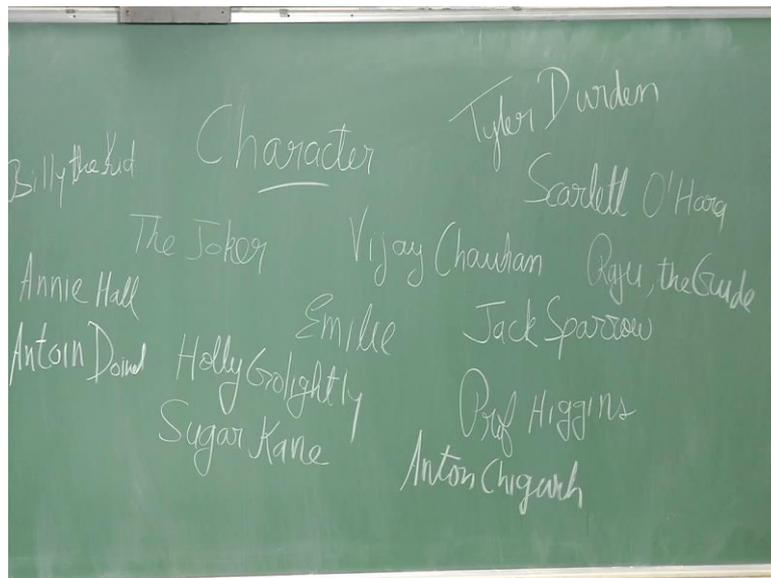


**Film Appreciation**  
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**Lecture - 30**  
**Character in Cinema**

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Let us consider these names belly the kid, the joker, Annie Hall, Antoine Doinel, Holly Golightly, Sugarcane, Anton Chigurh, the Joker, Emilie, Vijay Chauhan, Jack Sparrow, professor against Raju the Guide, Scarlett, O'Hara, Tyler Durden. What is common among all these people or all these names? Well, I think you guessed that these are great cinematic characters and why do we still refer to I mean Scarlett, O'Hara from gone with the wind Tyler Durden from fight club, Raju the guide from Vijay Anand's guide based on R. K. Narayan famous novel, you have Holly Golightly from breakfast at tiffany and sugarcane from some like it hot Marilyn Monroe play in sugarcane.

The Quantisal drum bland that was her image, Jack Sparrow from Pirates of Caribbean, professor Higgins and of course, Eliza Doolittle from my fair lady. Now, why are we interested in these names Antoine Doinel we have already talked about 400 Blows that is through false film. We have also talked about Emilie and why are we interested in all these names, these are great character and great character always remain with us, you

think of a movie, you remember a movie for a variety of reasons there is a strong characterization the film always remains with you.

So, what makes a character interesting now all these character they are not necessarily, morally, good characters we are not talking about good versus evil I mean when you think of a character like Anton Chigurh from *No Country for Old Men*. So, you know he his walking devil sit in himself, we are not interested in characters who are only morally good or morally upright characters Artika French for example, he is essentially good quite essential good guy that I am talking about to kill a mocking birds.

So, I am talking about characters who are interesting, who have stayed in our collective consciousness over a period of several decades in the... So, we have been talking about cinema and the history of cinema. So, what we are interested in are what makes the character interesting see we are we are half with through the course and it is in essential to understand we have been talking about various movements, we have also talked about cinematic theory, cinematic concepts, we have also talked about the studio years. So, and John film theory so several things have been discussed in this cause.

We have also talked about various dimensions of plot. So, what now that cannot be any plot without the character that goes without same. So, cinema largely depends on it is important that we know the people behind the camera, but we should also space some thought for people who are in front of the camera, I mean throughout this course I have been largely talking about people behind the camera. So, the editors, the directors, the film makers, the studios, the producers, this section is specifically devoted to the great characters and the films that have immortalized this great characters.

Now, the idea of discussing characters is nothing new, we know that in poetics Aristotle that was in 4<sup>th</sup> century BC clearly articulated that recusants of a hero, he talked about the ideal target hero and pay the way for character analysis, an ideal target hero according to the Greek philosopher, embodies complexities, although he must be essentially a good men with a fatal flaw for Aristotle this term in Emerica in the classical Greek theater a character was define and explain by the mask he wore.

So, they would essentially wear a masks perhaps you know a sad look, a sad masks, smiling mask. So, to show perhaps the happy feelings I mine Greek theater was an enormous space and people who set at the back at far behind they would not be able to see the characters or the actors in acting in the particular character and their emotions.

So, it was essential that this peoples, this spectators should identify characters by the mask they wore.

Now, this led to certain kind of stereotyping and stereotyping remain so for a I mean let us say even till the beginning of the 20'th century in theater and literature and also now we are talking about cinema. So, for a long time in cinema too we have the idea of stereo typing, but here we are interesting in such characters which are essentially multi dimensional, dynamic characters. So, characters that are dynamic or interesting. So, thus the concepts that we are going to discuss today, when flat characters and static characters can also with interesting. But, then it takes a particular kind of a film to makes such a character interesting most of by enlarge we are interested or we are concern with those characters that are well rounded, well sketch, well developed and have an edge to them.

Theoretically E. M. Forster in expects of the novel discriminate between flat and round characters according to faster a flat character is the type or stock or two dimensional. So, Forster spelling, Forster you can look E. M. Forster and his aspects of the novels to no more about this according to Forster a flat character is a type. So, we have been talking about his stereo typed characters which are two dimensional which do not have a next to them or any further personality to them good characters or essentially good bad characters or essentially bad you can always refer to for example, most of the TV series character that we watch. So, these are essentially flat characters.

So, you have the scheming in daughter in law or the long suffering daughter in law and a very uni-dimensional kind of in other Patrick the head of the family, the husband, the father in law, generally they do not have many of a series that we are watching now a days. So, they do not have much to do, so I am basically talking about the commercial main stream kind of TV series that are on air, especially in our country. So, this is what they this characters two have kind of purpose, but we are not talking about, what we are saying that slide character essentially remains un interesting, they do not have much of detailing or individualizing.

So, the writer or a film maker is not particular interested in giving any details to this characters. Flat characters can also be described in a single phase or sentences for example, we say a good character as scheming character, Villainous characters or suffering characters etcetera. So, these characters can be described in a single phrase or sentences on the other hand as faster tells us around character is complex in his

motivation or treatment he is represented with certain peculiarities and has such a character is difficult to describe with any adequacy like any person in real life.

A well rounded character is always capable or surprising us; that means, that there are hidden facts to this character from here we move on to from Forestry I will take you a little backward in time that is Henry James and his art of friction which was published we back in 1884. Now, Henry James tell us about trailing characters, where the author, the writer interments authoritatively in order to describe and to evaluated the motives and dispositional qualities of the character.

For example, Jain Housing does it very frequently for her characters, if you read her Novel pride and prejudice you will understand that she tells us what to make out of the characters, showing characters which is also called Grammatik method and this is Henry James a second category of characters and he tell us that here redials are expected to infer, what motives and disposition laid behind, what the characters say or do now if you apply this idea two character that we are doing here.

So, in the character such as holly go lightly on in a character such as Anton Chigurh, you are you as a film watcher you are expected to infer what drives these characters. So, it is important that we understand these things with this distinctions many a time we are just told a lot of things are told to us about an character. For example, if you think of Sooraj Barjatya films characters in his films.

Now, we are often told a lot about characters before they arrive on this seen, you know [FL] are even [FL]. So, must he said you know he is for example, we are told them he is very innocent boy or the girl she is you know very chest and absolutely like, you know ado style, as some missive kind of a girl very obedient. So, these things are told to us they are not just showed to us, we are not suppose to inform, because these are a different set of movies catering to a particular set of audiences and those audiences constantly need to be told, what is happening.

When we talk about literature or cinema or any art of superior intellect then we have to understand that there the artist is not going to go at lengths or be at pains to explain every detail, every motivation and every characteristics of the plot of character, he just shows them to you and it lefts to you to infer. I would also like to refer to director Frank Capra who works we have been referring to constantly here he talks about how characters some to involve in audiences for Capra you have to give them something to worry about some

person to worry about and care about and you have got them involved see audiences are involve when you gave them some one to care about or someone to get involve with.

And let us think of a movie such as it is a wonderful life directed by copra and their James sisters character. Now, he his small town business man, his business is about to finish he blames the world around him and he also contemporize committing suicide, but then there is Agar Jan Angles who comes along and he tells him all the good things that the character has done throughout his life in that is small town and how many life he as touched.

Now, through that now it is a very tailing kind of a character, you know you are not be shown you are told a constantly, but then that is frank copra that is very sentimental and quite un settle. So, but the idea is that you have to care about the character and that we do about James toward character. Now, consider another James toward character from Hitchcock Vertigo we have been discussing Vertigo also throughout this cause. Now, what happens in vertigo he is a very complex character, he is not easy to understand, Hitchcock shows us the character he does not tell you much about the character except that how he developed and his fear of heights how his vertigo that is all apart from that much is left to the audiences to the side.

In psycho however the motivation in the psychological complexities of the character they are all reveal at the end of the film and there is a elaborate description or explanation of the characters, miss beads, normal beads and why a character like him becomes the killer a serial killer. So, his psychos are explain at length in the court of law, so that was something that critics really found quite disturbing, because a head he left certain things unsaid then it is believe that Hitchcock psycho would have been a greatest film.

So, again we are talking about showing character and telling character. Now, a thing that usually marks a character his or her action, dialogue, vocabulary and grammar these things tell us about the characters background including socio economic level, education and mental processes. So, a character in a cop drama or a Gangster Saga will speak very differently from the protagonist for example, in a Marshall arts film or a summarized film or in a comedy, appearances also make a lot of different, here I am going to show you a wonderful clipping from a Koya brothers Fargo starring Francis Mctadmin what this particular sequences and understand how action, dialogue in her appearances shed the kind of character she sees.

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## Fargo

- <https://www.youtube.com/watch?v=hqAVuE524Gk>

Characters can also be understood through actions, so action could be external or internal. So, for example, I can give you names such as Susan Agar Commander or even terminator is chosen Agar and he does what comes naturally to the character his film star tell on an when we watch him in a Rocky Rambo then they do what comes very naturally to them, these are actions hero's John McClane in Diehard he does what is expected of his in Bruce Willis a Diehard character, John McClane character of course, we also get teenage humor that also possible that also present in terminative.

So, those things give an added dimension to the character, but by enlarge we know what to expect from them and these characters defined themselves through their external actions. Now, internal actions let us think again let us go back again to Vertigo and James towards character and Anthony Pico character in psycho. Now, this characters have certain secret desires aspirations motivated by some deep psychological motives or actions. So, those things defined these character and many a time they are informed by visual and oral metaphase, when we looked at the shoot of Antony packing's standing in his hotel with a stuff bird on the wall then we have to understand that what the directors trying to tell us something about the character.

Now, internal action again I have been telling you about a character how he is motivated, how she is motivated is all driven by psychological complexities. We have been talking about Scorches characters for example, Travel Bikills and the characters who talks to himself and he says you are talking to me that is de narrow in taxi driver. So, watch that particular seen you talking to me and action and observe how action takes place

internally he is externally it does happen, but much of the action takes places internally therefore, the constant use of voice over in taxi driver and also in main streets.

So, we have also done clipping from main street and heavy crazy character who is in a state of Dilemma between his loyalty towards his friends and he is believes in his catholic fact. So, these characters are psychologically complex, multilayered and multi dimensions and there are all driven through internal actions, internal action of characters is projected through secrets, aspirations, memories dreams and fantasies. We have to also assumes that real characters are more than near instruments of the plot that their do what their do for the purposes out of motives that are consistence with their overall personality.

So, when this characters are shown to us we call them more real; otherwise, when as soon as a character stars acting out of character we call them unreal characters, names also define a character observe for instance, well famous character in saint and the kinds of personality he assume the identities, he assumes. So, names can be evocative, symbolic we can also be ironic at times for example, think of Daniel Dollis character in the last of the Mohicans he his [FL] why do you think he his call [FL].

An interesting device that many film makers adopt or adopt for making a characters more interesting is making us read this characters through multiple perspectives. So, ones such device is followed in Citizen Kane, were the Dying hero says Rosebud and then a journalists is on the trail why did this rich influential and powerful man and only one word on his lips before Dying that is Rosebud and that one word gives us clue to the character Velvet Goldmine is another interesting film a more recent film, you should watch this film in order to understand and they how the director as follow the multiples perceptive devices in order to poetry a character.

Static characters where nothing much happens with they are you know a character who drinks his always shown is compulsory drunker. For example, the movie directed by Robert Redford rivers runs through it. So, you have the character of Paul who is in pictures he gets involve in card games wants nothing more than to say Montana and he work for a news paper, dynamic character so on the other handed we have been talking about static character.

So, dynamic characters is the opposite and these characters undergo personality change. Now, think for example, Michaels Colonie as played well in the godfather. Now, he

becomes wiser mature perhaps more sinister, perhaps more responsible more self confident by the end of the movie Julia Robert characters two at the end of Erin Brockovich she become person who is transformed she starts of as the nervous kind of a character by the end of it when she has expose the major corruptions in her small town, she is must more self confident under self relent, sleeping with the enemy again starring Julia Robert is another example of dynamic character.

Dynamic characters are essential for serious drama, comedy may not require too much of dynamism or change thing Charlie Chaplin's constant persona, frequent persona of the tram Raj Kapoor the tram always quite essential, innocent and innocent particularly cot among the corrupt forces, the corrupt city forces in both these cases. So, while dynamic characters are essential for serious drama, comedy does not require, comic character do not require too much of dynamism; otherwise, the element surprise would not be helpful to create the comic effect.

So, what we have been learning flat characters they are two dimensional, predictable, the let complexity in psychological depth. However, their repetitive behavior makes for comedy. So, for comic characters we need flat characters they who generally represent character types Mr. Bean kinds of characters. So, and a round character is completely opposite multidimensional and predictable and they are saturated or imbued with psychological depth, think of Marlon Brando in on the water front James Dean and rebel without the cause and observe how these characters evolve change and so adjust to their character throughout through the cost of the film.

Again also for example, think of Saturday Night Fever and Raging Bull this films we have been discussing and if you watch these film you will understand how these characters evolve and change. So, these are dynamic characters; however, we have a very popular French eyes, ocean's 11, oceans French eyes, ocean 11, 12, 13 in the French eyes. Now, characters here do not evolve they are not dynamic, but then that is essential to retain the flavor of the French eyes, we have to make this distinctions the characters do not change, why is they do not change it is not, because the actors are not good enough for the screen writers is not good enough for the director does not have to any ideas.

But, in the French eye it is always useful to have a hint of flatness. So, that the audiences gets what they expected that is the beauty of the French eye. Stereo typical characters are

others set of characters we have the cortisone with the heart of gold as we have often seen in our a discussion of films such as Devdas, [FL] golden hearted prostitute or octagon we also have a Stereo type of alcoholic lover for example, Devdas [FL] and many more such films, so this are Stereo typical characters. We also have another an interesting category of characters that are enigmatic characters.

Now, think of Juliet Dunois character in show gulag, she is mistresses not much is known about a past and that is a what a consecutive the beauty of her characters, the interesting in her character. Another similar character is Ben Visas character in perfume the story of a Murderer, we know something about his background, but he still remains an extremely enigmatic character he does not speak too much and we are forever left to search for his motives. Here watch the clipping from usual suspend the case of suspects as clipping and consider how opal kinky merges as a very enigmatic character although he is not to suppose to be.

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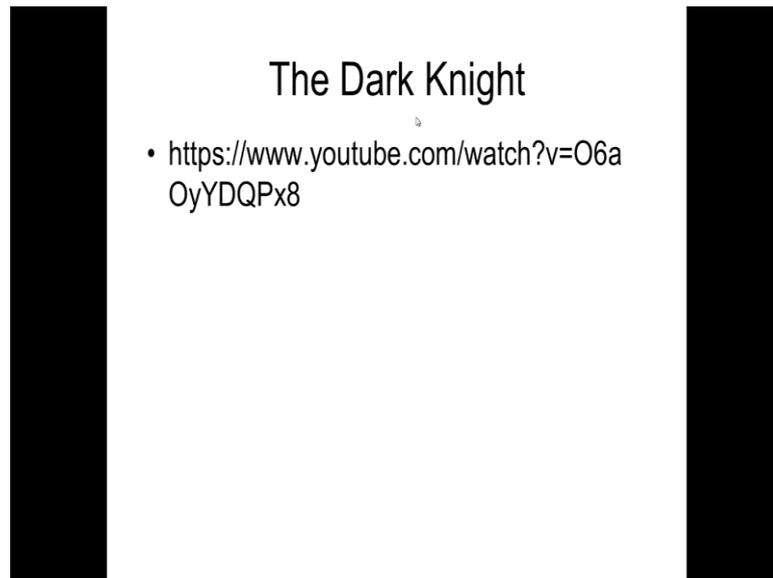
### Usual Suspects (Keyzer Soze)

- <https://www.youtube.com/watch?v=BgkBpWc8ngI>

This also when we talk about characters we also refer to dramatic foils. Now, what are foils, foils these are contrasting characters for example, in Harold and Maude if you watch this particular film Harold and Maude, you will understand that this is a love story between an 80's year old woman and 20 year old boy. So, these are contracting character with different attitudes towards life, again foils are also Jain Verus character in showily these are contrasting characters they have very little in common; however, they complement each other beautifully.

We foil characters can be good versus evil and strong versus silent loved versus flamboyant and this also as an added, you know a kind of a dimension to the character the two characters sketch of the film, it is also very common in the comedies films Manlyvice and 48 hours and also Leaping Weapon. So, contrasting sense of attributes in two characters. So, they in other words complement each other, here is the clipping from the dark night.

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So, what we have observed here is that the Joker literally telling the Dark Knight, Batman, the Hero, the two of them are sort of you know complimentary to each other, one cannot exist without the other. So, in other words they act as foils to each other, foils again are very common in birthday films we are already talk about the cop drama in birthday films also for examples rain main Tom Clues and dusting Hoffman and in Mid Night Run watch a Robert De Niro and Charles Robin. So, this two actors playing perfect foil to each other.

One of the most effective techniques of characterization does is the foil it contrasts characters and we are fascinated to drawn to them, because of the contrasts in their attitudes, behavior, opinion, lifestyles, physical appearances and so on. So, Lauren Harte and that you know brings an elements of interests to the characters. We can also think of a Fan star and Verbal Kint in the usual suspects and how different they are from each other, as well as from Denkettan who is as Soha Venta sophisticated as they come. Now, film makers also often resolute to using caricature and LaMotte to develop a characters.

Now, a character such as the lead character in *Sunset Boulevard* which we have been talking about quite frequently in this course. So, here we have the sliding actress who refuses to believe that her time is up and she still feels that there is a legging of fans waiting outside her mansion. So, she is deliberately given Milli Vanilli and his stream writers deliberately give glorious songs and exhilarated features and exhilarated lines over the top line in order to make her look her caricatures of a farmers cells, Caricatures can be comic as well as tragic.

Late Motive However refuse to repetition of a single action just fridge idea by a character in [FL] you remember Amitabh Bachchan Jay often use the coin to decide whether they should go ahead with a job or not. So, that coin becomes a slot of late motive to that character and at the end we know how important that our role that coin places in their life's, we late motive is also a kind of a trade mark and you can also have a piece of music that is use repeatedly to define a character for example, James bond the flute in kill bill part two Machine Impossible team the Godfather teams all this are pieces of music that act as late motive.

A Cat Fridge such as I will be back that is sure that I will telling you in denominator that also becomes a characters, Late Motives and you know how successfully that line has been played even in subsequent films. Films makers also use allegorical characters, so we have allegorical good and bad characters taken from her own epics and in America during the 50's they was a film called High Noon which alludes to the mitotic period in a persona of miseries as played by Greedy Cupper.

We have other set of characters which are more difficult to understand more abstract in construction, but still interesting if you look at them that way. So, ((Refer Time: 33:42)) films are known for moral directive and philological characters if you want to know more about that characters you must watch persona savannah and also Bergen characters the films are no philosophically inclination the seventh seal for example, one of the most important films of Bergen is the cinematic model of existentialism. A person or character Apocalyptic search for meaning he is played by a Night who is in search of a meaning of life. So, this tile is about a hero that is Night who challenges death and death is a allegoric takes a allegorical interpretation and there is a game of chess between the night and death.

So, though this film is about understanding people and them self in terms of

philosophical questions Bergen was also the audience to experience the film with the of the problem of evil philosophy of religion a very existentialist movie and it should be watched through that perspective. So, several films, several character and eventually when you read a film or you want to understand a film or even if you want to write a screenplay think along these lines.

Thank you very much will meet on our next class.