the developing debate on race in media studies. A complex problem, racism in the media has historically been based on the underrepresentation or distortion of non-white races. The book tracks these representations from the first days of film and television to the present, showing how these media have frequently supported damaging stereotypes or provided forums for questioning society's preconceptions. The research in the book is arranged around three main themes: case studies on particular media works that either deny or support racial stereotypes, historical representation of races in media, and the development of racial narratives across time. An organized overview of the development and continuous difficulties in media representation is offered by this topic approach.

One noteworthy research in the book looks at how African American characters have been portrayed in Oscar-winning movies throughout the past 50 years. This study reflects larger societal shifts while also pointing out ongoing stereotyped trends by providing insights into how these representations have evolved from mostly negative stereotypes to deeper and more complex personalities. The book, for instance, examines how various directing decisions in movies like Spike Lee's "Do the Right Thing" and Peter Farrelly's "Green Book" affect viewers' understanding of racism and race (Kulaszewicz, 2015).

It's shocking to see how deeply stereotypes and biases are ingrained in the media when looking at this work. This is a sign of bigger problems in society, and it also shows that the media can play a big part in keeping racial inequality going or fighting it. Not only content creators but also viewers need to be aware of these attitudes and speak out against them. The media needs to be more responsible and fairer in how they cover events since the media still has a lot of power over how people think and feel, it's becoming more and more important for it to deal with and fix biases. This research is a warning of the media's power and the duty that comes with it to make society fairer and more open to everyone.

Finally, how multilingual films depict cultural and social injustices, expanding on the discussion of media and racism. The book offers a critical examination of how language and cultural representation in movies may either reinforce or challenge social stereotypes. This study is important for a film directing and representation thesis because it delves deeply into the unique characteristics of

(MLFs) multilingual settings in films, a not often-studied topic that directly affects how viewers understand social and cultural dynamics.

The authors use case studies that provide obvious cases of stereotyped depiction and its effect on audience perception to concentrate on multilingual films that tackle social justice issues. The inclusion criteria include films with a major cultural influence and a variety of language usage. Many times, an intentional choice to use many languages in a film shows rich social connections and cultural identities. Audience observations of particular groups are greatly influenced by the way that language is usually used in film to either neglect or give voice to them.

The book's study is arranged around major themes like how language is used to provide social commentary, how marginalized people are portrayed in multilingual movies, and how these representations affect viewers' understanding and sympathy. Through thorough case studies of important films, every subject is examined. One key case study examined in the book is the movie "Babel," which deftly combines several languages and stories to draw attention to connectivity worldwide and the misconceptions that can result from linguistic and cultural obstacles. In Morocco, Mexico, Japan, and the US, "Babel" has drawn criticism for reinforcing negative stereotypes, especially those regarding Moroccans and Mexicans. The way that Morocco is portrayed highlights its impoverishment and harshness, which feeds into the larger story of Islamophobia. Comparatively, to American representations, Moroccan women are portrayed as oppressed and dependent, which feeds gender stereotypes and a sense of cultural superiority.

The movie presents Mexico as dangerous and filthy and as illegal immigrants. Mexican women's portrayal as helpless and subject to assault feeds gender stereotypes and the idea that the US controls all of North America. The character of Chieko, a Japanese deaf-mute girl, fits with clichés of sexual ignorance and fragility. In sharp contrast to the carefree image of young Japanese, this highlights cultural differences with Moroccan youth, who are portrayed as being burdened by familial obligations. The movie also uses political and religious stereotypes; it frequently presents Muslims negatively and implies that there are gaps of power in the world that benefit the United States. These images feed pre-existing political and religious prejudices, therefore distorting how people see different countries and civilizations.

The writers analyze how different cultures are represented in the film and how the approaches regarding narration influence and how these approaches influence

how the audience sees the characters and their situations. One way that the choice to emphasize a character's native tongue could affect how viewers react to the social justice issues in the movie is to either humanize the character or perpetuate stereotypes (Eriss & Khoshsaligheh, 2023).

This study of bilingualism in Hollywood movies is an important addition to the conversation about how language is shown in media. The method, which combines quantitative and qualitative studies, gives a more complex picture of how the language used in movies affects how people think about language in general. There are some important questions that this study brings up about how directors should show different languages and how movies can either reinforce or question stereotypes. The results are especially important in a world that is becoming more globalized, where film viewers are becoming more diverse and may be more open to material in more than one language. The study is an important wake-up call for media to show language use more truly and openly. It also makes it possible to study how these kinds of portrayals change how people think about and feel about ethnic variety and speaking more than one language.

Chapter 3

3.1 Scope of Work

3.1.1 Film directing & representation.

3.1.1.1 *The Role of the Film Director in Shaping Representation.*



Figure 4. The director needs to know one thing about everything and everything about one thing.

Directors know how to use the style, storytelling, language, and pictures of a film to create a tone, mood, and way of telling a story that changes or is relatable to the way people think about a certain subject. By making sure that characters and themes are shown with compassion, depth, and authenticity, directors can challenge stereotypes, give a voice to minorities, and build empathy. Directing, on the other hand, is closely linked to representation and involves a wider range of technical and logistical tasks. To turn their vision into an interesting story, directors need to be well aware of all tools related to filmmaking, such as cinematography, editing...etc, also they need to be mindful of the surroundings and general knowledge about cultural, historical, political issues, etc. Importantly, they should be able to tell stories artistically or dramatically yet also be responsible enough to show and follow values, culture, and societal truths, this will help shape how people think about movies and make the film industry friendlier. A movie director's job is more than just being good at their job, they have a big responsibility to change how people are portrayed in ways that speak to society. The way characters are represented in movies especially when it comes to stereotypes and deceptive images, is an important part of storytelling that has a bigger impact on how people think and feel. Many times, films use stereotypes to simplify complicated identities, which reinforces common biases and misunderstandings; racial minorities are often portrayed as thieves or sidekicks, which reinforces damaging stereotypes that make their cultures and experiences less valuable. Similarly, women are often limited to narrow parts, like love interests or

weak, sexual subjects, and have fewer job opportunities, which limits their freedom and forces gender inequality. These kinds of images not only lie about these groups but also make discrimination and bias more common in society.

In her study, Michelle C. Pautz looks at how films that depict the U.S. intelligence community, "Argo" and "Zero Dark Thirty" influence the audience's perceptions of the power and trustworthiness of the government. The main goal of Pautz's experiment was to find out how seeing films that portray the US affects people's perceptions of the government. As a main question, the study looked at whether movies can significantly change how people feel about how the government works.

College students took a survey both before and after they saw a movie. Two movies well-known for their dramatic and powerful depictions of American political and intelligence operations were presented to participants: "Argo" and "Zero Dark Thirty." About 200 people in all, split into two groups. Researchers used surveys before and after the film shows to see how people's views on the U.S. government's trustworthiness and speed changed. After seeing the films, almost 25% of the participants said their opinions on the effectiveness and reliability of the government had changed. (Pautz, 2015)

According to Pautz, movies containing intelligence and national security themes can have a good impact on how the public views government activities. This suggests that when executed properly, positive and engaging cinematic representations might improve public comprehension and acceptance of governmental activities, therefore removing common negative stereotypes. The study is included in the thesis as it offers evidence in favor of the theory that film can be a powerful tool for influencing and even changing people's perceptions and stereotypes.

3.1.1.2 Representation of Characters in Film: Stereotypes and Misleading

Portrayals. Misleading portrayals of characters can also change historical and cultural stories and lead to discrimination, when real people and events are presented incorrectly or in an unrelatable way on screen, it changes how people think about history, spreads stories and even creates an incorrect understanding of the world. Some historical films, for instance, misrepresent native cultures in ways that support negative stereotypes and make the history and battles of these communities seem less important.

It is important to deal with these problems if people want to see more true, respectful, and inclusive portrayals. In real life, efforts for fair representation have brought to light the fact that minorities are underrepresented in Hollywood which has led to important talks and in some cases changes the way the industry works. The way people are portrayed in movies can either support or go against social norms and by recognizing the harm of stereotypes and discriminative portrayals and actively pushing diverse, truthful stories, the film business can make a big difference in making society fairer and understanding. By giving characters depth and realism, filmmakers can become activists for social change, which can help people understand each other better and break down stereotypes.

Without a doubt looking more closely at how characters are portrayed in movies reveals a lot of aspects that are like how identities and conflicts occur in real life, stereotypes and made-up representations not only support social biases, but they also have a big effect on the self-esteem and goals of people who are part of the misrepresented groups. The way LGBTQ+ figures have been portrayed for example in the past has been stained by harmful stereotypes that keep spreading the idea that these people are limited or ethically questionable. These kinds of portrayals not only turn off LGBTQ+ viewers, but they also add to a culture of discrimination and in the worst cases, encourage violence against these groups.

Also, film characters often represent the dominant culture and political narratives where there is a lot of racism or political unrest, and characters from certain religious or national backgrounds are presented as threats or villains. This makes people more afraid and reinforces ideas that divide people. Not only do these images mislead people, but they also get in the way of attempts to improve cooperation and understanding between countries.

Misleading portrayals of characters don't just affect adults they also have a big effect on the way young people see the world. Especially youngsters can change their views, attitudes, and even job goals because they are easily influenced and often take in what they see on TV, and when minority characters are always shown in poor or submissive parts, it sends a negative message to young people which lowers their goals and keeps inequality going.

How characters are portrayed in movies is not just an artistic choice it also shows how people in society feel and what they value. Filmmakers can break down stereotypes, build empathy, and encourage social unity by exploring the depths of

complicated identities and accepting the truth of different life experiences. Recognizing the huge impact that how characters are portrayed has is a key step toward making movies that not only entertain but also educate, challenge biases, and inspire viewers to question their assumptions, which will lead to a more open and educated society in the long run.

3.1..1.3 Representation of Cultural & Societal Issues: Addressing Stereotyping.

The way that cultural and social problems are shown in movies is a powerful reflection of how complicated the world is however this picture isn't always true, stereotypes often creep into the stories and change how different cultures and societies are. It is very important to deal with stereotypes to make sure that portrayals are accurate and fair. For instance, cultural Stereotyping happens in movies when behaviors from certain countries are oversimplified or exaggerated. For example, showing South Asians as grocery store owners or taxi drivers reinforces negative ideas about their jobs and limits how they are shown. To fight this, filmmakers should show different jobs, ways of life, and points of view while delving into the subtleties of society. "The Namesake" directed by Mira Nair, is a movie that shows more than just assumptions about a culture where it looks at the complicated balance of immigrant identity in the Indian American experience.

Societal Issues Representation often deals with touchy subjects like racism, poverty, or even mental health and when these issues are handled badly, they can reinforce discrimination instead of challenging them. For example, movies that show people with mental health problems as dangerous or uncertain add to the stigma, and to solve this problem more complex stories or two side stories should be involved like in "Silver Linings Playbook" directed by David O. Russell, which shows mental health problems with empathy, which makes the characters more real and challenges social norms.

Filmmakers can fight stereotypes by recognizing the complex identities that exist within countries through intersectionality. Bong Joon-ho's movie "Parasite," for example, does a great job of showing how class struggle, societal differences, and family relationships work in Korean culture. The movie challenges simple ideas about both poverty and wealth by showing people depth and complexity.

One example is how the juxtaposition of the two houses is next to each other. The Park family lives in a fancy house, while the Kim family lives in a small, basement apartment. Bong uses careful set design and photography to show how different their

living situations are, which is a metaphor for how unequal society's economies are. This sharp contrast in images emphasizes the theme of class battle and shows how differences in society are deeply rooted in places.

Bong also uses visual cues and symbols to show how complicated the connections between the characters are. For example, the scene where the Kim family is getting ready to break into the Park home is tense and exciting. Bong uses close-ups and clever camera views to show how anxious and determined the characters are, showing how badly they want to improve their social and economic situation. This scene not only moves the story forward, but also shows how complicated desire, loyalty, and survival are in Korean culture.

Bong also does a great job of developing the characters' personalities and goals, making it hard to tell who is the good guy and who is the bad guy. In the beginning, the Kim family is shown to be endearing losers, while the Park family is shown to be ignorant and privileged. But as the movie goes on, Bong slowly shows how complicated each character is by showing their flaws and weaknesses. This complex portrayal of characters questions simple ideas of what is good and bad, encouraging viewers to connect with characters from both families and face their own biases.

Bong also uses dark humor and irony to make fun of social rules and values. This is best shown in the scene where the Kim family enjoys their short-term success by spending time in the Park family's fancy house. As they enjoy their newfound wealth, the ridiculousness of their position becomes clear. This shows how ridiculous the class gap is and how far people will go to get out of poverty. In Korean society, this scene makes a sharp point about how shallow wealth is and how easy it is to move up the social ladder.

Overall, "Parasite" by Bong Joon-ho is a masterful look at Korean class battles, social differences, and family ties. Through precise directing, rich character development, and powerful scenes, Bong questions simple ideas about wealth and poverty, showing the human situation in a way that makes audiences think.

Filmmakers need to interact with the public and natives they show, which leads to more discussion and understanding as stories are co-written with the people whose lives are being told, and they become more real and reliable. "Coco" a movie made by Pixar Animation Studios and Mexican cultural advisers does a great job of showing Mexican traditions and breaking down cultural stereotypes. It's more of a celebration of Mexican culture than an imitation of it.

An example is how the celebration of the Day of the Dead is represented. This traditional Mexican holiday is shown beautifully and colorfully in the movie, which honors its cultural importance. The detailed graves with flowers, candles, and pictures of loved ones who have died come to life through the attentive animation. Also, the movie captures the holiday spirit with lively music and bright outfits, making it an engaging experience that people all over the world can relate to.

"Coco" clears up misunderstandings about the Day of the Dead by showing how beautiful and deep Mexican customs are.

Also, the way Mexican characters are portrayed in "Coco" questions cultural stereotypes. Instead of using stereotypical characters, the movie has a wide range of characters with complex personalities and goals. For example, Miguel, the main character, is shown to be a skilled singer who wants to follow his dream even though his family doesn't want him to. The movie looks at identity, family, and self-discovery through Miguel's journey, showing a more complex side of Mexican society than most people think. The movie also shows how important family and society are in Mexican culture by showing how the characters are connected through love and support (Diah, 2021).

Lee Unkrich and Adrian Molina, who work together as directors, use a variety of methods to make the movie feel more real and emotional. Music used as a story tool is one of these methods. The original songs in the movie, which were written by Mexican-American singer Germaine Franco and include mariachi and ranchera music styles, do a good job of showing how culturally rich Mexico is. Along with English dialogue and signs, the directors used Spanish throughout the movie to immerse viewers in the sounds and sights of Mexican society.

Lastly, "Coco" uses visual stories to explore themes of memory, history, and how generations are linked. The movie explores the idea of remembering and how important it is to respect one's ancestors through creative animation scenes set in the Land of the Dead. "Coco" shows how animation can praise and promote different cultures.

In the end, the way that cultural and social problems are shown in movies can help bring about social change. Filmmakers can help build empathy, fight discrimination, and make the movie industry more welcoming by addressing stereotypes and enjoying the richness of different experiences, and diverse and multi-

faceted stories. Sharing stories responsibly not only changes how people see things, but it also helps them learn more about how complicated the outer world is.

3.1.1.4 Representation of Gender & Race: Challenging Stereotypes. In the past, movies have used stereotypes to show gender, which spread hurtful ideas about what it means to be male, or female yet modern directors are questioning these norms and pushing for more diverse and inspiring stories. Characters with strong female leads are a big part of breaking down gender norms in DC, characters including Wonder Woman breaking away from the young lady who's always in danger cliché to show what it means to be a hero and these show young people that power, courage, and persistence are not just traits of men or women.

Also, there is a rise in intersectional feminism in the movie business that shows the lives of women from a variety of racial, national, and social groups like "Hidden Figures" where African American women work at NASA which I'll be talking about in detail later. By showing these stories, directors not only give neglected groups more power but also question how stories are usually told.

For decades, racial stereotypes have hurt the movie business by reinforcing biases and limiting the chances of actors and directors from underrepresented groups. Colorblind casting is becoming more popular which lets artists of different races play roles that weren't originally based on a specific race and the way it works questions preconceived ideas and encourages everyone to feel accepted. Ariel, played by African American actor Halle Bailey in Disney's live-action version of "The Little Mermaid" got a lot of attention because it challenged traditional ideas about the character's race and changed the story for a new generation. Breaking down race and gender stereotypes in movies is not just an artistic choice but also a social duty because filmmakers can change how people think by telling different and inspiring stories. By breaking the rules and being open to everyone films help bring about change by encouraging understanding, empathy, awareness, and acceptance in a world that lives on differences.

Gender and racial representation in media, especially in films, is essential in forming societal standards and affecting personal opinions. Film stereotypes are common and not only reflect but also help reinforce current society stereotypes. Murphy's 2015 study critically analyzes these representations, focusing on the representations of women in the highest-grossing movies. The main goal of Murphy's experiment was to look at how female characters are portrayed in big-budget films

and evaluate how these representations either reinforce or debunk pre-existing gender stereotypes. More precisely, the study aimed to measure how often women are represented on screen in terms of thematic roles, dialogue, and screen presence.

Murphy combined qualitative textual analysis with quantitative content analysis in a mixed-methods approach: The research analyzed factors like the number of speaking roles, the nature of the conversation, the screen time given to female characters vs male characters, and the representation of professional versus personal life features in more than 100 famous films over ten years. people were able to get a more complete picture of how gender is portrayed in popular movies by looking at a lot of different subjects.

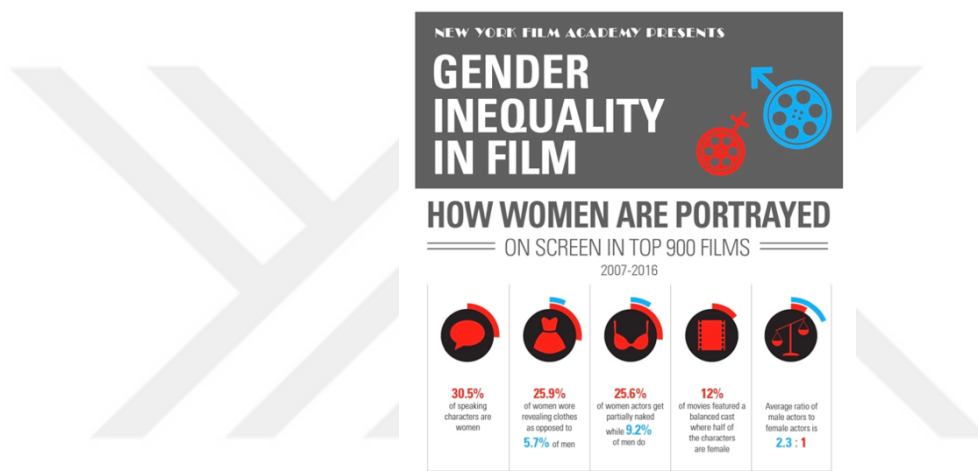


Figure 5. Demonstration of Gender Inequality in Film 2007-2016 Infographic, New York Film Academy (2018)

The report showed that women were portrayed in a way that highlighted typical gender stereotypes and were much underrepresented in leading roles. Women were less likely to be shown in positions of authority or power and were more frequently seen in relationship roles as mothers, daughters or love interests. Also, the dialogues that were given to female characters were usually about men or family problems, and they rarely talked about goals, accomplishments or independence (Fedorova, 2023).

Murphy's results point to a structural bias in film representation in which female characters are not only less visible but also limited to stories that are traditionally gendered. This representational pattern limits the roles and talents that women are seen to have both inside and outside of the film industry, therefore reinforcing an unfair societal perspective on gender duties. These results are crucial to the thesis as they offer actual proof that accurate and more balanced representations of both sexes in movies are needed.

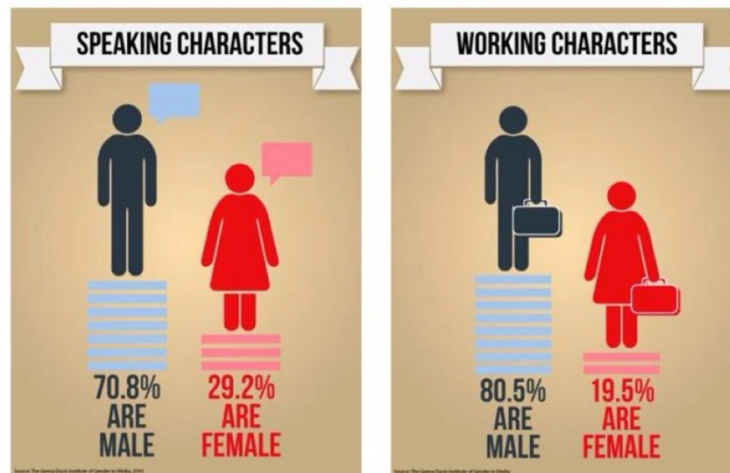


Figure 6. shows unequal Representation of Male and Female Characters, Notable Life (2015)

Murphy's study is included in the thesis to give support for more fair media representations and a strong experimental base. This research supports the thesis claim that more varied and accurate representations in cinema can help to challenge and alter damaging social preconceptions about gender and race by highlighting the detrimental effects of stereotypical gender depictions. This thesis suggests that film should be used as a transforming instrument to advance racial and gender inclusion and understanding as well as social transformation.

3.1..2 Narration in Film

3.1..2.1 Film philosophy. Film philosophy explores the profound convergence of artistic expression and intellectual inquiry as it engages with the philosophical questions that arise from the medium of cinema. This study delves into inquiries related to the nature of reality, the subjective experience of perception, ethical considerations, the concept of identity, and the fundamental aspects of human existence and employs films as powerful tools for engaging in philosophical reflection. The core of film philosophy is in its capacity to stimulate intellectual dialogue, prompting spectators to ask questions about basic concepts and norms of society. In contrast to other artistic mediums film possesses a distinctive ability to capture the complexity of human existence with visual storytelling, making it an extremely rich subject for philosophical inquiry. Film philosophy at its fundamental essence, involves the examination and exploration of the depiction of reality within

the context of cinema, it challenges the boundaries between reality and deception, challenging spectators to think about the true nature of their encounters with film narratives. Furthermore, the field of film philosophy explores the moral issues inherent in the act of storytelling and critically analyzes the obligations and duties that filmmakers bear in influencing and shaping cultural norms and values. Film philosophy delves into the examination of identity, analyzing how characters put their individuality in the face of various circumstances. Cinematic narratives frequently depict characters experiencing major changes, and struggling with self-development, self-exploration, and existential worth. Moreover, the field of film philosophy extensively examines the complex relationship between the medium of cinema and society, and this inquiry involves an exploration of how films serve as mirrors, enforcers, or challenges existing cultural norms, ideologies, and power dynamics.

Within the framework of film philosophy, the intersection of aesthetics, language, and semiotics manifests as an in-depth examination of the human condition. The visual poetry inherent in film aesthetics provides a platform for engaging in philosophical investigations, for example, the dreamy effect and desolated landscapes in "Stalker" by Tarkovsky represent the souls of the human journey and in this context, aesthetics surpass the realm of visual perception serving to engage in profound reflections about existence. On another hand language as the fundamental element of narrative, reflects philosophical debate, like Stanley Kubrick's film "A Clockwork Orange", uses language to debate free will and morality thus involving the audience in complex issues of ethics. Moving on, semiotics as a theoretical framework serves as a conceptual tool for the interpretation and decoding of symbols within the context of films, as in "Mulholland Drive" directed by David Lynch, can be regarded as an enigmatic work of art. Symbols and signs are utilized to create a blurred distinction between what is real and what is illusory reflecting upon the themes of identity and awareness. This crossroads serves as a focal point for fundamental philosophical concerns related to the concepts of existence, reality, identity, or morality.

In the cinematic universe, the art of storytelling is all about the film narration, it is what directs the audiences through the maze of a movie's plot and leads them to uncover its hidden messages, and insights, controls their emotions, and lets them feel

and reflect to the characters internal worlds. Through the archives of film history, which has evolved, starting with the silenced movements of Charlie Chaplin and his expressive reactions, and acting into the persuasive dialogues of modern cinema.

Within the early days of the film industry, film narration was a visual movement, dance, acting, and even expression where visuals were stronger than words for instance; Georges Méliès painted frames and as the enhancement of technology continued, the presentation of synchronized audio with video became the narration's new dimension. With time the narration broadened, giving birth to different shapes.

The Linear for example, associated with a straight thruway, takes us from point A to point B in a consistent stream of actions, giving a clear cause-and-effect structure. whilst the non-linear takes after bits and pieces of the story that are scattered over time and space where it challenges the audience's perceptions (Bordwell, D, 1985). Another is the subjective, which lets the audience dive into the character's journey and relate to them and so many others. Film narration controls emotions as it creates suspense, evokes laughter, and draws tears, guiding viewers through the lows and highs of the story, not only but also it builds empathy and allows the audience to feel the transformation of the characters from mere images on screen into living ones whom they can resonate (Smith, M, 1995).

Moreover, it acts as a cultural and generational bridge where it links generations by preserving and recording ancient stories, myths, and history guaranteeing that the knowledges are transmitted to the future generations to come. Narration has evolved from a technique to an art form in today's cinematic scene. It's up to the filmmakers to break the rules and influence limits, like Christopher Nolan's mind-twisting stories in which time becomes a maze or Quentin Tarantino's shattered tales that create an interconnected web of people and events.

3.1..2.2 Film narration. Narration is a powerful instrument that shapes the minds and perspectives of its viewers. Film narration, an invisible yet effective aspect that guides the viewer through the narrative journey and understanding the diverse function of film narration as a filmmaker or director is critical in creating interesting, honest, relevant, and powerful cinematic experiences. At its core, film narration is the skill of telling a tale not only via images but also through words. It is the voice that reveals secrets, guides emotions, and the means of communication that hooks the viewer to the characters and their environment. The strength of storytelling resides in its ability to elicit empathy or hatred and to put the listener in the characters' shoes. Perspective is a vital feature of cinematic narrative. Which voice is it to narrate the story? Is it an omniscient narrator, a subjective narrator, aware of all the character's thoughts and feelings, or restricted to a single character's experiences? The viewpoint chosen influences how the spectator understands the actions on screen, for instance; a first-person narration encourages viewers to identify with the protagonist on an intimate level whilst feeling their pleasures and sufferings as if they were their own.

Additionally, the tone, pace, and rhythm are important. A slow-paced one might evoke feelings of calmness or grief whereas a fast-paced, hyped narration may provoke feelings of anxiety, suspense, and adrenaline. Dialogues well-chosen with feelings and purpose may inspire powerful interaction, it can make people relate, reflect, laugh, tear up, or to some extent question their perspectives. Film narration fulfills the dual role of acting as a guiding force that directs the audience's focus and comprehension, and it shifts the attention to key plots of the narrative, complex aspects of the characters, and the underlying thematic elements. In the realm of filmmaking or directing making use of narrative techniques entails acknowledging the ability to influence perspectives, question own beliefs, challenge stereotypes, and develop a sense of understanding.

The interaction between narration and directing in the field of filmmaking is a skillful balance, influencing how viewers perceive the film in significant manners. Narration in representation includes the verbal expressions and expressions portrayed by the characters as well as their surroundings. However, when it comes to directing, storytelling goes beyond just dialogue, it includes the use of visual elements, such as framing and pacing to convey the intended message. In the context of representation, narration serves best in the characters, as it allows them to express their deepest

thoughts, aspirations, and challenges. When individuals from various cultural backgrounds are allowed to express their authentic perspectives, it challenges generalizations and stereotypes, giving an example depicting an independent female protagonist who challenges norms of gender and has the potential to shatter the stereotypical image of helpless female characters. Likewise, when individuals from diverse cultures exchange their views it most likely creates a more complex comprehension, breaking down prejudices based on culture. In contrast, directing employs visual storytelling to support or question the ideas conveyed through portrayal where the selection of camera angles, shot sizes, lighting techniques, and visual metaphors has the potential to enhance or challenge stereotypes. As aspiring filmmakers and directors, they bear a significant burden of responsibility, by learning the subtlety of storytelling in both they possess the ability to redefine cultural standards. Characters can be given human qualities that enable them to surpass the limitations of stereotypes by employing self-aware narratives and knowledgeable visual production.

3.1..3 Film aesthetics, film language, and film semiotics.

Film aesthetics are the colorful brushstrokes of creativity that give cinema its visual appeal; they include everything from set design and lighting to clothing designs and special effects. The palette of visual elements that filmmakers use to paint their stories evokes feelings and improves the storytelling experience. Warm colors in the jail library in "The Shawshank Redemption" show how lighting and color can create a scene's feeling of optimism in the middle of sorrow. Giving "The Matrix" as an example, the artificial world is represented by a greenish shade in the scenes that take place within the Matrix, and in contrast to the blueish shades that are seen in the actual world, characters are further developed thanks to the texture and make-up of their outfits.

A complicated grammar of cinematic narrative, film language combines audio and visual components to lead viewers through the plot. Filmmakers manage the pace and rhythm of a film using the skill of editing, as shown in "City of God" where fast cuts and upbeat music intensify important sequences. Meanwhile, the *mise-en-scène* enhances character depiction and thematic resonance by including any aspect of the frame, including objects and figure placement. In "Forrest Gump," a

straightforward feather fluttering in the wind represents fate powerfully and shows how deep feelings and concepts may be evoked by the symbolism woven throughout the movie language.

Film semiotics explore the world of signs and symbols in movies and reveal levels of meaning buried in speech and visual imagery. All in film, from expressions to contextual clues, represents larger ideas and topics symbolically. Reading these symbols helps viewers comprehend the film's underlying themes and stories more fully, therefore promoting a more complex and sophisticated understanding of cinematic storytelling.

The fundamental component of cinematic storytelling is the complex interaction that takes place between the film's aesthetics, language, and semiotics. Film's aesthetics are what generate the visual charm and draw the audience into the world of the movie, film language creates the narrative framework which leads the audience through the various twists and turns of the plot, and finally, film semiotics often known as the silent interpreter that decodes the underlying meanings, which in turn enhances the experience of the spectator. For example, "In Pulp Fiction", aesthetics, from retro diners to nostalgic lit bars, create a visually stimulating setting, the nonlinear storytelling, and sharp dialogues, dissects morality and consequence as the language and semiotics dive into the symbolism of the mysterious glowing briefcase. It is important to understand each of these components on its own, but it is only when they are integrated that their full potential may be realized. The combination of aesthetics, language, and semiotics offers an almost limitless range of material to investigate, filmmakers can build storylines that emotionally engage with audiences, provoking profound feelings as well as intellectual thought. The relationship between those elements is not merely a theoretical construct more so, it is the very heart and soul of cinematic creativity where it enables filmmakers to express complicated concepts, question cultural conventions, and captivate audiences all over the world.

Film aesthetics, language, and semiotics all work together in complex ways to create cinematic expression. This gives filmmakers a lot of strong tools to fight stereotypes and encourage acceptance, like how in "Hidden Figures" and "Moonlight," where real depictions and sympathetic storytelling challenge stereotypes.

Streaming platforms have changed how people consume media, which has broken up movie-watching experiences. Netflix, Hulu, and Amazon Prime all have

huge stores of material, which makes people more likely to watch movies in shorter, episodic forms. A lot of people watch movies on their phones, which lets them watch movies in short, separate parts, often while doing other things at the same time. Also, apps that offer quick gratification, like Instagram and Twitter, have helped create a culture of consuming material in short, in small pieces. It can be hard for filmmakers to make stories that flow together in a world where people watch movies in different ways, but they also have new ways to be creative with their stories.

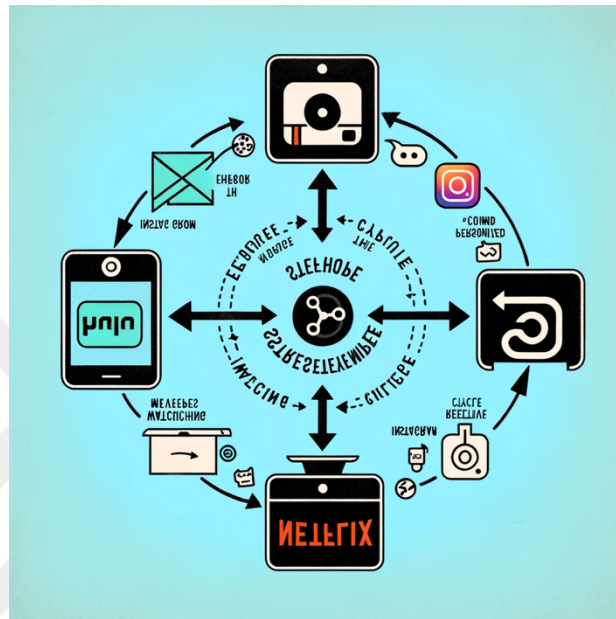


Figure 7. Explains the interconnectedness of various digital platforms

The link between film technology and stereotypes has become more difficult with the rise of streaming services. As more people sign up for on-demand services, the algorithms that choose what to show can either challenge stereotypes or strengthen them. Personalization makes the experience better for users, but it can also lead to echo rooms that keep stereotypes alive. Streaming services also copy popular ideas and characters, which unintentionally reinforces stereotypes based on viewer data. This shows how important it is to look closely at both the technology tools and the ways that material is made to fight stereotypes in the media.

Psychology is an important part of filmmaking, especially when it comes to how people react to physical inputs. Filmmakers use psychological principles to get viewers to feel certain emotions. They do this by changing both the visual and audible parts of the film to keep viewers interested. Color manipulation, sound design, and story structure are all techniques that affect how people think and feel, which leads to intellectual engagement and critical thought. Filmmakers can make

engaging movie experiences that connect with viewers on an emotional and intellectual level when they understand visual psychology.

Moreover, the cognitive process of perception, which involves the brain's processing of visual and auditory elements, influences the applied approaches in storytelling. Filmmakers frequently employ various strategies, such as flashbacks, flash-forwards, and nonlinear narratives to provoke intellectual involvement among spectators and encourage critical thinking as used in "Memento" by Christopher Nolan, which motivates viewers to rebuild the broken storyline and actively engage in thinking.

Developing audience engagement requires a deeper understanding of perceptions of psychology. By using perceptual signals, filmmakers may make viewers feel the events on screen. In action scenes, unsteady camera movements and quick editing simulate adrenaline-pumping moments, increasing audience reaction. Stereotype reinforcement in films involves cognitive priming where audiences subconsciously adopt stereotypes of characters and stories after frequent and repeated exposure, if a certain ethnic community is frequently portrayed as criminals, viewers may link it with crime regardless of the real-world diversity.

3.3 Films and Viewers: The Production of Meaning in Cinema

Hans Robert Jauss, "Toward an Aesthetic of Reception". Hans Robert Jauss substantially shifts literary theory from the author and text to the reader and their engagement with the text. This transforming perspective proposes that historical and cultural circumstances influence the reader's participation in the production of textual meaning.

Jauss presents the idea of the "horizon of expectations", a key element in his theoretical framework. The term describes the collection of historical, cultural, and social norms that influence how a reader sees and understands a work. As social norms and traditions change, so do these expectations, which means that various times and cultural settings may have quite varied reactions to a work.

According to Jauss, reading creates an active conversation between the reader and the text. Expectations from previous textual encounters and cultural knowledge influence the reader's interpretation of this conversation. When a work fulfills these expectations, it confirms the reader's perspective; however, when it defies them, it

can result in a transforming and illuminating aesthetic experience that may even expand the reader's expectations.

Jauss's reception theory demands that literary studies change their approach. Scholars can learn more about how meanings are created and rebuilt across time by focusing on the reader's engagement with the text rather than the text alone. This method sees literary works as dynamic aspects of a continuous cultural debate rather than as static pieces apart from their readers.

Jauss's reception theory has drawn criticism for its contributions, especially for what is seen to be relativism. Some who disagree argue that it might be difficult to claim that any one view is better if all interpretations are influenced by personal expectations. Moreover, emphasizing the reader's viewpoint too much could hide the text's structural and thematic components, therefore overshadowing the author's original goals (Rockhill, 2000).

Ultimately, by highlighting the reader's active participation in text interpretation, Jauss offers a significant change in literary theory. Key ideas that have changed literary criticism are introduced and a more dynamic interaction between text, reader, and the cultural and historical background is encouraged in place of simply textual-centric or author-focused methods.

This approach has created new pathways for comprehending the dynamic interaction between readers and literature. The reception theory developed by Hans Robert Jauss originally for literary works has major implications for representation and directing in films as well. Jauss's idea of the "horizon of expectations" might be modified to better comprehend how viewers, with their varied cultural, historical, and personal experiences, see and interpret films. This implies for filmmakers that the expectations and experiences that audiences bring to watching a film affect its reception in addition to its content and creative decisions.

When a director depicts historical events or cultural stories, for example, various viewers may find different resonances. A movie that questions accepted societal norms or presents new subjects might first confuse or even turn off viewers whose expectations do not match these depictions. But over time, these kinds of movies can expand the expectations of the viewer and maybe result in a more profound comprehension and respect of many different viewpoints. The way that representation in cinema shapes and is influenced by the cultural and historical settings in which it is embedded is highlighted by this dynamic interaction between

the film as a text and its audience. Directors may therefore make more complex and powerful films that not only engage but also broaden the viewer's perceptual and conceptual frameworks by knowing how the audience will respond (Rockhill, 2000).

Robert C. Holub, "Reception Theory: A Critical Introduction". In "Reception Theory" by Robert C. Holub, the discipline is thoroughly examined, with a focus on its usage in literary studies but also expanding to other humanities fields. Understanding how texts, whether literary, cinematic, or media-related are actively interpreted depending on the cultural and historical circumstances of the viewers or readers, is made possible by Holub's work.

Holub starts by following the development of reception theory to the writings of Hans Robert Jauss, a key figure in this school of thought because of his focus on the "horizon of expectations." This idea shows how the cultural background and preconceptions of the readership of a work affect its reception. Holub deftly explains how this theory developed by examining its extension through the contributions of other thinkers, including Wolfgang Iser, whose emphasis on the reader's role enhances Jauss's original concepts.

More into the theory, Holub describes how literary criticism now focuses on the reader's experience and the act of reading itself rather than authorial intention and textual interpretation. In place of traditional notions of textual meaning as static or author-determined, this method suggests that meaning is dynamic and produced by the interaction between the text and its readers. Holub underlines that factors that influence how one interprets something include the historical moment, social environment, and personal psychology.

Among the important discoveries Holub makes is the application of reception theory to cultural phenomena, such as television and film, outside of literary works. He contends that audiences for films and media products interpret these works against their own and communal expectations, just as literary writings are interpreted within a flux of historical and cultural meanings. Researchers examining the connection between reception theory and cinema studies will find this section of the conversation very helpful.

Holub also discusses the criticisms and drawbacks of reception theory, stating that some contend the theory might result in relativism, in which case every interpretation act is equally trustworthy, no matter its foundation in the text. Holub also covers the critiques leveled at the theory for ignoring the material circumstances

of the text as well as the institutional and economic frameworks that support the creation and consumption of texts.

The ideas from reception theory provide a sophisticated grasp of how cinematic narratives influence audience perceptions in the context of film direction and representation. According to this theory, a film's effect and interpretation are mostly dependent on the audience's pre-existing cultural, historical, and personal frameworks. Through an awareness of these horizons, directors may create films that either meet or challenge these expectations, resulting in a variety of reactions from approval to opposition or reworking.

A filmmaker could, for instance, introduce unusual topics or unsettling narrative strategies that might change viewers' opinions and encourage them to reevaluate their positions and embrace fresh concepts, with the way it is presented artistically and the expectations of the viewer interact dynamically to highlight the powerful purpose of film as an instrument for both cultural representation and reflection. Film directors and screenwriters may better interact with their viewers and promote a deeper, more critical involvement with the cinematic experience by using the ideas of reception theory. (Holub, 1984)

Stuart Hall, "Representation: Cultural Representations and Signifying Practices. Stuart Hall provides a thorough examination of the processes by which representation shapes meaning in culture. Understanding the many methods and techniques used in depicting the social environment depends critically on this foundational work.

As a fundamental process in the creation of meaning for cultural forms, Hall presents the idea of representation. The book clarifies how language is a tool for understanding the world as much as a way to communicate. Language helps people to communicate their ideas, feelings, and thoughts via representation. Hall points out that this approach is created through language and that social realities can be represented in different ways based on cultural and historical settings.

To lay a groundwork for understanding how signs and symbols contribute to the production of meaning, he explores semiotics concepts and covers the writings of Ferdinand de Saussure and Charles Sanders Peirce. Hall underlines how random signs are, suggesting that the connection between a signifier and a signified is culturally forced rather than built. Examining how other civilizations could interpret

symbols differently depending on their particular social constructions requires an understanding of this idea.

Using the writings of Marxists and other theorists, Hall also discusses the function of ideology in representation, examining how dominant ideologies are deeply embedded in cultural representations to support current power systems. He studies the procedures by which particular stories, images, and discourses become commonplace, therefore affecting how people see and understand their world. Analyzing media representations that frequently support or contradict societal norms and values needs this kind of study.

It offers insightful analysis of how popular culture and mass media function as means of forming identities and expressing culture. He looks at how these media not only reflect but also mold society's views and actions, either strengthening or weakening the current social hierarchy. (Hall et al., 2013)

Lawrence Grossberg, Ellen Wartella, D. Charles Whitney, J. Macgregor Wise, "Media Making: Mass Media in a Popular Culture". The way the media actively creates and shapes the cultural environment is examined from this theoretical standpoint. Which, the authors analyze how the media shapes societal norms, behaviors, and identities by blending ideas from media studies, cultural studies, sociology, and communication studies.

The book's theory states that media production is a complicated, dynamic process impacted by many variables, such as governmental laws, technical breakthroughs, and cultural shifts. The economic pressures that press companies face to shape their material to suit both audience expectations and business objectives are covered. This aspect of the theory focuses on how, frequently, media production is the result of a negotiation between artistic goals and commercial realities, highlighting the role that corporate ownership, sponsorship, and advertising have in influencing what is created and disseminated.

The theory also looks at how people actively perceive media material. Against traditional assumptions about passive consumption, the authors argue that viewers interact with media texts in a variety of complicated manners. Many interpretations and reactions may result from the viewers' cultural origins, personal experiences, and societal situations influencing this involvement. The idea suggests that appreciating

the wider cultural influence of media requires an understanding of these audience interactions.

Furthermore, how traditional media have changed by new media technologies including the internet, social media, and digital television, which has questioned widespread production and consumer habits. The idea looks at how these technologies change the power relations between media makers and viewers by enabling more engaging and interactive forms of media use.

Additionally, the conflict in the setting of international media flows between cultural variety and uniformity is addressed by the theory. It calls for a fairer global media system that honors and encourages cultural variety and criticizes the domination of Western media. (Grossberg et al., 1998)

In general, the theory offers a thorough framework for dissecting the intricate relationships between media and culture. It provides an understanding of the procedures of producing and using media, the part played by technology in media development, and the media's huge impact on changes in society and culture.

Teresa de Lauretis's book, "Alice Doesn't: Feminism, Semiotics, Cinema". A critical theory that combines film analysis, feminism, and semiotics to investigate how gender and identity are built in cinematic texts. The idea holds that film is a powerful system that, by its representational techniques, creates social realities of gender rather than just being a reflecting medium.

A key idea in this theory is the "technology of gender," which describes the processes by which gender identities develop and remain alive in culture, especially in the media such as films. According to this theoretical framework, narrative and visual aspects in films that send certain cultural norms and gender roles create and sustain gender as a built reality.

The theory also looks critically at cinematic narrative structures and how they frequently stereotype or marginalize female characters. It employs semiotic approaches to show how cultural beliefs embedded in narrative techniques and cinematic forms affect how viewers see gender.

All things considered, it supports a more complex comprehension of how movies shape and mirror gender norms. It encourages critical interaction with film that acknowledges its influence on gender perceptions and demands that film techniques question traditional narrative structures to more accurately and fully represent gender diversity. (De Lauretis, 1984).

"The Imaginary Signifier: Psychoanalysis and the Cinema," Christian Metz.

Christian Metz presents a sophisticated theoretical framework for examining how audiences interact psychologically with movies by mixing film theory with psychoanalytic concepts. The idea behind the theory is the "imaginary signifier, how the movie touches viewers at a deep, unconscious level.

The basis of this theory looks at cinema as a language-like representational tool. But it also shows that cinema functions through a special mode that reflects the unconscious mind's workings, suggesting both presence and absence at the same moment. The film editing and camera movement form the viewer's gaze, which is not passive or neutral but rather is engaged by the cinematic experience. The cinematic tools direct, manipulate and even control this gaze, which has a big impact on how meanings are created and interpreted.

Identification, a key notion in psychoanalysis, within the cinematic setting, audiences identify primarily with the camera itself, hence the viewer's perspective travels along with the lens. The technique of the viewer emotionally relating with characters on screen is made by narrative and visual strategies that push the audience to match their feelings and viewpoints.

Furthermore, important to this theoretical framework is the idea of the "mirror stage," as defined by Jacques Lacan. In human psychological development, the mirror stage refers to the early period when a kid recognizes their reflection as a complete image. Because completeness is an illusion, an ideal picture the kid aspires to but does not possess, this perception is full of incorrect identification. In his application to the cinema, Metz suggests that the screen acts as a mirror. Though they are different and apart from the moving visuals, the viewers can relate to them. As such, this association with the film is always an identification with a lack or absence, which is a fundamental element of desire in psychoanalytic theory.

Also explored, is the idea of voyeurism that is a part of viewing films. The movie theater reflects the voyeuristic pleasure of the unconscious desire by letting spectators enjoy the pleasure of gazing without being seen themselves. Given the usual filmgoing environment a darkened room with strangers, where the audience interacts both personally and publicly with visual material. (Metz, 1975).

In general, the concept provides a thorough understanding of the psychoanalytic aspects of watching movies and emphasizes how cinematic devices

interact with viewers' subconscious minds. This theory helps explain how films can have strong effects on the audience's emotions and subconscious minds.

Slavoj Žižek, *"The Pervert's Guide to Cinema"*. Using Lacanian psychoanalysis's frameworks, Slavoj Žižek's *"The Pervert's Guide to Cinema"* presents an interesting psychoanalytic analysis of film that examines how movies both shape and reflect the audience's desires. The concept argues that films are an important tool by which people of today face, interact with, and even try to resolve basic psychodynamic tensions and conflicts. They are more than just a medium of entertainment or art.

Cinema is conceived in Žižek's philosophy as a subconscious playground. The argument claims that films serve as a mirror reflecting people not just pictures of who people are but also of what society suppresses or rejects. Films dramatize the buried needs and anxieties into stories that show many levels of awareness. Cinema, therefore, does more than just depict reality, it redefines it in a way that invites viewers to safely explore and interact with unconscious impulses they may otherwise suppress.

The main argument of this theory is that cinema is a kind of "Real", part of life that is naturally painful or misleading and hence challenges full incorporation into the symbolic order. Film narrative structures, together with their visual and audio symbolism, function to control the interaction with these painful parts of reality.

It also highlights the function of "the gaze" in movies. An essentially unachievable object of desire, the gaze symbolizes the gap between the experience of the world and its unrealistic wholeness in reality.

The *Pervert's Guide to Cinema* also talks about dreams as a way to get whatever is wanted. In this way of thinking, films are seen as giving audiences a lot of different dream situations to work through their desires and worries. People don't just escape reality through these dreams; they're important parts of their lives that help them deal with, make sense of, and enjoy the real ones. Ultimately, films are an important part of human psychology because they are a way for people to deal with and talk about things like desire, pain, and fantasy. This approach gives people a deep understanding of how movies affect and are affected by the deeper parts of our minds. It's a great way to start studying the complicated relationship between cinema and the mind. (Žižek, 2007).

The theories show how texts and the audience dynamically connect with each other. They show that interpretations are formed by a mix of personal, historical, and cultural factors. This suggests that texts are not just passive objects in cultural conversation, but also take part in it. This is important for both filmmakers and viewers to understand since it shows how media can both reflect and change social norms. Filmmakers can create stories that resonate more deeply or question accepted conventions by taking into account the different "horizons of expectations" of their viewers, therefore promoting deeper cultural interactions and maybe societal change. So, these theories give very useful information about how different types of stories and social norms affect each other, which is important for both researchers and people who work in the media.



Chapter 4

Methodology: Films and Construction of Identity

The ever-changing field of film studies is a great place to learn about the subtlety of stories and how movies express themselves. This thesis involves a comprehensive exploration of different films by using comparative case analysis to compare and contrast the storylines and filmmaking styles of three important movies: "Hidden Figures" (2016), "The Help" (2011), and "The Color Purple" (1985). Furthermore, two more movies "The Mummy" (1999) and "Al Mummia" (1969), are analyzed at the same time. Not only is the goal to break down the different ways each film tells a story and its style but it's also meant to show how deeply these films affect viewers.

3.2 Research Design

Case study comparison of three movies. Some films escape from producing stereotypes by doing extensive analysis at three interconnected stages. Initially, the stories will be considered through an exploration of the themes, character development and plot patterns to grasp the fundamental workings of narratives. Following this, the focus shifts to cinematic analysis, delving into the visuals and audio of the movies through cinematography, editing, and sound design. Lastly, the representation of these movies is examined with their impact on audiences. Drawing connections between films like "Hidden Figures," "The Help," and "The Color Purple," a comparative paragraph elucidates their stories, the creative choices made within the films, and their societal effects.

Case study comparison of two movies. A parallel investigation follows the same format as the first case. It starts with an outline of how "The Mummy" and "Al Mummia" tell their stories, the subtle differences in narrative and plot that make each movie different. Moving on to cinematic analysis, each work's visual and audio traits show how these choices affect the perception of the whole watching experience.

A description and analysis of the film "Babel" from 2006. This part turns its attention to a single movie, "Babel" (2006), and analyzes it from two different angles. To begin, a detailed analysis of the movie's filmmaking methods and how the characters are shown in the story is carried out. Following this, a critical analysis gives a more complex view by judging how well film choices communicate intended messages and evoke emotional reactions.

By taking such a thorough and careful approach, the thesis hopes to add an overall understanding of how movies tell stories by showing how story frameworks, cinematic techniques, and different representations might affect the audience's perception of the complex world of movies.

3.3 Case Study Comparison of Three Movies; “Hidden Figures”, “The Help” and “The Color Purple”.

3.3.1 “Hidden Figures”, 2016. A movie based on Margot Lee Shetterly's book and is a biographical story and is directed by Theodore Melfi. It takes place in the 1950s and 1960s and tells the amazing true story of three African American women, Katherine Johnson played by Taraji P. Henson, Dorothy Vaughan by Octavia Spencer, and Mary Jackson by Janelle Monae, who were "human computers" at NASA's Langley Research Center and played very important roles.

In a time when racism was common and discrimination was strict, these smart women are sent to work in the West Area Computers Division and there, they have to deal with both gender biases and the harsh facts of racial discrimination. Even though they are very good at math and engineering, they are always up against problems because they can't get managerial, or higher-positioned jobs and their coworkers often don't believe in their skills.

As the story goes on, the American space program grows, and the three character's efforts become more and more important and recognizable. When the Space Task Group needs unmatched knowledge to beat Russian scientists, Katherine Johnson is the person they choose. These women become hidden heroes as they navigate a world full of injustice and push the limits of what society expects of them.

They keep going even when things get hard, the movie shows how strong these women are as a group, going beyond what society says is possible. It clearly shows their problems and successes and how their hard work changed things. In a key

moment during John Glenn's space launch, Katherine's critical calculations are the key that unlocks the mission's success and solidifies the importance of their work in the early days of the American space program.

The movie *Hidden Figures* is a powerful reminder of the bravery, intelligence, and determination of these women who broke down barriers, beat the chances, and changed the course of history during a time of both scientific innovation and racial prejudice.

3.3..2 Cinematic analysis. The cinematography of "*Hidden Figures*" demonstrates how skilled a storyteller Theodore Melfi is. The camera angles and shots are purposefully chosen to establish power in the interactions with others, high angles are used to show superiority and when the power is being shifted, cameras are lowered to eye level. The protagonist's emotions are often emphasized by close-ups and medium close-ups, while wide long shots in NASA portray the character's professional authority.

One of the visual motifs that helps bring out the tense mood of the 1970s is the film's predominant use of bright lighting throughout the entire run of the film. This intentional choice of color grading not only sets the look but also highlights the emotions of the individuals and reflects the socioeconomic tensions that are common in the modern period.

The changes in the main colors that occur within particular surroundings are symbolic of more complex societal processes. The frequent use of cold tones in the calculating room not only contributes to the overall mood that is stressful, but it also serves as a representation of the evident difference that exists between Katherine and her white male co-workers. The use of cold colors helps to establish a visual depiction of the impression of separation between the individuals, which in turn reinforces their position as strangers rather than partners.



The constant change from cold to warm colors occurs as Katherine moves from her work area to her personal space. The transition to warmer tones, particularly in scenes such as entering her children's bedroom or even when she's with other colored people is indicative of a change in the emotional character of the story. By utilizing the power of color, the filmmaker can convey a sense of warmth, so highlighting the familial links and depicting Katherine in a new light.



Next; Melfi pays close attention to the aesthetic principles of filmmaking. The audience is effectively transported to the 1960s through the use of period-appropriate costumes, stage designs, and visual style. The dedication to historical authenticity improves the tale by giving a visual backdrop for the socioeconomic difficulties that the characters are facing. The visuals of the film do not only serve as a backdrop however they actively contribute to the complexity of the tale.

At the same time, the film is filled with symbols and the exploration of space serves as a metaphor for the advancement of society. The chalkboards represent

academic success and the shattering of obstacles, whereas the labels that are "colored" represent discrimination. The employment of symbols throughout the narrative provides an additional layer of complexity, resulting in a profound investigation of how individuals and society can adapt to change.

The editing process in "Hidden Figures" assisted the film's dynamic flow, which connected the personal and professional tales through a slow-paced smooth transition, intercutting between the obstacles and the accomplishments to enhance the emotional impact.

The blending of the soundtrack acts as an emotional anchor, and it is comprised of a combination of music that is suited for the period and the original score composed by Hans Zimmer. It enhances the film's overall mood, using emotional resonance to highlight significant events in the story.

In particular, the bathroom scene in "Hidden Figures" is a crucial turning point for Katherine, as it represents a significant change in courage and confidence. The opening frames strategically employ a high-angle view of Al Harrison, contrasted with a low viewpoint of Katherine, thus highlighting the hierarchy of power, where a white male imposes dominance over her. Throughout the unfolding of the action, the cinematography changes, aligning both actors on the same level, which signifies a shift away from the power relations.



Katherine's intentional selection of colorful clothes in a room dominated by white males wearing white shirts serves as a complex yet powerful visual metaphor. Her vibrant clothing, located in the middle, represents her unique identity and strength in the face of widespread similarity and repetition and confirms her standing out not only as an exceptional mathematician but as a woman challenging established norms.

The scene puts extra weight through the combination of impactful conversation, conveyed with a heightened tone and the use of jump cuts. Katherine's confident use of words reflects her recently acquired bravery. The jump cuts, which capture the reactions of her male co-workers of embarrassment and pity, effectively present a powerful narrative.

"Hidden Figures" is mostly about breaking down social barriers, fighting racism, and recognizing the efforts of everyone, no matter what race or gender they are. Katherine Johnson, Dorothy Vaughan, and Mary Jackson were three African American women who did important work at NASA during the space race. Their accomplishments are often forgotten. In the context of race and gender inequality in 1960s America, the story stresses the value of fairness, persistence, and following one's dreams. It spreads the idea that ability doesn't care about race or gender and that diversity and inclusion are important for growth and new ideas.

People's reactions to "Hidden Figures" have been strong, leading to conversations and deep thoughts on race, gender, and how history is portrayed. The movie did well at the box office and during award season, which shows that it struck a chord with viewers.

The movie also serves an educational purpose because it shows how far African American women have come in Academic areas. It has made people interested in Academic topics, especially people from groups that aren't usually exposed to them, and it has been added to school courses.

People, especially women and people of color, are encouraged by the stories of Katherine Johnson, Dorothy Vaughan, and Mary Jackson to work in science, technology, engineering, and math (STEM). The movie shows how important it is to have leadership in these areas. "Hidden Figures" has added to ongoing talks about how different businesses need to be more diverse and open to everyone. It talks about the difficulties that minority groups have had in the past and stresses how important it is to make spaces that are welcoming to everyone.

The movie calls attention to the forgotten roles that African American women played in the space program, pushing the idea that their accomplishments should not be forgotten. It makes people think about history again and recognizes the different views that have shaped important events.

"Hidden Figures" has become a societal symbol that makes people talk about how women and minorities are portrayed in the media. It has changed the way the movie business tells stories and pushed for more varied ones.

The research by "Rina Suarnaningsih: Audience response of racism in Hidden Figures movie", is a critical analysis of how audience attitudes and perceptions of historical events especially those involving racial discrimination are influenced by cinematic representations of such events.

The research used a mixed-methods approach, combining quantitative surveys with qualitative tools like focus groups and interviews to get a thorough grasp of audience responses. Because of this two-pronged method, both emotional and intellectual reactions to the movie's portrayal of racism could be studied. The results showed a range of responses, from emotionally connecting with the characters' problems to changes in how people think about racial issues in the past and present (Suarnaningsih et al., 2020).

Suarnaningsih's study's findings made clear that the film not only generated powerful feelings in audiences but also was essential in teaching them about the background of racial discrimination in the workplace and society at large. The film changed people's ideas about race and science by showing how important and often ignored African-American women have been in the field of space research (Suarnaningsih et al., 2020)

This research is a perfect example of how filmmakers can use cinema for education in addition to entertainment. The potential of the film to question racial stereotypes and shape audience opinions emphasizes how important cinema is to society's exchanges. This paper supports this thesis claim that film directing and representation may have a big influence on the audience's perceptions and help bring about more general social change by providing a well-documented example of audience response.

3.3..3 “The Help”, 2011. Tate Taylor directed "The Help" which came out in 2011. It is a strong story set in Mississippi in the 1960s, a time when racism was common. The movie, which is based on Kathryn Stockett's book of the same name, tells the hidden stories of African American maids who worked for white families during the violent Civil Rights Movement.

In Mississippi in the 1960s, there was a lot of racism. Skeeter Phelan, who wants to be a journalist, goes back to Jackson after college, eager to make a living as a writer. Skeeter gets the brave idea to write about the lives of African American maids who work for white families after being moved by the Civil Rights Movement. By putting together these women's hidden stories, her goal is to show how strict discrimination based on race is.

Skeeter contacts Aibileen Clark and Minny Jackson, two maids who agree to talk about their lives but are hesitant to do so. In this way, an odd union is made in a time of racial injustice and social tension. The women work through the challenges of their partnership and form a strong, real bond. Skeeter learns about the problems these women face every day, while Aibileen and Minny think about how dangerous it is to speak out.

But as the story goes on, it grows to include other maids, giving a more complete picture, Skeeter's book gets steam and the women's stories start to show how racism and mistreatment had a long history in homes. As more people in the neighborhood learn about Skeeter's project, tensions rise.

As things get worse, people have to make choices because Aibileen and Minny are in more danger and the women have to choose whether to put their safety first or keep fighting for justice.

Skeeter's book, "The Help," is released secretly which shocks homes, the maid's stories lead to talks about race and unfair treatment, which leads to change. After Skeeter faces criticism, Aibileen and Minny find strength in their newfound voices and other characters face how they are involved in systemic unfairness, there are confrontations and resolutions.

"The Help" is a moving and thought-provoking movie that tells a story that is both interesting and touching about race, friendship, and social change in the Deep South.

Knowing how various people see and respond to the racial issues in the movie "The Help" is the main goal of Suzanne W. Jones' research "The Divided Reception

of *The Help*". Jones provides perceptive viewpoints on the difficulties of racial representation in cinema and how different audiences respond to it (Jones, 2014).

Jones used a qualitative research approach, examining comments from the public obtained from blogs, reviews, and media platforms. Her goal in looking at so many sources was to document a wide range of viewpoints and feelings about the movie. Her research indicates that opinions within the audience were wildly divergent, with responses depending greatly on things like age, color, and direct encounters with racial issues (Jones, 2014).

According to the survey, the movie was criticized for feeding biases and providing a whitewashed picture of racial tensions, even if some viewers praised it for its narrative and the light it shed on historical racial dynamics. This difference was especially evident between those who thought the movie did an excellent job of depicting historical injustices and others who thought it did not fairly capture the African American experience. (Jones, 2014).

The conflicted reviews of "*The Help*" highlight how much narrative decisions and film directing affect audience perceptions and the larger racial discourse in society. Films are a crucial medium for shaping public conversation and views because, as this study shows, they not only reflect but also form and challenge society's attitudes.

3.3.3.1 Cinematic analysis. In "*The Help*," recurring images like cigarettes, food, and clothing are used to depict characters and social dynamics. The film notably shows all white characters smoking, but none of the black characters do. Minny, a maid, uses a pie as a symbol of rebellion, contrasting her vibrant clothing and cooking skills with Aibileen's muted colors and motherly role. Skeeter's white and light clothing symbolizes her innocence, while Celia's pink clothes highlight her femininity. These elements collectively underline the allied relationships and societal themes in the film. Close-up shots are used a lot in the movie to show how the characters are feeling, especially when they are thinking or feeling tense which makes it easier for them to relate to them emotionally.

Characters are also often placed in their settings in a way that shows their social rank and loneliness. For example, maids are often put in the large homes of their bosses. Lighting in scenes that show how the lives of African American maids are different from those of their white bosses. Soft, warm lighting is often used in

scenes with white characters to make them feel at ease and privileged. In scenes with African American figures, on the other hand, darker lighting is used to show how hard their lives are. The director paid close attention to the settings, especially how the homes of the black characters were different from those of the white characters where the homes of the white women characters are shown to be fancy and full of expensive decorations, while the homes of the black characters are shown to be as not as clean and less fancy. This difference brings to light how racism has affected class and living standards in the past.

"The Help" structures its story in three acts: the setup, confrontation, and resolution. The initial act introduces the main characters and plot, with Skeeter returning from college, during the Civil Rights Movement. In the second act, Skeeter enlists the help of maids Aibileen and Minny for her book, adding drama as they risk their livelihoods. The final act sees the book's publication, revealing the maids' struggles, and Skeeter's realization about her nanny.

The film progresses in chronological order, interspersed with flashbacks for deeper character insights, such as Skeeter's past and her relationship with her maid. The use of flashbacks and juxtaposition, like the charity event scene, highlights racial disparities in the U.S. These stylistic choices effectively underscore the power imbalances and discrimination prevalent during the segregation era.

"The Help" features several key characters. Skeeter, the protagonist, embarks on a mission to expose the maid's experiences after returning home and finding her maid gone. Aibileen and Minny, two other central maids, show contrasting personalities and different struggles. The antagonist, Hilly Holbrook, is depicted as a controlling and manipulative white figure, the film follows these characters as they navigate and resist oppression and inequality.

The film addresses themes of race, ethnicity, gender, and sexual orientation as societal and political issues. The movie portrays Skeeter as a white savior and delves into the complex dynamics of racism and power in the South during segregation.

"The Help," a movie that takes place during the Civil Rights Movement, effectively tackles the historical discrimination and societal inequity experienced by African American domestic workers. The film powerfully depicts the harsh reality of discrimination and the everyday humiliations suffered by these women, successfully emphasizing the profound racial divisions in society. An essential element of the film is in its depiction of the courage, determination, and dignity portrayed by the maids,

like Aibileen and Minny. In the face of multiple challenges, they demonstrate exceptional bravery and resolve in resisting racial persecution. The film also underscores the significance of empathy and comprehension through the character of Skeeter, a young white lady who chooses to write down the stories of the maids. The importance of paying attention to and appreciating the perspectives of marginalized women is emphasized by her journey. Furthermore, "The Help" highlights the profound impact that narrative can have in bringing about change. Skeeter's book serves as an opportunity for the maids to express their stories, demonstrating how empowering those who are silenced may disrupt established social standards and initiate transformation.

This historical drama had an intense impact on its viewers. Positively, it serves as an educational instrument, providing insight into the experiences of those who were discriminated against and silenced during a crucial era in American history. The film's deep emotional depth establishes a strong connection between the viewers and the characters, developing a sense of empathy and comprehension. The film provides the viewers with the opportunity to confront the unsettling truths of racism and prejudice, so provoking important debates about cultural conventions and the concept of justice. In addition, "The Help" effectively portrays the personal narratives and inner thoughts of the maids, therefore humanizing the historical data and information found in textbooks. This approach enhances the audience's ability to connect with and understand the racial challenges of the past in a more concrete and relevant manner.

Nevertheless, "The Help" has faced criticism for its representation of racial matters. The film fails to adequately address the most severe aspects of racism, thus disregarding all aspects of the oppression endured by African Americans. The representation of Skeeter as the 'white savior' has also sparked debate. This narrative technique, in which a white character is depicted as a hero or protagonist in the narrative of racial conflict, has faced criticism for overshadowing the efforts of the African American characters themselves and it has been regarded as repeating a problematic cliché that undermines the significance of the actual individuals who endured these events, undervaluing their efforts and sacrifices.

Moreover, there have been concerns about the moral implications of a white author and filmmaker depicting the lives of African American women. Authenticity and sensitivity in storytelling are crucial, particularly when addressing topics related

to underrepresented people and sensitive historical events. The film's treatment of these subjects caused discussions on the rightful ownership of particular narratives and the appropriate manner in which these narratives should be conveyed. The heated discussion surrounding "The Help" highlights the intricate nature of representing history and race in films and emphasizes the duty of filmmakers to approach these subjects with caution and respect.

Ultimately, "The Help" has effectively enlightened and emotionally impacted viewers by shedding light on the harsh truths of racial discrimination and showing the strength and courage of those who faced it.

3.3.4 "The Color Purple", 1985. The film, which was directed by Steven Spielberg and released in 1985, is an impressive version of the novel of the same name written by Alice Walker. Celie is a young African American girl who lives in Georgia and the film documents her life as she goes through the stages of overcoming struggle and achieving success. Celie endures abuse from her father, Alphonso, after he rapes her and she becomes pregnant for the second time at the age of 14, tragically, Alphonso takes away both of her children after she gives birth, and he warns her not to tell anyone. Celie begins sharing her life with God to express her painful experiences. Alphonso demands that Albert marry Celie instead of Nettie, which leads to Celie entering into another violent relationship. This occurs after Albert expresses interest in marrying Celie's younger sister, Nettie. Even though Nettie can get away from Alphonso's harassment she is forced to leave Celie's side because of Albert's harassment.

Celie goes through a difficult time in her life, she starts making connections with other black women who are actively fighting against injustice as well. She comes into contact with Sofia, who is known for her rebellion and who marries Harpo, the son of Albert. Celie has a more meaningful relationship with Shug Avery, a self-assured and self-sufficient singer who occasionally has romantic involvement with Albert. Their friendship grows stronger as Celie deals with Shug's health conditions, and it eventually develops into a sexual connection between the two of them.

A significant change occurs in Celie's life when she learns that Albert has been concealing the letters that Nettie has sent to her. As Celie reads these letters, she becomes aware of Nettie's life with Samuel and his wife, Corrine who adopted her children Adam and Olivia. During her tour, Nettie will be accompanying Samuel's

family on a mission. A further revelation made by the letters is that Alphonso is not her actual father and that her original father died years ago. Celie's perspective on God shifts because of Shug's influence and she ultimately decides to abandon Albert, leave everything behind, and travel with Shug. Celie decides to make her home at the house that she inherited from her father, and she even develops a friendship with Albert, who is filled with regret. The film reaches its climax with an emotional reunion between Celie and Nettie, she also gets to finally see her children who had been missing for a very long time.

3.3.4.1 Cinematic analysis. Because films and novels are two very different types of media, Steven Spielberg, the director, chose to make a few changes to the highly praised book yet he also wanted to stay true to Walker's strong message about getting through hard times. Spielberg not only faithfully adapts *The Color Purple* to the big screen, but he also does a good job of staying true to the book's main ideas, characters, setting, story, and symbols. First, Spielberg makes an accurate version by staying true to the main ideas of the book. Walker uses Celie, the main character in the movie, to show how speaking up and finding oneself voice can help in fighting back against abuse. The audience can see from Celie's letters to God and her sister Nettie, including the letters she wrote about her cruel husband Albert, that everyone has the strength to face and get through hard times. In the same way, the movie follows this theme, but Spielberg doesn't show Celie writing letters; instead, he turns strong letters into powerful scenes and conversations. At the dinner table for instance, Albert is shocked to learn that Celie is leaving him to go with Shug, to stand up for herself Celie says, "I'm poor, I'm black, I may be ugly, and I can't cook, but I'm here" this line showed that Celie where it showed that she is no longer a shy and submissive person. Celie changes into a strong woman on screen, showing that by standing up for herself, it's possible to be set free from abusive surroundings and people.

The book and the movie both show how black women are abused and dominated by men as is the case when Albert hits Celie, Albert and Celie tell Harpo to hit his wife, Harpo hits Sofia, and so on. The cycle of abuse can only be stopped when the women confront the men, and the men then reflect on how they're acting. People understand that Celie's sexual abuse by her dad and husband is a metaphor for how all women should break free from this circle so that they are seen as people, not sex objects or robots. Some character's traits are different depending on their gender,

like Sofia's strength and temper, Shug's aggressiveness and sexual boldness, and Harpo's fears and sensitivity, the way the characters look and act in the movie reinforces this idea. Sofia is a strong woman who doesn't need to be dominated by Harpo. Shug dresses in flashy clothes and is bossy around Albert. Harpo is a skinny man who doesn't feel like a man. None of these figures fit the typical ideas of what a man or a woman should be like. This theme is also emphasized by Celie and Shug's lesbian relationship, which is sexually unclear. By confusing the lines between gender roles and sexuality, the movie questions what society considers as appropriate behavior for men and women is. Spielberg gets a good version of *The Color Purple* from the book to the big screen by keeping the same group of main characters from the book. Celie is played by Whoopi Goldberg, who also brings the character to life with her winks, secret smiles, and quiet laughs. These small differences, which aren't clear in the book, help the reader understand how Celie changes from a weak and unnoticeable person to a strong and independent woman. Shug also brings about a change in Celie's life through her friendship with Shug, Celie can break free from her restrictions. However, Shug's father doesn't like her reckless lifestyle, which causes a conflict between Shug and her father. Shug is having a hard time trying to make her father like her and get along with him again. The movie shows Celie's change from a kid who was sexually abused and married to a violent man, away from her sister Nettie, and then to a strong free woman who is reunited with Nettie and her children. Spielberg's version of the story doesn't make Celie the main character like it does in the book.

As the movie goes on, the story changes from being about Celie to being about Albert. In the movie, Celie's life as a free woman isn't shown as much as it is in the book. For example, Celie's shop is only shown in one scene and the focus is on Albert's dirty house and drinking problem makes the audience want to feel sorry for him. At the end of the movie, Shug and Albert are also there when Celie meets up with Nettie and her kids again. In the movie, on the other hand, Albert stands with his horse in a nearby field while Celie hugs her family. *The Color Purple* focuses on the cinematography and symbolism to depict emotions, for example, when Celie is split from Nettie, falling purple flower petals are shown in the movie, there are bright purple flowers in the background of the scene, and it starts with a tracking shot of Celie and her sister Nettie running around happily. Not only does this picture look great, but it also has a lot of meaning behind it. There is a sense of freedom and

innocence in the close-up of the purple flowers the color purple here is important it's not only a reference to the title of the movie, but it also stands for Celie's pain, stress, and injuries throughout the story. It also stands for happiness and strength, just like Celie's journey from pain to victory.

But this picture of freedom and innocence is quickly broken up when Celie comes out of the field. Spielberg uses a long shot that stops Celie to show that she is pregnant to shock the viewer, breaking up the happy scene and showing a hard reality. It's a turning point that marks the end of Celie's youth and the start of a string of terrible events. By staying on Celie for a long time, the long shot gives the viewers time to think about how different Celie's life is from the flower field, which represents freedom, which is full of abuse and injustice. Spielberg makes this scene even more intense by adding in Celie and Nettie's cruel father. The long shot that includes all three actors at first gives the impression of the family, this impression is quickly changed when the camera zooms in on the girl's faces and shows how uncomfortable and scared, they are with their father there. This change in camera focus does a good job of showing how tense things are and how upsetting their relationship with the father is. The picture of a happy family is broken down and a more complicated and unsettling relationship takes its place.

Again, when the sisters get back together, they are in a field of purple wildflowers. This picture helps bring back the symbolic meaning of purple, that people can't just survive they have to find the few good things in their lives, even when things are bad. Celie's pants are another important symbol that shows how women can be freed from a sexist or patriarchal society by leaving it and becoming financially independent, it's shown in one scene at Celie's paint shop. Overall, the screen version of *The Color Purple* does a great job of faithfully bringing the book's main ideas, characters, setting, story, and symbols to life. People might think that both the movie and the book are sad stories about "abused women amidst racial bigotry and male dominance" but they are so much more than that.

When "The Color Purple" shows Celie's journey from a life of abuse and control to one of self-realization and freedom, it shows how those things can change people. Celie's journey from being abused physically and emotionally to becoming a strong, confident woman shows how strong the human spirit can be. The movie shows how important it is to believe in oneself and be strong, especially through hard times.

Moreover, a significant aspect of the movie is that it's mostly about the relationships between women and how they can be sources of power and change each other. In the relationship between Celie and Shug, Celie rediscovers her beauty and worth thanks to Shug. She also vows to help Shug improve her mental health and sense of self-worth, which furthers Celie's journey to becoming more independent. The movie focuses on the idea of women standing together and how important these ties are for getting through tough times in life and society.

It also goes into deep-seated social problems of the time, like racism, sexism, and domestic violence. The movie doesn't shy away from showing how hard things are for African American women, which brings attention to these important problems and starts conversations about them. The movie shocked and awakened people because it showed Celie's life in a very real and honest way. The story hits deeply with viewers because it shows how hard things are for African American women and also sends a message of hope and strength. Many people related to the movie's portrayals of strong women and their fights against a male-dominated society, which led to conversations about race and gender equality.

Even though it got good reviews, "The Color Purple" caused a lot of trouble. It got bad reviews for downplaying the book's look at queer relationships, reinforcing negative ideas about black men, and sugarcoating the hard truths of life in the Deep South. These complaints show how hard it is to turn a book into a movie, especially if it has sensitive or complicated themes.

The movie has historic value, especially in the African American society. It's praised for showing the lives and struggles of African American women, which helped people understand and relate to their situations better.

3.3..5 Interconnection of Cinematic Narratives. The three films "Hidden Figures", "The Help" and "The Color Purple" show the complicated lives of African American women in almost the same eras, including their battles, victories, and strength. Even though the movies tackle the same topic which is the African American women, "colored women", the stories and characters in them are very different. Each film leaves a disparate impact on audiences, shaping their perceptions of history, identity, and the ongoing fight for equality.

"Hidden Figures" stands out because it shows how smart African American women worked at NASA during the space race were. Katherine Johnson, Dorothy

Vaughan, and Mary Jackson are some of the women who are portrayed. The movie is innovative because it shows how important and often forgotten black women's roles were in American space travel. Its effect is to clear up historical loss and make people think again about the stories behind science, technology, engineering, and mathematics successes.

The way black women are portrayed in "Hidden Figures" affects viewers by showing how smart, professional, and determined they are. The figures don't fit into stereotypes, and they become icons of strength and determination. People leave with a greater respect for the stars of history who aren't always given credit. These challenges skewed ideas and promoted acceptance.

"The Help" shows how African American help worked for white families in Mississippi. The movie looks at race, friendship, and social change through the eyes of Skeeter and her maids Aibileen and Minny. Its effect is to start talks about racism, wealth, and the strength of sharing stories as a group.

The film's impact lies in its ability to initiate conversations about privilege, allyship, and the consequences of silence. Some people have said that the movie might oversimplify complicated problems, but it does start a conversation about how to tell true stories and what the moral obligations of storytellers are. In the end, the effect is a complex look at connections, power, and how associates change over time.

Based on Alice Walker's book of the same name, "The Color Purple" is a deep look at the lives of African American women with a focus on Celie's story. The movie is about abuse, freedom, and finding out own self-worth and it tells an honest and heart breaking story. Its power comes from the fact that it shows how race, gender, and sexuality interact with each other.

The way black women are portrayed in "The Color Purple" changes people's minds by showing how complicated identity, choice, and strength can be. The questions of oppression and freedom are connected; in terms of questioning social rules and redefining what it means to have hope. Its lasting effect comes from the fact that it makes people think and talk about the many problems black women face.

In conclusion, these movies are set in almost the same period and have similar themes, but they tell different stories and show different sides of African American women's lives. Together, "Hidden Figures" "The Help" and "The Color Purple" help in understanding history, identity, and the ongoing fight for justice in a more

complete way. The way each movie affects people is different, and the effects last longer than just the movie theater experience.

In her book "Sifting Through the Controversy: Reading the Colour Purple," Jacqueline Bobo delves into the many and diverse responses of the audience to Alice Walker's book and Steven Spielberg's film version of it. Knowing how different demographics especially African American women perceive media representations of their own lives through reviews, interviews, and interactions, Bobo analyzes responses using a qualitative research methodology that enables a thorough analysis of the complex responses within the African American community. (Bobo, 1989)

Bobo's results show a noticeable racial gap in how the story was received, highlighting how empowered many African American women felt despite the story's bitter representation of black males. The study shows how many in the African American community found great resonance in Celie's tale of oppression and long-term triumph, which reflects more general themes of survival and endurance over injustices in society. (Bobo, 1989).

Table 1. summarizes the three films in a comparative way

Aspect	Hidden Figures	The Help	The Color Purple
Era and Setting	1960s, NASA during the space race	1960s, Mississippi during the Civil Rights Movement	Early 20th century, Georgia
Main Characters	Katherine Johnson, Dorothy Vaughan, Mary Jackson	Skeeter, Aibileen, Minny	Celie, Nettie, Shug Avery, Albert, Sofia
Key Themes	Racism, gender equality, contribution to key historical events	Racism, social change, power dynamics	Racism, gender and sexual identity, abuse, empowerment
Cinematic Techniques	Use of color, camera angles, emotional resonance through music	Symbolism through objects, lighting to depict social dynamics	Symbolism, color, impactful dialogue, camera focus
Societal Impact and Reception	Raised awareness of overlooked historical contributions, encouraged STEM diversity	Sparked discussions on racism and historical portrayal, criticized for 'white savior' narrative	Portrayed deep-seated social issues, criticized for handling of sensitive themes
Representation and Critique	Celebrated for showcasing achievements of African American women in science	Critiqued for simplifying complex issues, portrayal of African American experiences	Critiqued for depiction of black men, handling of queer relationships

3.4 Comparative Case Analysis of Two Movies; “The Mummy”, and “Al-Mummia”.

3.4.1 “The Mummy”, 1999. The Mummy 1999 directed by Stephen Sommers is a popular action-adventure film with elements of horror. During 1290 BC, in the ancient city of Thebes in Egypt, high priest Imhotep engages in a sexual relationship with Ankhnesenamun, who happens to be the wife of Pharaoh Seti I, when their affair is discovered both decide to kill Seti I. Imhotep manages to flee, while Ankhnesenamun takes her own life, in the hope that Imhotep will eventually bring her back to life. Imhotep, accompanied by his devoted priests, secretly steals her body, and takes it to Hamunaptra, the city of the dead, to perform a revival ritual. Nevertheless, Seti I's guards step in, stopping the ceremony from reaching its conclusion. Consequently, Ankhnesenamun's spirit is quickly taken to the Underworld, where he is subjected to the process of mummification while still alive. Imhotep is cursed when he is buried alive with flesh-eating scarabs, sealed inside a sarcophagus located at the bottom of an Anubis statue. His tomb is closely guarded by the Medjai warriors to prevent his return, as it would spell disaster for mankind.

In Cairo, Jonathan Carnahan presents his sister Evelyn, a determined librarian and devotee of Egyptology, with a complex box and map that he asserts to have discovered at Thebes. Upon discovering that the map indicates the location of Hamunaptra, Jonathan confesses that he stole it from Rick O'Connell, an incarcerated American explorer. Evelyn and Jonathan pay a visit to Rick, who consents to reveal the whereabouts of Hamunaptra in return for Evelyn's assistance in escaping his imminent death.

Rick then leads Evelyn, Jonathan, and his crew to Hamunaptra, where they encounter a group of American treasure seekers, upon their arrival, the Medjai, led by Ardeth Bay, approach them, and warn them about the evil spirits living within the city. Disregarding his warnings, the two groups start to dig in separate regions of the city. During Evelyn's search for the Book of Amun-Ra, a legendary golden book said to possess the ability to end all existence, she unexpectedly discovers the preserved bones of Imhotep. Simultaneously, the Americans discover a box containing the Black Book of the Dead. Chamberlain cleverly steals the book, while each American

gets a valuable treasure. Although the box has a curse warning of dire consequences if Imhotep is awakened, the men choose to ignore it.

Throughout the night, Evelyn, driven by her curiosity, reads the contents of the Book of the Dead, accidentally awakening Imhotep from his curse. The parties quickly withdraw to Cairo, but Imhotep pursues them. Imhotep restores his whole power by taking the life force of the Americans who hold the treasure. To oppose Imhotep, Rick, Evelyn, and Jonathan collaborate with Ardeth in a museum. Upon discovering that Imhotep has mistaken Evelyn for Ankhesenamun, Ardeth and museum curator Terrence Bay believe that Imhotep intends to revive his beloved by sacrificing Evelyn. Evelyn suggests that, in the same manner as how the Book of the Dead revived Imhotep, the Golden Book has the potential to undo this process. Upon discovering the specific locations of the book, Imhotep attacks them with a group of slaves. Evelyn agrees to accompany Imhotep in return for the protection of the others, but Imhotep breaks his promise and commands his slaves to kill them. Nevertheless, Rick discovers a secret underground exit route. In Hamunaptra, Imhotep, Evelyn, and Beni are being closely followed by Rick, Jonathan, and Ardeth. Following an intense battle against Imhotep, Evelyn is rescued and uses the Book of Amun-Ra to deprive Imhotep of his immortality. Rick then stabs him, sending him to the Death River. The main characters narrowly escape, leaving the possession of the Book of Amun-Ra behind and fleeing on camels into the sunset.

3.4..2 Cinematic analysis. The film "The Mummy" opens with a breathtaking panoramic picture of the pyramids of Giza, with the famous Sphinx still under construction. However, the narrator reveals that it's not gazing upon Giza but rather Thebes, which is in the south. This setting is critical since it takes place during the reign of Pharaoh Seti I, a period known for its massive architecture and richness.

"The Mummy" incorporates various aspects of Egyptian mythology, art, and architecture, though often these elements serve the film's visual narrative rather than its historical fidelity. The grandeur of ancient Egyptian civilization is showcased, but more as a scenic backdrop for the film's plot than an educational or culturally authentic portrayal.

Imhotep was traditionally acclaimed for his architectural skill, most notably his work on the Step Pyramid at Saqqara. He is portrayed as a high priest and antagonist, a stark contrast to his historically revered status in ancient Egypt. This reinvention

caters to the film's horror and adventure themes but does a disservice to his historical legacy.

The film's portrayal of Ankhsunamun, inspired by Tutankhamun's wife, Ankhesenamun, her character is molded in the narrative of forbidden love and betrayal, particularly her gown is visually remarkable. She's dressed in a simple fishnet dress with an extravagant pectoral necklace. This dramatic storyline, while captivating, is far from historical records, favoring a fictionalized and sensationalized depiction over an accurate one.

The story then takes us to the mythical Hamunaptra, often known as the city of the Dead. Imhotep attempts to revive Ankhsunamun there. The film displays canopic jars, which were used to keep her organs, however, it deviates from historical reality. In truth, Egyptian burial rituals used just four jars, and the heart was always kept within the corpse, as it was thought to be necessary for the eternal trip.

Hamunaptra is shown as the last resting place of pharaohs, a "City of the Dead." However, this is a wholly fictitious invention, as authentic pharaoh burial sites were in the Valley of the Kings. Although it deviates from historical fact, this fictitious element adds a degree of intrigue and adventure to the plot. Throughout the film, Egyptian artifacts, revered for their historical and cultural significance, are often reduced to mere props. Scenes, where mummies and sarcophagi are used for shock and entertainment, trivialize the profound respect and spiritual significance these items held in ancient Egyptian culture. This approach mirrors a larger tendency in movies that prioritize entertainment above historical accuracy.

Imhotep's punishment, the HomDai, is one of the most emotional scenes in the film. This cruel fate, involving scarab beetle death, is a vivid and dramatized notion. It contrasts sharply with the more symbolic depictions of punishment in ancient Egyptian writings, which frequently used metaphors and allegories to impart moral lessons.

Furthermore, "The Mummy" has been chastised for its representation of modern Egyptians which is limited to stereotypical and superficial roles that are frequently portrayed in a negative light, as corrupt or disposable which fails to capture the rich and diverse nature of contemporary Egyptian society. This portrayal not only lacks depth but also perpetuates outdated and inaccurate stereotypes, missing an opportunity to present a more nuanced and respectful depiction of modern Egypt.

Ardeth Bey and the Medjay are introduced in the film as trained soldiers determined to stop Imhotep's resurrection. While the Medjay were genuine individuals, first as mercenaries and then as tomb guardians, their representation in the film is based on artistic interpretation rather than historical fact.

The film establishes itself within the action/adventure genre, placing less focus on the horror elements, its popularity had a substantial impact in sparking interest in the mummy genre, exerting influence on a variety of future movies and media. The decision to prioritize action and adventure aligns with the cinematic tendencies and viewer preferences common during the late 1990s.

Furthermore, it stood out for its sophisticated use of computer-generated imagery, particularly in the depiction of the mummy. These visual effects were ground breaking in their era, and represent the technological progress and increasing use of digital effects in movies during this time.

The Mummy is a movie that represents the action/adventure genre of its era, focusing on providing entertainment, impressive visuals, and a fast-paced storyline. Nevertheless, the depiction of historical and cultural aspects related to ancient and contemporary Egypt in the film mostly reflects Hollywood's inclination towards exaggeration rather than providing a realistic picture of Egyptian history and culture. Therefore, The Mummy functions as both a reflection of its era and a study of the complexities of cultural portrayal in film.

The film blended fantasy and history with modern horror. It captured viewer's imaginations but also shaped and distorted their understanding of Egyptian heritage.

First, the film's depiction of ancient Egypt as a realm of curses, strange rituals, and powerful mummies abused the fascination of Egyptian mythology. However, this portrayal was two-sided. It attracted viewer's curiosity in Egyptian history yet distorted ancient Egypt. The cursed City of the Dead, Hamunaptra, and the Book of the Dead were entertaining but not historically accurate. As a result, some viewers may have seen Egyptian culture as a myth and adventure rather than a complex and mesmerizing society.

The film's antagonist, Imhotep, also affected viewers' perceptions where Egyptians idolized Imhotep, an architect, healer, and wise man. While the film portrays him as a cruel high priest with evil motives. This character's wicked turn may have misrepresented one of Egypt's greatest historical characters. Though minor, Ankhsunamun upheld ancient Egyptian women's erotic and mysterious

stereotypes. It was problematic to depict modern Egypt in *The Mummy* as the film's clichéd portrayals of greed and corruption failed to capture modern Egyptian culture. This presentation, mainly of secondary characters, did nothing to help viewers learn about Egypt's history but promoted stereotypes and cultural misunderstandings.

Film-wise, *The Mummy* was a landmark in visual effects and storytelling, resembling the late 1990s CGI trend, and influenced future action/adventure movie standards. The film's popularity restored interest in the mummy genre, inspiring further films, and media material.

“*The Mummy*” is a thrilling cinematic experience that blends fantasy with historical elements, although it often deviates from historical accuracy, especially in its depiction of ancient Egyptian culture and characters. This divergence can lead to misconceptions about Egypt's rich and complex history.

Firstly, Imhotep's portrayal in the film as a malevolent high priest is a stark contrast to his historical significance. Historically, Imhotep was an esteemed architect, priest, scribe, and physician who lived during the Third Dynasty under the rule of Pharaoh Djoser. He is renowned for designing the Step Pyramid at Saqqara, one of the earliest pyramids, and was later deified as a god of medicine and healing in both Egyptian and Greek cultures. This portrayal in the film significantly distorts his revered legacy and could mislead viewers about his actual contributions and status in ancient Egypt. For an accurate historical account, one can refer to "The Complete Gods and Goddesses of Ancient Egypt" by Richard H. Wilkinson, which provides comprehensive details about Imhotep's real historical and cultural significance.

The Character of Ankhsunamun in the film, inspired by Ankhesenamun, the wife of Tutankhamun, is another significant deviation. In history, Ankhesenamun was known more for her role in the political alliances after her husband's death rather than any dramatic tales of forbidden love and mystical resurrections. The film's focus on these fictional elements serves its narrative but strays far from the factual historical records of her life. Those interested in her real story might consult "The Oxford History of Ancient Egypt" by Ian Shaw, which offers insight into the political and social landscape of Ankhesenamun's time (I. Shaw , 2003)

Moreover, the film introduces the mythical "City of the Dead," Hamunaptra, as a central element filled with curses and treasures. In reality, there is no historical record of such a place. Ancient Egyptians had necropolises, but these were not

secretive cities laden with treasures and guarded by curses, as depicted in the movie. Real burial sites, like the Valley of the Kings, were complex and held significant cultural and religious importance, a fact that is often overshadowed by the film's dramatized portrayal.

Additionally, the film simplifies and sometimes inaccurately portrays Egyptian burial practices. While canopic jars and mummification are real aspects of Egyptian rituals, their portrayal in "The Mummy" often focuses on mystical and supernatural elements rather than their true cultural and religious significance. These practices were deeply spiritual and integral to the Egyptians' beliefs about the afterlife, a nuance that is lost in the film's dramatic and horror-centric adaptation.

Lastly, the portrayal of modern Egyptians in the film often resorts to stereotypes, such as depicting them as treasure hunters or bandits. This portrayal does not reflect the diverse and rich cultural reality of contemporary Egypt and can perpetuate outdated and inaccurate stereotypes.

While "The Mummy" is undoubtedly entertaining and visually impressive, viewers need to recognize its artistic liberties and seek out accurate historical texts if interested in the real stories of ancient Egypt. The film, therefore, should be enjoyed as a work of fiction inspired by historical elements rather than a factual representation of Egyptian history or culture.

3.4.3 "Al-Mummia", 1969. "Al-Mummia", alternatively titled "The Night of Counting the Years" is a historical cinematic masterpiece that appeared on the screens in 1969. Directed by the talented Shadi Abdel Salam, this film stands as a testament to the profound impact it has had on Egyptian cinema. This captivating narrative delves deep into the complicated variety of cultural heritage, identity, and the profound moral quandaries that arise from the controversial act of tomb raiding.

The film opens with the tragic death of the respected tribal chief of the Horabat tribe. Following the events of a tragic demise, the narrative unfolds to reveal a tale of profound familial mystery. Wanis, alongside his brother, embarks on a journey of self-discovery. As they learn about their ancestor's deepest secrets, in a thrilling tale of mystery and adventure, a dark secret takes center stage, located within the majestic broadness of the nearby mountainous of Deir el-Bahari, lies an undiscovered cache of Pharaonic tombs. This cinematic narrative unfolds, promising to transport viewers into a world of ancient wonders and untold treasures. Within the depths of these ancient tombs lie an attractive collection of mummies and priceless

artifacts, from the illustrious reigns of the Pharaohs spanning the Seventeenth to the Twentieth Dynasties. Amongst these revered rulers, one can expect to encounter the legendary figures of Ahmose I and Ramesses II, whose legacies continue to mesmerize and intrigue.

In this film, the audience becomes caught up in the internal conflict experienced by the protagonist, Wanis. As the story unfolds, the intense struggle that affects Wanis is torn between two divergent paths. In an appealing narrative twist, the protagonist fighting the moral dilemma of taking advantage of their newfound knowledge for personal profit. This hidden operation, which has been secretly carried out by their tribe for an extended period and this path promises immediate financial rewards, which are significant for the impoverished tribe and adds an intriguing layer of complexity to the storyline.

As the story unfolds, he continues to protect his country's rich history from the clutches of time. This compelling exploration of duty and preservation adds a layer of depth to the film, leaving audiences fascinated by Wanis' profound journey of self-discovery. In a thought-provoking display of reflective thinking, the protagonist. He contemplates the idea of protecting these ancient tombs and the mummies they contain, recognizing their immense cultural and historical value, he begins on a journey of contemplation that resonates deeply within the depths of his soul.

With the arrival of an antiquities group, the plot takes a thrilling turn, adding layers of intrigue and suspense to the narrative. This dedicated group is committed to protecting the ancient tombs where Wanis is forced to make a crucial decision. The protagonist's inner conflict serves as a touching reflection of the larger dilemma that affected Egypt during that era. In a delicate balancing act, the country found itself torn between the allure of capitalizing on its plenty of archaeological treasures and the imperative to safeguard them for future generations.

"Al-Mummia" crosses the basic premise of tomb raiding, delving into the depths of human existence with a touching investigation into identity, heritage, and the weighty decisions that shape the sense of right and wrong. The film's narrative skillfully explores the profound exploration of the past's ownership and its significance in the present. It's a tale that resonates with the universal themes of greed, respect for history, and the battle between doing what is easy and what is right.

Renowned for its haunting and atmospheric cinematography, the film masterfully captures the stark beauty of the Egyptian landscape and the mysterious attraction of the tombs. This cinematic masterpiece not only connects an attractive narrative but also invites its audience to delve into the depths of reflection regarding the protection of cultural legacy.

3.4.3.1 Cinematic analysis. Egyptian movies may have their visual poverty, despite the presence of an underlying artistic sense. However, this sense often gets suffocated under the weight of the narrative, as the process of storytelling and the plot completely dominate the artist's attention. This is where the value of the film "The Mummy" by director Shadi Abdel Salam stands out. Despite not bringing anything new in terms of its compositions, body placements, movement, and lighting, it is arguably the most visually complete film in the history of Egyptian cinema.

In addition to using these principles and conditions in its visual composition, Shadi Abdel Salam didn't neglect the story itself, which is inspired by real events that occurred during the discovery of royal tombs from the Seventeenth to the Twenty-First Dynasties. These tombs are considered to contain the greatest remaining Pharaonic mummies, including those of significant historical pharaohs like Ahmose I and Ramesses II. These mummies are known today as the Deir el-Bahari mummies.

These mummies remained hidden in an unknown location for years after being moved by the last priests of Amun to protect them from thieves. In the early nineteenth century, they were discovered by a tribe living in the area. The film specifically revolves around the generation of descendants from this tribe, during whose lifetime the incident leading to the discovery of the mummies occurred. The film navigates the identity crisis and the need for money, questioning who the ancestors were and who has the right to the Pharaoh's heritage.

All these factors have made "The Mummy" the greatest Egyptian film for many critics. It was also chosen as the third-best film in the Top 100 Egyptian Films list.

The events of the film take place in summer as the mountain people know that excavation missions stop during this season to avoid the heat. Shadi relied on natural sunlight in outdoor scenes and exploited the clouds of winter or areas of shadow. When these natural conditions were absent, the film's cinematographer artificially created this effect. For instance, in the scene where Wanis and the stranger meet in

the valley, the cinematographer blocks the sun's rays while leaving the stranger's spot bathed in sunlight.

During the entry into the mummy's tombs, the men from Cairo use flashlights, while the tribal men use fire torches. This difference carries several implications, the fire torch, is an ancient method compared to the modern flashlights used by the more advanced, principled, and scientifically ethical Cairo men. The fire torches flicker due to air movement, reflecting their tension as they engage in an unlawful and unethical act.

Furthermore, in the meeting between Morad and Wanis, Morad confesses that his master is gold in this scene, sunlight is used only as a backlight or a side light source, not as a straightforward front or side light. Wanis's face falls into an indirectly lit area, appearing dark to reflect the psychological gap he lives in and the surrounding anxiety. Meanwhile, Morad's face under the rear-side lighting shows the sparkle in his eyes, reflecting his greed.

The image expresses the moment of conflict between the deceased tribal chief's eldest son with his uncles. The uncles ask the son to replace his father in leading the tribe to rob the Pharaonic tombs, while the mother faces this situation. The opposing parties are positioned opposite each other, the son on the right and the uncles on the left, with the mother in the center as the focus of attention. The mother is on a bench tilted right, closer to the son's position, ensuring the son is not isolated in the frame and to create visual and dramatic balance. The fur on the ground unites them as a family, the more dignified and balanced uncle is seated in the frame, while the more aggressive and emotional uncle's standing becomes a necessary visual element serving the dramatic goal. When Wanis resorts to his father's tomb after feeling constricted, the witness is centered in the frame, shaped pyramidally to convey a sense of strength. The violet color connects the witness with Wanis, as if drawing strength from it and the direction of the shadow towards Wanis suggests his unity with his father's spirit.



The stranger who comes with the men from Cairo and is attacked by the villagers is shown. The archaeological statue occupies most of the frame as the artifacts are the story's focus and center of attention. The actor is positioned facing the camera to show his looks of amazement accompanying the words that come to his mind, heard by the audience on the sound strip.

When Wanis feels helpless before these artifacts, the camera films him from above, increasing the feeling of his insignificance and sense of being lost, like a dot in an ocean. However, the color contrast between his clothes and the artifacts distinguishes him because he remains the center of attention, being the main

character, despite his smallness in the frame and being filmed from above. This contrast reflects the eternity of artifacts compared to the transience of humans.

The hero appears behind a mound of sand looking towards the men from Cairo. This frame reflects the hero's sense of being lost as he stands in a nature-free space, seemingly submerged in a sea of sand that slows down movement, with a clear color contrast between his black attire and the light color of the sand. As the movement continues, Wanis approaches the camera and the camera zooms in, increasing his speed of approach until his face fills the frame with looks of determination and challenge, after initially reflecting a state of loss.

The stranger after being attacked takes refuge with the Pharaonic artifacts and it's hard to distinguish the difference between him and the artifacts due to the similarity in the color of what the stranger wears and the artifacts. Wanis overcomes his fears and goes to the men from Cairo and informs them. He is filmed ascending to a higher level as someone who overcomes his fears and triumphs for truth and goodness.

Al-Mummmia has had a powerful effect on its viewers in many ways that go beyond what most people expect from a movie theatre experience. This film, which is one of a kind in Egyptian film history, has helped people feel a strong sense of pride and duty towards Egypt's rich historical and cultural heritage. These choices in the film are based on actual debates about how to protect Egypt's archaeological treasures. As a result, it has made people value and respect their country's history more.

From an educational point of view, "*Al-Mummmia*" served as an eye-opener to a big part of Egyptian history, especially the time of the Pharaohs, how important archaeological places are and how hard it is to keep historical sites safe, making it an important teaching tool.

In the same way, the movie had a big impact on art. Shadi Abdel Salam's unique way of telling stories through pictures, with carefully placed frames and moody cinematography, has had a long effect on both Egyptian directors and audiences. This unique way of telling a story, which focuses less on dialogue and more on images, showed how powerful visual storytelling can be in movies. In addition, "*Al-Mummmia*" went against the main trends in Egyptian film at the time, which were dramatization and commercial comedy. Its serious tone, deep themes,

and artistic depth gave Egyptian cinema a new look at what it could be, changing what both directors and viewers expected.

People related to "Al-Mummia" on a moral and social level because it showed the conflict between getting what you want and keeping the tradition of the community alive as it made them think about bigger ethical issues. The movie also made people think about what it means to be Egyptian and how they are connected to their country's old history. This introspection on national identity was particularly impactful, coming at a time when Egypt was experiencing significant social and political changes.

International praise and attention for the movie, including its restoration supervised by renowned director Martin Scorsese, brought Egyptian cinema into the global spotlight. This not only made "Al-Mummia" more famous, but it also showed people around the world how rich Egyptian movies and history are. New generations of filmmakers and movie fans in Egypt and around the world have been inspired and influenced by the movie's timeless topics and artistic feats. Its legacy as a classic piece of world cinema is thus secured, continuing to be studied, admired, and respected by many.

3.4.4 Interconnection of Cinematic Narratives. The films "The Mummy" (1999) and "Al Mummia" (1969) present different versions of Egyptian history, exploring the complex details of the past and influencing the audience's perspectives in different manners. Although both films get inspiration from the rich Egyptian legacy, they utilize different narrative strategies, visual styles, and cultural viewpoints, resulting in a varied impression on viewers.

"The Mummy" is a highly successful film produced in Hollywood that combines action, fantasy, adventure, and horror genres, all set within the context of Egyptian mythology. The film, directed by Stephen Sommers, takes the audience on an exciting adventure that combines ancient curses, magical powers, and daring deeds. The impact on the audience arises from the combination of power, advanced visual effects, and a Westernized understanding of Egyptian mythology.

The portrayal of Egyptian history in "The Mummy" is characterized by its emphasis on exoticism and mystery, meant to meet the Western stereotypes about ancient civilizations. The film's focus on impressive visuals, massive conflicts, and supernatural aspects creates an engaging experience that is in line with Hollywood's preference for extravagant displays. Audiences are captivated by an imaginative

world where mummies come to life, ancient curses are revealed, and the historical setting becomes neglected for thrilling and risky adventures.

Furthermore, "The Mummy" which came in 1969, presents Egyptian legend to an international audience, the film's influence can be seen in its significant contribution to popular culture, establishing itself as an example for the portrayal of Egyptian history in mainstream media. Although the portrayal may not be historically precise, it acts as a means for viewers to interact with Egypt's ancient history in a way that is easy to understand and enjoyable.

Contrarily, "Al Mummia," helmed by Shadi Abdel Salam, adopts a distinctly unique method in its portrayal of Egyptian history. This Egyptian film is famous for its extreme attention to detail, historical veracity, and creative presentation, making it a cinematic masterpiece. "Al Mummia" instead presents itself as a thoughtful exploration, fully engaging viewers in the rituals, beliefs, and everyday existence of the ancient Egyptians.

The significance of "Al Mummia" lies in its dedication to maintaining historical accuracy and cultural genuineness. The movie offers viewers the opportunity to travel back in time and see the complexities of ancient Egyptian society with a focus on authenticity and a profound respect for the country's cultural legacy. The intentional pace, subdued colors, and simplistic narrative style generate a reflective encounter, enabling spectators to absorb the complexity of ancient Egyptian civilization.

In addition, "Al Mummia" fosters a feeling of cultural pride and protection of history, serving as an educational tool that cultivates a more profound understanding of the richness of ancient Egyptian society.

Ultimately, both "The Mummy" and "Al Mummia" serve as prime examples of the various approaches in which Egyptian history may be depicted in the medium of film. The former employs a Hollywood-style, imaginative storyline to engage people worldwide, while the latter chooses to go into a real and reflective examination that evokes a sense of national pride. Every film, with its distinctive perspective, adds to the overall collection of portrayals of Egyptian history in movies, leaving viewers with diverse perceptions and shaping their interaction with the ancient past.

The way that cinema and cultural identity interact in the Arab world—especially in Egypt—is insightfully examined in Viola Shafik's book "Arab Cinema: History and Cultural Identity." Her investigation of the way Egyptian cinema shapes

and reflects society's standards and values offers relevant background for addressing the influence of films like "Al-Mummia". Shafik argues that Arab films frequently address identity, modernity, and tradition which are presented in "Al-Mummia." It represents more general social discussions in Egypt on how to strike a balance between embracing modernity and honoring past rituals. Such subjects fit with Shafik's finding that Egyptian film often goes back to the country's roots to investigate and create a modern national identity (Shafik, 2007).

Shafik points out that Egyptian films from this era commonly reworked historical stories to maintain a feeling of national identity. The film invites viewers to consider the significance of these historical representations to their present identity and societal values by concentrating on mummies, which are the classic symbols of Egypt's ancient culture (Shafik, 2007).

Shafik also addresses how film affects public opinion. More than just entertaining, "Al-Mummia" is an educational tool that molds public opinion about Egypt's history and its relevance to current problems. Like Shafik, who noted that movies may evoke thoughts about societal norms and values, the film asks the audiences to think about their responsibilities to their heritage and community through its moral and ethical dilemmas (Shafik, 2007).

Finally, "Al-Mummia" is a crucial work in the history of Egyptian cinema as described by Shafik's academic work since it not only reflects but also adds to conversations on what it means to be Egyptian in changing times (Shafik, 2007).

Table 2. summarizes the two films in a comparative way

Aspect	The Mummy (1999)	Al-Mummmia (1969)
Genre	Action, Adventure, Fantasy, Horror	Historical Drama
Depiction of History	Highly fictionalized; uses ancient Egypt as a backdrop for adventure and supernatural elements	Highly accurate; focuses on the authenticity and cultural significance of ancient Egyptian practices
Key Themes	Adventure, curses, supernatural powers, resurrection	Cultural heritage, identity, moral dilemmas surrounding tomb raiding
Cinematic Techniques	Extensive use of CGI for supernatural effects, dynamic camera angles, vibrant color palette	Subdued color palette, natural lighting, emphasis on static shots and realistic portrayal
Societal Impact	Entertains and popularizes Egyptian mythology in a fantastical context, may reinforce stereotypes	Educates about historical and cultural preservation, fosters national pride
Cultural Representation	Westernized portrayal of Egyptian elements, often stereotypical	Respectful and detailed representation of Egyptian culture and historical accuracy
Educational Value	Low; prioritizes entertainment over historical accuracy	High; serves as an educational tool that offers insights into Egypt's archaeological practices

3.5 “Babel”, 2006

"Babel," directed by Alejandro González Iárritu is noted for its interconnected storylines that span multiple cultures, as well as its exploration of communication and cultural obstacles. Alejandro González is a well-known director known for his unique storytelling style and complicated narrative frameworks.

In Morocco, Abdullah a goat herder, buys a gun from his neighbor, Hassan as he wants to keep jackals away from his goats. He hands the weapon to his kids Youssef and Ahmed and tells them to go hunting for jackals, the youngsters, unsure of the gun's long-range capability, begin firing at random objects, including an American tourist bus. Susan, an American tourist, is seriously injured when a gunshot strikes her. The American governance misinterprets the incident as a terrorist strike, creating diplomatic difficulties. The used bullet casings are found by the Moroccan police who track the gun back to Hassan, who reveals that he received it from a Japanese guy and afterward handed it to Abdullah. Youssef and Ahmed know about the accident and try to run away and hide, believing Susan is dead. But

again, they are found by the police, and they get into a conflict, resulting in Ahmed's death, Youssef revenge but finally, surrenders, asking for his dad's and Ahmed's mercy.

Richard and Susan, an American couple, are in Morocco attempting to save their marriage after their son died and Richard's affair. Susan is accidentally shot, and they are in critical condition. In the lack of immediate hospital access, a local veterinarian handles first aid. Despite their urgent need for an ambulance, help is delayed owing to the mistaken thoughts that they are the victims of a terrorist assault. Susan is eventually taken to a hospital in Casablanca, where she is expected to fully recover.

Chieko, a deaf and mute girl in Japan who has lately lost her mother to suicide, begins to act recklessly, she tries unsuccessfully to seduce her dentist, takes ecstasy, and goes to parties, only to leave disappointed after seeing a boy she likes with someone else.

Chieko is visited at home by Detective Mamiya, who is investigating the ownership of the gun related to Morocco's incident. Chieko, mistaking his intentions, attempts to seduce him as well and is emotionally crushed when he rejects her. Chieko ends up seeking emotional comfort from her father.

Amelia, the nanny of Richard and Susan's children, is facing extended babysitting tasks in the United States and Mexico because of Susan's injuries. She takes the children to her own son's wedding in Mexico with the help of her nephew Santiago since she cannot find a substitute babysitter. They have difficulties at the US border on their way back, when they are accused of lawbreaking, Santiago who is intoxicated flees into the desert, abandoning Amelia and the children. Amelia's attempt to seek help results in her imprisonment and the children are momentarily lost but found afterwards by police. Amelia faces deportation due to her illegal work status in the United States.

"Babel" shows its characters in shades of grey, highlighting how difficult it is to determine who is right or wrong in complex situations. Each character behaves according to their beliefs and understanding, which are shaped by their cultural background and personal circumstances.

The emotional depth and complexity of Iárritu's storytelling in "Babel" are quite strong and unique. He combines numerous parallel storylines to make a

dramatic impression, demonstrating understanding as well as empathy for each character.

The importance of the Japanese plot in "Babel" cannot be overstated as it demonstrates how seemingly unrelated occurrences may have far-reaching implications, bringing individuals from many cultures together. Youth insecurity and the responsible activities of the police in many nations are addressed. The film also covers the issue of communication barriers, with characters trying to be understood, resulting in conflicts founded on cultural differences and misunderstandings.

The visually beautiful film "Babel," which covers numerous countries, employs color to separate its unique storylines. The story of the Afghan family is presented in earthy tones providing a distinct visual environment, the story of Susan and Richard is depicted in white and bright tones, but the story of the Mexican nanny is colored in rich reds. Dark blue tones dominate the story of Chieko. These color selections not only visually distinguish each narrative, but also discreetly show similarities between them.

The auditory sensation is another crucial element of Babel, the film successfully relies on audible contrasts, seamlessly transitioning between scenes overflowing with many noises and times of absolute silence, therefore heightening the audience's level of involvement. A major portrayal of auditory perception in the film is represented by Chieko, her experiences, particularly inside the nightclub, strongly juxtapose the loud atmosphere with her soundless reality. In addition, by switching between Susan's screams and Chieko's quiet, this contrast enhances the audience's perception of the distinction between auditory and non-auditory experiences. The absence of sound boosts the impact of visual aspects such as light and movement.

The film also delves into the realm of taste, which serves as a vital element in capturing the audience and involving them in the narrative. Scenes portraying the act of eating bring out sensory recollections in the audience, indicating the presence of social divisions among the actors. The Afghan family is seen dining, using their hands as a means of eating, so expressing one's shared way of life. The American couple, on the other hand, have a cautious attitude towards eating, prioritizing hygiene, and expressing aversion towards water and ice. This depiction also applies to how their children respond to Mexican cuisine, so highlighting social distinctions through eating customs and the way food is presented.

Multilingual films, such as the 2006 movie "Babel," frequently portray a complicated framework of stereotypes regarding race, gender, politics, and religion. These films employ a diverse range of languages and cultural backgrounds to narrate complex and deep stories. However, it is important to acknowledge that there is a potential risk of reinforcing harmful stereotypes.

Babel positively honored its rich and varied cultural and linguistic representation. However, within this wide range of variety, there exists a significant concern, the tendency to depend on stereotypes, which can result in inaccurate perceptions of other groups and civilizations. "Babel" serves as an obvious example, showcasing its portrayal and continuation of prejudices across many cultures.

"Babel" stands out for its skillful representation of Morocco, among other countries such as the US, Japan, and Mexico. One significant aspect is how it sheds light on the challenges faced by Morocco, which is frequently unfairly represented as poor and lacking advances. Unfortunately, these portrayals contribute to the growth of Islamophobic and racist narratives. The portrayal of Moroccan women is often characterized by passivity and marginalization, which stands in striking contrast to the representation of American characters. This dramatic contrast serves to emphasize the notable gaps in gender roles and socioeconomic positions between these two countries.

The film also explores cultural stereotypes by drawing comparisons between Moroccan and Japanese society, the portrayal of different traditions in family relationships, clothes, and lifestyle typically implies a ranking of cultural values. The depiction also applies to Mexico, where there are prejudices regarding illegal immigration and societal decline. The portrayal of Mexican women often highlights their vulnerability and susceptibility to abuse, hence perpetuating gender biases.

From a political standpoint, the film "Babel" indicates the existence of a power imbalance, specifically between the United States and Mexico, which serves to strengthen the current perceptions of American superiority. It also addresses gender stereotypes, illustrating how it frequently restricts women to roles and behaviors. The portrayal of Chieko conforms to accepted gender norms, highlighting her fragility and exploration of her sexuality.

It examines the differences in the lives of young individuals in Japan and Morocco, using clothes and religious behaviors as indicators of cultural and religious stereotypes. The depictions have a significant impact on how people perceive and

perpetuate prejudices against specific cultures and religions. The movie points out the influence of Hollywood in developing these linguistic and cultural clichés, as well as the conflict between creative narrative and accurate representation of languages and cultures.

Given the international nature of modern audiences, it is essential to acknowledge the importance of media appropriately representing language and culture. This is a crucial aspect that must be addressed to meet and respond to the diverse needs and expectations of audiences worldwide. Such issues force people to reflect upon the responsibilities of filmmakers when it comes to representations and whether films should aim to question or reinforce stereotypes.

It's a compelling reminder for the media to accurately represent linguistic and cultural variety, recognizing the significant influence these representations have on people's perceptions of ethnic diversity and multilingualism. It urges the media to act in portraying these aspects more ethically and accurately.

In her study of the movie "Babel," Deborah Shaw focuses on how it is portrayed and how it reinforces cultural stereotypes in a global setting. Shaw takes a close look at how "Babel," which tries to tell a complex story about world film, still reinforces traditional Hollywood views, especially in the way it shows non-Western countries. She looks at the conflicts between the progressive and conservative political goals in the film, focusing on how "other" cultures are portrayed in a film that is made with American money and aimed at an international audience. Shaw wonders if the movie reintroduces American power under the disguise of global cinema or if it achieves its goal of reducing it (Shaw, 2016).

A part of Shaw's research is how the film interacts with the "tourist gaze," which is the idea that audiences interact with other cultures through a shallow prism that is frequently reinforced by media portrayal. She believes that although "Babel" makes an effort to switch out the tourist perspective, it ultimately falls short because it continues to give priority to Western stories and is unable to avoid the presentation of foreignness and otherness. This criticism is important to comprehend how "Babel" affects viewers, especially in how it may support rather than challenge stereotypes and cultural views (Shaw, 2016).

Finally, Shaw's analysis offers a thorough examination of how "Babel," with all its objectives and international factors, upholds a cinematic genre that favors a North American viewpoint and falls short of accurately portraying the complexity of

the international relationships it portrays. From her point of view, "Babel" illustrates the difficulties of going beyond traditional Hollywood clichés and discrimination even as it advances the discussion on international filmmaking (Shaw, 2016).



Chapter 5

Discussion and Conclusions

This chapter synthesizes the findings of the research on film direction and societal representation, drawing meaningful connections between the results and existing literature, theories, and practices in the field. It aims to not only conclude the study but also pave the way for future research in this dynamic and socially significant field.

4.1 Conclusions and Findings

The thesis demonstrates the important role of cinema directing in either supporting or adjusting cultural stereotypes. The creative decisions made by directors, especially in storytelling, camera techniques, and editing, have a substantial influence on whether stereotypes are perpetuated or challenged. This highlights a significant ethical obligation for directors, their artistic choices not only shape the storyline of their films but also impact society's perspectives and convictions. The representation of characters, particularly about their cultural, socioeconomic, gender, and ethnic identities, has a significant impact on either perpetuating or challenging stereotypes. Films that oversimplify or exaggerate cultural habits might have a harmful impact, on the other hand, those who explore the complexities and specifics of many societies and cultures help with fostering understanding, empathy, and a more sophisticated perspective.

The thesis highlights an important finding about the evolution of gender and racial portrayal in film. The current state of the film shows a clear trend toward questioning established gender norms and promoting more ethnic representation, which mirrors the wider transformations occurring in society. This is to be observed in the noticeable presence of powerful female protagonists, the increasing prominence of intersectional feminism in the storytelling of films, and the important role of colorblind casting in breaking down racial stereotypes. The improvements made in cinematic representation not only mirror but also shape cultural standards, by questioning present biases and promoting acceptance.

Moreover, the thesis points out the influence of storytelling and the visual elements of cinema in shaping how audiences perceive and emotionally connect with the content. How stories are told and displayed in films, including visuals, language, and semiotics, has a significant impact on how audiences perceive and engage with the material. The merging of aesthetics, language, and semiotics in film plays a crucial role in shaping society's norms and values, as it has the power to both challenge preconceptions and encourage critical thinking among audiences.

The development of key factors can be related to the development of streaming platforms and the shifting patterns of film consumption. The impact of technical improvements on the way audiences interact with cinema material has been significant. This transformation has brought up several possibilities and difficulties in representation. Streaming services, using customized algorithms, possess the capacity to generate echo chambers, unintentionally reinforcing stereotypes and preconceptions. This emphasizes the need to adopt a thoughtful approach to content selection and algorithm design to encourage diversity and avoid maintaining stereotypes.

Building upon the previous, the long-term societal impact of films is profound, influencing public opinion and cultural norms over time as they shape public sentiment and cultural standards as time progresses. The important role of broad and welcoming representation in cinema is highlighted by its worldwide impact. Films possess the ability to alter views across many cultures and national borders, emphasizing the relevance of this aspect. The need for a range of viewpoints in the field of filmmaking is increasing. It is crucial to have a broad representation of people who are involved in the process, both actors and the production team. This is necessary to accurately depict a wide range of narratives and lived experiences. Moreover, the film plays a significant educational function by providing valuable perspectives on many cultures and societal matters. Consequently, it shows the capacity to promote awareness and acceptance.

Lastly, it is worth noting that film criticism and audience response have an important role in determining a film's impact on society's attitudes. The reaction of films by both critics and viewers may have a major effect on their ability to challenge or reinforce cultural norms. Critical acclaim, awards, and box office success can amplify a film's message, thereby extending its impact on societal attitudes and beliefs.

Finally, the thesis provides a comprehensive analysis of how film plays a complex and important part in both mirroring and influencing society's values and perspectives. The importance of filmmakers in ensuring accurate depiction and ethical narrative is marked up, highlighting the potential of cinema as a powerful tool for controlling social change. The dynamic nature of cinema consumption and technology brings up a range of obstacles and possibilities in the continuous battle against stereotypes, focusing on the importance of intentional filmmaking and diverse representation within the industry.



REFERENCES

- Alim, H. S. (2009). *Global Linguistic Flows: Hip Hop Cultures, Youth Identities, and the Politics of Language*. New York, NY: Routledge.
- Ang, I. (2013). *Watching Dallas: Soap Opera and the Melodramatic Imagination*. Routledge.
- Bazin, A. (2005). *What is cinema?: Volume I*. Univ of California Press.
- Bazin, A., Gray, H., Renoir, J., & Andrew, J. D. (2005). *What is Cinema?* Berkeley, CA: University of California Press.
- Bobo, J. (1989). Sifting Through the Controversy: Reading *The Color Purple*. *Callaloo*, 39, 332–342. <https://doi.org/10.2307/2931568>
- Bordwell, D., & Thompson, K. (2008). *Film art: An Introduction*. McGraw-Hill Humanities, Social Sciences & World Languages.
- Bordwell, D., Thompson, K., & Smith, J. (2024). *Film Art: An Introduction*. New York, NY: McGraw Hill LLC.
- Butler, J. (2006). *Gender Trouble: Feminism and the Subversion of Identity*. London, UK: Routledge.
- Carroll, N. (1998). *Mystifying Movies: Fads & Fallacies in Contemporary Film Theory*. New York, NY: Columbia University Press.
- Cavell, S. (1995). *The World Viewed: Reflections on the Ontology of Film*. Cambridge, MA: Harvard Univ. Press.
- De Lauretis, T. (1984). *Alice Doesn't: Feminism, Semiotics, Cinema*. Indiana University Press.
- Deleuze, G. (1986). *Cinema 1: The Movement-Image*. Minneapolis, MN: University of Minnesota Press.
- Dyer, R. (2002). *The Matter of Images: Essays on Representation*. London, UK: Routledge.
- Eisenstein, S. (1991). *S. M. Eisenstein, Selected Works: Towards a theory of montage*.
- Eisenstein, S., & Leyda, J. (2002). *Film form: Essays in Film Theory*. San Diego, CA: Harvest.
- Eriss, A., & Khoshsaligheh, M. (2023). Stereotypes in a Multilingual Film: A case study on issues of social injustice. *Languages*, 8(3), 174. <https://doi.org/10.3390/languages8030174>
- Etherington-Wright, C., & Doughty, R. (2011). *Understanding Film Theory: Theoretical and Critical Perspectives*. Hampshire, UK: Palgrave Macmillan.
- Fedorova, A. (2023, January 30). Stereotypical women's representation in the film industry. Arcadia. <https://www.byarcadia.org/post/stereotypical-women-s-representation-in-the-film-industry>

- Fiske, S. T. (2017). Prejudices in cultural contexts: shared stereotypes (Gender, age) versus variable stereotypes (Race, ethnicity, religion). *Perspectives on Psychological Science*, 12(5), 791–799. <https://doi.org/10.1177/1745691617708204>
- Grossberg, L., Wartella, E., & Whitney, D. C. (1998). *MediaMaking: Mass Media in a Popular Culture*. SAGE Publications, Incorporated.
- Haenni, S., Barrow, S., & White, J. (2015). *The Routledge Encyclopedia of Films*. London, UK: Routledge.
- Hall, S. (1997c). *Representation: Cultural Representations and Signifying Practices*. SAGE.
- Hall, S. (2013). *Representation: Cultural Representations and Signifying Practices*. London, UK: Sage Publications.
- Hall, S., Evans, J., & Nixon, S. (2013). *Representation: Cultural Representations and Signifying Practices*. SAGE Publications Limited.
- Holub, R. C. (1984). Reception Theory: A Critical Introduction. *Poetics Today*, 5(2), 442. <https://doi.org/10.2307/1771944>
- Hooks, B. (2015). *Black Looks: Race and Representation*. New York, NY: Routledge.
- Jones, S. W. (2014). The divided reception of the help. *Southern Cultures*, 20(1), 7–25. <https://doi.org/10.1353/scu.2014.0008>
- Kepley, V., Glenny, M., Taylor, R., & Eisenstein, S. (1994). S. M. Eisenstein: Selected Works. Vol. 2. Towards a Theory of Montage. *Russian Review/the æRussian Review*, 53(1), 121. <https://doi.org/10.2307/131300>
- Kulaszewicz, Kassia E.. (2015). Racism and the Media: A Textual Analysis. Retrieved from Sophia, the St. Catherine University repository website: https://sophia.stkate.edu/msw_papers/477
- Li, J., Liu, J., & Gahb, J. S. (2023). Research and dynamic analysis of interactive methods of film in the context of new media. *SHS Web of Conferences*, 167. doi:10.1051/shsconf/202316701021
- Mamet, D. (1992). *On directing film*. Penguin.
- Manovich, L. (2002). *The language of new media*.
- Merleau-Ponty, M. (1964). *The Primacy of Perception*. Evanston, IL: Northwestern University Press.
- Metz, C. (1975). The imaginary signifier. *Screen*, 16(2), 14–76. <https://doi.org/10.1093/screen/16.2.14>
- Miao, Z. (2022). Fragmented viewing of movies in Contemporary Society. *Journal of Education, Humanities and Social Sciences*, 3, 117–128. doi: 10.54097/ehss.v3i.1556
- Mulvey, L. (1975). Visual pleasure and narrative cinema. *Screen*, 16(3), 6–18. <https://doi.org/10.1093/screen/16.3.6>
- Murch, W. (2001). *In the Blink of an Eye*.

- Naficy, H. (1993). *The Making of Exile Cultures: Iranian Television in Los Angeles*. University of Minnesota Press.
- Pautz, M. C. (2015). Films can have a major influence on how people view government. *Journal of Film and Media Studies*. <https://eprints.lse.ac.uk/61666/>
- Plate, S. B. (2003). *Representing Religion in World Cinema: Filmmaking, Mythmaking, Culture Making*. New York, NY: Palgrave Macmillan.
- Plate, S. B. (2017). *Religion and Film: Cinema and the Re-Creation of the World*. New York, NY: Columbia University Press.
- Plate, S. B. (2017). *Religion and film: Cinema and the Re-creation of the World*. Columbia University Press.
- Promey, S. (2017). *Sensational Religion Sensory Cultures in Material Practice*. New Haven, CT: Yale University Press.
- Rancière, J. (2006). *Film Fables*. Oxford, UK: Berg.
- Rockhill, P. H. (2000). The Reception Theory of Hans Robert Jaus: Theory and Application. <https://doi.org/10.15760/etd.7029>
- Shafik, V. (2007). *Arab cinema: History and Cultural Identity*. American Univ in Cairo Press.
- Shaw, D. (2016). Babel and the global Hollywood gaze. In *Manchester University Press eBooks*. <https://doi.org/10.7765/9781526112231.00014>
- Smith, M. (1995). *Engaging characters: Fiction, Emotion, and the Cinema*. Oxford University Press on Demand.
- Smith, T. J. (2012). The attentional theory of cinematic continuity. *An Attentional Theory of Continuity Editing*, 6(1), 370–407. doi:10.3167/proj.2012.060102
- Sobchack, V. (2020). *The Address of the Eye: A Phenomenology of Film Experience*. Princeton, NJ: Princeton University Press.
- Stam, R., Burgoyne, R., & Flitterman-Lewis, S. (1992). *New Vocabularies in Film Semiotics: Structuralism, Post-Structuralism and Beyond*. London, UK: Routledge.
- Suarnaningsih, R., Junaid, S., & Nahdhiyah, N. (2020). AUDIENCE RESPONSE OF RACISM IN HIDDEN FIGURES MOVIE. *Elite : English and Literature Journal/Elite English and Literature Journal*, 7(1), 87. <https://doi.org/10.24252/elite.v7i1a8>
- The Complete Gods and Goddesses of Ancient Egypt" by Richard H. Wilkinson, 2003; <https://archive.org/details/the-complete-gods-and-goddesses-of-ancient-egypt/page/4/mode/1up>
- The Oxford History of Ancient Egypt by Ian Shaw 2003; https://www.google.com/eg/books/edition/The_Oxford_History_of_Ancient_Egypt/yugRDAAAQBAJ?hl=en

Thompson, K., Bordwell, D., & Smith, J. (2022). *Film history: An Introduction*. New York, NY: McGraw Hill Education.

Walker, A. (2006). *The Color Purple*. Orlando, F; Harcourt.

Wartenberg, T. E. (2007). *Thinking on screen: Film as Philosophy*. London, UK: Routledge.

Zeki, S. (1995). *A Vision of the Brain*. Oxford, UK: Blackwell Science.

Zizek, S. (2007). Slavoj Zizek - The Pervert's Guide to Cinema (OMU).

