

**FILMING HORROR IN CONTEMPORARY BOLLYWOOD
FILMS: A STUDY OF RAM GOPAL VERMA AND VIKRAM
BHATT'S FILMS**

**A DISSERTATION SUBMITTED IN PARTIAL FULFILMENT OF THE
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This is to certify that the dissertation entitled **“Filming Horror in Contemporary Bollywood Films: A Study of Ram Gopal Verma and Vikram Bhatt’s Films”** submitted to the Department of Cultural Studies, Tezpur University in part fulfilment for the award of the degree of Masters of Arts in Cultural Studies is a record of research work carried out by Ms. Nandita Das.

All help received by her from various sources have been duly acknowledged.

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CHAPTER- 1
INTRODUCTION

CHAPTER 1

INTRODUCTION

Fear is one of the most basic and important human emotions. At very beginning of movie history in 1895, when the audience first saw the Lumiere Brothers' 'The Arrival of a Train at La Ciotat Station' on the big screen, almost the entire audience tried to escape from the theatre. The image of the approaching train caused fear. To intensify feelings of fear in the audience, film artists use sound, lighting, timing, motion and other stylistic devices. Among the wide range of film genres, especially horror movies aim to trigger a physiological and psychological response of fear in the audience. Within the genre, horror films differ widely from each other based on their time period, sub-genre, and regional differences including religious and cultural motifs. There are different cinematic styles of horror movies – colour or lighting, time or motion, spatial relationships, and sound in different horror movies.

The medium is the message, regardless of narrative words, the film as the medium can also be the message. Producing a film required the filmmaker applied the pervasive methodologies to encode the intended message via cinematographic techniques. Also the film's audience would get accustomed to the aesthetics of the medium as they are watching the film – the movie adjusts the visual perception of the audience. Audience and film producers are connected through a feedback loop: the audience uses their aesthetic experience to judge other movies

According to Claude E. Shannon's model of communication, a communication system consists of five parts: an information source which produces a message to be communicated to the receiving terminal, a transmitter which conveys the message in some way by producing a signal suitable for transmission over the channel, the channel which is the medium used to transmit the signal from the transmitter to the receiver, the receiver, and the destination. In the media industry, media producers act as information sources.

They use film and television as media to transmit their ideas to their audiences. In a communication system, the audience acts as the destination of information. However, there is one important element that Shannon did not clearly indicate in

his model of communication. To ensure that the audience understands, for example, what information producers want to disseminate through their films, the audience needs to follow filmmakers' thoughts by using the same code book to decode the message transmitted through the acting, plots, narrative words, and even those media aesthetic elements which filmmakers use, such as light, colour, space, and time. Only after the audience learns the language of cinema can they appreciate films and understand directors' implications portrayed in cinematic format.

1.1 An Introduction and History of Indian Cinema

Cinema became the sensation in Europe with the screening of the Lumiere moving pictures in London in 1895. The very first film shot by the Lumiere brothers were shown in Mumbai (then Bombay) on 17th July 1896. They demonstrated the art of cinema with the screening of six short films. The success of these films led to the screening of more foreign films, for instance 'Vitagraph' by James B. Stewart and 'Moto Photoscope' by Ted Hughes. In other words the introduction of cinema in India took place with the aid of the colonisers.

The Indian Film Industry is the oldest and the largest in the world having over 1200 movies released annually.

Indian cinema's history goes back to 19th century. But history was actually created when Harishchandra Sakharam Batevdekar, the still photographer, who was popularly known as 'Sava Dada', was so much influenced by the Lumiere brothers' production that he ordered a camera from England and shot his first film at the Hanging Gardens in Mumbai, known as 'The Wrestlers'. It was screened in 1899 and was considered as the first motion picture in the Indian Film Industry. The film was just a simple recording of a wrestling match. It was also considered as the first Indian documentary film. (Paul, 2015)

Later in 1900, the entire Indian entertainment sector underwent huge change with the emergence of Dadasaheb Phalke, who was the pioneer of Indian Film Industry. In 1913, 'Raja Harishchandra' was released which broke the path of the silent era and took Indian cinema to a new height. It was the first ever Indian film screened in London in 1914. The female roles in the film were played by the male actors.

In the early 1920s, numerous new production companies emerged. Mythological texts were the main source of the Indian films in the silent era. Slowly there was an end of the silent era and the beginning of the talkies. 'Alam Ara' by Anchor Irani, was the first ever talkie which was screened in Mumbai in 1931. This led to the starting of the new era in the history of Indian cinema. Many eminent film personalities such as Debika Bose, Chetan Anand, S.S Vasani, Nitin Bose and many others emerged on the screen during the 1930s and 1940s. Films were produced in different languages Hindi, Tamil, Telegu, and Bengali. (De Souza, 2014)

In the 1930s, Indian film industry went viral all over the world and foreigners with dreams in their eyes landed upon the Bombay shores.

In 1947, after Independence of India, social reformist films replaced mythological and historical stories. The lower classes, the dowry system, and prostitution were mainly focused on the films. This brought a new wave of filmmakers to the frontline such as Bimal Roy and Satyajit Ray among others.

In the 1960s, India's new wave was founded, offering a great sense of realism to the public and getting apprehension abroad, which was mainly inspired by social and cinematic changes in the US and Europe. The industry at large churned out 'masala' films with a mesh of genres including action, comedy, melodrama intersperse with songs and dances. (Hutchinson, 2013)

Today, every filmmaker has a growing movement within Indian cinema more real with a vibrant creative community, new technology, and investment interest. The corporate houses are more investing on individualistic cinema making it a profitable business. Indian cinema is on the verge of surpassing its national and economic influence around the world.

The Indian cinema has grown quite big during the past century, especially during the past six decades. This latter period saw the growth of the cinema into a mass medium. Despite thematic peculiarities and drawbacks, social conditioning and cultural inhibitions, it has proved its merit in technical perfection, artistic evolution and directorial innovations. Indian cinema, by and large, has remained on the path of clean popular entertainment. In the coming decades, it can give more attention

to the social dimension of the medium, particularly its use in mobilizing the masses through effective messages on serious issues such as social justice, environmental safety and a more rational and scientific approach to human problems.

1.2 History of Bollywood Horror Cinema

1.2.1 1940s–1960s

The first real horror movie made by the Indian film industry was Kamal Amrohi's 'Mahal' (1949). The film demonstrated a major box office hit, leading Madhubala and Lata Mangeshkar into recognition. Hemant Kumar's 'Bees Saal Baad' (1962) was another film which showed to be a box-office attainment. This film kindled the massive increase in reputation of horror-genre movies in the succeeding years. 'Gumnaam' (1965) and 'Bhoot Bangla' (1965) were some of the other major horror movies which were seen in theatres at that time.

One of the major features behind the success of the horror movies at that time was the existence of high-class music and singing which was a Bollywood trademark. These films also had well-known actors and directors, which facilitated to present some of the most chilling scenes in Indian cinema. Background music in films like 'Mahal', 'Gumnaam', 'madhumati' and 'Woh Kaun Thi' aided to build the magic. Some of the films like 'Gumnaam' and 'Bees Saal Baad' played down their supernatural features. (Dhingra, 1963)

1.2.2 1970s–1990s

This period saw the admiration of horror films in India increasing, with a number of popular titles. 'Do Gaz Zameen Ke Neeche' (1972) directed by the Ramsay brothers proved successful, putting down the grounds for horror films in the succeeding years. 1976 saw Bollywood's first-ever blend of horror and fantasy in Rajkumar Kohli's 'Nagin'. The star-studded film showed a major box-office hit. Two years later, Kohli gave Bollywood one of its major hits in 'Jaani Dushman'. It is well thought-out to be the biggest horror movies to have come out from Indian film industry till date by many experts. The film proved to be an unusual one and gave encouragement to the forthcoming horror movies. Other horror movies released at this time were Darwaza (1978), Jadu Tona (1977), Aur Kaun? (1979) Saboot, Gehrayee, Red Rose, Guest House, Dahshat and Santa (all 1980). Gehrayee which was inspired by the Hollywood horror movie 'The Exorcist', saw

Padmini Kolhapure playing a young girl (Linda Blair's character in *The Exorcist*), while Rajesh Khanna played a psychotic killer in 'Red Rose'. (Dhingra, 1963)

The 1980s saw many Indian filmmakers trying their hands in the horror-movie industry because of its high profitability. One name that became very successful at that time in this genre was Javed Khan. He was considered every producer blue-eyed boy when casting the lead hero of their horror films. His debut film 'Apradhi Kaun' (1984) earned 100% at the box office in the first week. Some successful titles were the Ramsay brothers' 'Purana Mandir' (1984), 'Saamri' (1985), 'Veerana' (1985) 'Tahkhana' (1986), 'Dak Bangla' (1987), 'Purani Haveli' (1989), 'Shaitani Ilaaka' and 'Bandh Darwaza' (both 1990). Most of the movies proved successful; the Ramsay brothers' horror factory continued mixing out film after film. However, famous horror movies stars of the 1980s, Javed Khan, Rakesh Roshan, Navin Nischal, Dilip Dhawan, Aruna Irani, Deepak Parashar, and Sriprada.

During the 90s, the majority of horror movies were unsuccessful at the box office. There was only one hit horror movie at the time which was 'Raat' (1992).

1.2.2 2000 till present

After the unsatisfactory horror films in the 90s, it would be 10 years after 'Raat' before another horror hit. This was 2002's 'Raaz' directed by Vikram Bhatt. 'Raaz' along with 'Raat' director, Ram Gopal Varma's 2003 hit 'Bhoot', revived horror films at the Indian box office. The two directors continued making horror with Bhatt finding equal financial success with titles such as '1920' (2008); 'Haunted 3D' (2011) and 'Horror Story' (2013). Whilst Varma similarly had further success with 'Phoonk' (2008). However, unlike Vikram Bhatt, Varma's horror offerings were failures at the box office post-2009, 'Agyaat' and 'Bhoot Returns'.

Currently, there are dozens of horror films produced every year in India, noticeable recent examples include 'Ragini MMS' and its sequel, the self-proclaimed horror, and sex 'Ragini MMS 2' (2014). Bipasha Basu has been dubbed by the Indian media as Bollywood's very own scream queen, having starred in seven horror films from 'Raaz' (2002) to 'Alone' (2015).(Dhingra, 1963)

Horror films, when done well and with less reliance on horrifying special effects, extremely potent film forms, tapping into one's dream states and the horror of the irrational and unknown, and the horror within man himself. In horror films, the

irrational forces of chaos or horror invariably need to be defeated, and often these films end with a return to normalcy and victory over the monstrous.

Horror films developed out of a number of sources: folktales with devil characters, witchcraft, fables, myths, ghost stories, and Gothic or Victorian novels from Europe by way of Mary Shelley, Victor Hugo or Irish writer Bram Stoker, and American writers Robert Louis Stevenson and Edgar Allan Poe. Oscar Wilde's 1890 Faustian tale 'The Picture of Dorian Gray' and H.G. Wells' 1896 story of 'The Island of Dr. Moreau' were adapted into early film versions. In many ways, the expressionistic German silent cinema led the world in films of horror and the supernatural and established its cinematic vocabulary and style. Many of the early silent classics would be remade during the talkies era. (Dhingra, 1963)

In this dissertation the researcher would focus on four Bollywood horror movies of different sub genres of horror i.e 'Bhoot' (2003) and 'Phoonk' (2008) by Ram Gopal Verma; and '1920' (2008) and 'Haunted' (2011) by Vikram Bhatt; and would try to analysis and study the different horror elements used to bring about fear into the audience or the viewers.

1.3 Objectives of study

The aim of the study undertaken by the researcher is to understand the elements used to depict horror and bring about fear into the audience. The major objectives of the study are-

- a) To study the evolution of the horror genre in Indian cinema
- b) To classify Bollywood horror films under different horror sub genres
- c) To understand the psychology of fear in horror movies
- d) To analyse the different film techniques used to bring about fear in the audience

1.4 Literature Review

Book

Filming Horror: Hindi Cinema, Ghosts and Ideologies by Meraj Ahmed Mubarki (Published by SAGE Publications India Pvt Ltd, 2016)

This book bridges the gap that currently exists in the field of genre studies in Hindi cinema. Analysing more than 80 horror films from ‘Mahal’ (1949) to ‘Ragini MMS 2’ (2014), the book uncovers narrative strategies, frames unique approaches of investigation and reviews the revolutions taking place within this genre. The book argues that Hindi horror cinema, which lies at the intersection of myths, ideology and dominant socio- religious thoughts, reveals three major stands of narrative constructs, each corresponding to the way the nation has been imagined at different times in post- colonial India. Moving beyond establishing the theoretical framework of horror cinema, the book intends to demonstrate how this genre, along with its subsets, provides the means to contemplate the nation and its representation.

Articles

The Genre of Horror by Mgr. Viktória Prohászková (Published in the American International Journal of Contemporary Research Vol. 2 No. 4, April 2012)

The journal deals with the genre of horror, outlining it and describing the dominant features and typological variations. It provides a brief overview of the development process in the realm of literature, film and computer games and outlines its appearance in other fields of culture and art. It characterises the readers and viewers of horror works and their motives for seeking the genre. The thesis wants to introduce the genre, its representation in Slovak and Czech literature.

Screams on Screens: Paradigms of Horror by Barry Keith Grant (Published in the special issue of Thinking after Dark, 2010)

This article offers a broad historical overview of the ideology and cultural roots of horror films. The ideology of horror has shifted historically according to contemporaneous cultural anxieties, including the fear of repressed animal desires, sexual difference, nuclear warfare and mass annihilation, lurking madness and

violence hiding underneath the quotidian, and bodily decay. But whatever the particular fears exploited by particular horror films, they provide viewers with vicarious but controlled thrills, and thus offer a release, a catharsis, of our collective and individual fears.

Bollywood horror as an uncanny public sphere: genre theories, postcolonial concepts, and the insightful audience by Shakuntala Banaji (Published in the journal *Communication, Culture and Critique*, 7 (4). pp. 453-471. ISSN 1753-9129, 2014)

This article critically interrogates the many ways in which contemporary urban life in India is imagined and theorised by Hindi horror films, their critics and audiences. It suggests that ‘horrific’ representations of motifs such as living space, family life, labour, gender relations and childhood are repositioned by the meanings attributed in critical and audience discussions across time and national boundaries.

Horror Movie Aesthetics: How colour, time, space and sound elicit fear in an audience by Xiangyi Fu (2016)

This article mainly examines what constitutes the different cinematic styles of horror movies – colour/lighting, time/motion, spatial relationships, and sound – in different horror movies.

1.5 Methods and Methodology

Methods are the procedures through which the researcher is helped to find the required data to draw a conclusion or to make some predictable results on similar types of incidents or experiments. In other words, research method is the way of collecting inputs and finding the outputs to conduct the research successfully. The researcher can use one or combination of various research methods like experiments, survey, observation, existing data etc. In social science two important methods in research are Qualitative and Quantitative research.

This research is primarily qualitative and descriptive and the researcher has used the observation method as the primary method. Observational method is a type of correlational research in which a researcher observes ongoing behaviour. It is a social research technique that involves the direct observation of phenomena in their natural setting. There are two types of observation method- simple or uncontrolled observation and systematic or controlled observation.

Methodology is the systematic theoretical analysis of the methods applied to a field of study. Methodology can be also defined as the theoretical analysis of the body of methods and principles associated with a branch of knowledge. It typically includes concepts like paradigm, theoretical model, phases and quantitative and qualitative techniques. Through methodology the solutions cannot be determined but it helps in finding the theoretical way for understanding which method or set of methods can be applied to a specific case or field of study.

Narrative analysis is taken as the methodology by the researcher for this study. Narrative analysis or narrative enquiry is a kind of analysis which uses field texts, such as stories, autobiographies, journals, field notes, letters, interviews, conversations, family stories, photographs and other artefacts.

1.6 Chapterisation

The present work has been divided into various chapters for the purpose of giving it a systematic frame.

The first chapter is the Introduction, where a brief history of Indian cinemas and a brief history of horror cinemas are described.

The second chapter is the theoretical chapter where the evolution of horror genre has been broadly discussed and an attempt is made to classify Bollywood horror movies under different horror sub genres.

The third chapter mainly describes the psychology of fear associated with horror films and the different cinematographic techniques used mainly in horror films to bring about fear.

The fourth chapter includes a brief introduction of the four Bollywood horror movies and an analysis of the findings made on the iconic horror scenes of the movies with different cinematographic techniques.

The fifth chapter is the conclusion and the dissertation ends with an appendix which includes posters of the films taken for analysis- 'Bhoot' (2003), 'Phoonk' (2008), '1920' (2008) and 'Haunted 3D' (2011).

1.7 Limitations of the study

It has already been mentioned in the previous section that the project is mainly based on observation method and narrative analysis. The limited time available for writing this dissertation was a constraint. Moreover, there were hardly any academic books available on Bollywood horror movies or horror movies. Thus, building theoretical foundation of the work was a hurdle. Due to the constraint of time and resources, the researcher could not undertake a full study about the Bollywood horror movies but a small area.

CHAPTER-2
HORROR GENRE IN FILMS

CHAPTER 2

HORROR GENRE IN FILMS

2.1 Introduction to Horror

The oldest and strongest human emotion is fear. It is rooted in people since time started. Faith and religion were formed with the beginning of fear. The fear was mainly about hidden and concealed occurrence which people could not explain. People assigned a character, human or inhuman, which they related with supernatural skills and unseen power, to every unexplainable occurrence. As a result, a wide range of representative characters was created, such as God, demons, ghosts, spirit, monsters or villains, since there was no limit to the human imagination. In literature and other branches of art, these representatives and legends are still used.

Horror is an ancient art form. People try to terrify each other with tales that stimulate the less rational parts of our creativity. Horror movies have conveyed terror by the hearse-load, as well as have. Psychologically horror is defined as ‘the fear of some uncertain threat to existential nature and disgust over its potential aftermath.’ (Walters, 2004)

The definition of cinematic horror is that it is an imaginary account designed to stimulate terror through the insinuate presence of supernatural abnormal forces.

According to Sigmund Freud, horror was an appearance of the ‘uncanny’, reappearing thoughts and feelings that have been subdued by the ego but which seem roughly familiar to the individual.

Carl Justav Jung, on the other hand, argued that horror attained its acceptance from the fact that it touched on important archetypes or ancient images that he said resided in the collective unconscious.

By early 1960s, as Andrew Tudor notes, horror was tied down to ‘sexuality, repression and psychosis’ (Tudor, 1989, p. 47). Subsequently, ghosts and monsters were competing for onscreen diegetic space with secularized psychopaths and serial killers.

Horror has been defined in various and diverse ways. Psychological definitions of horror customarily highlight the "fear of some uncertain threat to existential nature and . . . disgust over its potential aftermath" and commonly assert that "the source of the threat is often supernatural in its composition" (Tamborini & Weaver, 1996, p. 2).

For some theorists, the morbid appeal of horror can be traced to the innate seamier, darker, repressed side of the human psyche; 'to fear anxiety, sadism and masochism (Brophy, 1986, p.5); to the genre's ability to dramatize all that is repressed within a society' (Wood, 2003).

The pleasure of the horror text derives from both novelty and familiarity- the audience knows what to expect from the stock repertoire of horror 'situations' but is still frightened at doors that creak, windows that are blown open by the wind, creepy shadows playing on walls, cats that make sudden jumps into the frame and unholy hands that thrust from within darkness (Mubarki, 2016, p. 22).

Horror films create tension through mystery, suspense, terror and shock. The musical score and soundtrack add to the tension by building suspense and supplying information about a character's current emotional state (Cohen, 1990). Horror films are fictional rather than non-fictional, even though they may be inspired by actual events. Terror in the audience is the ultimate goal of the horror writers and filmmakers.

Horror films often have been considered as being among the lowest and most exploitative of cinematic genres. Despite such criticisms, the horror genre is more complex than it initially may seem to be; lurking beneath the bloody surface are unique insights and commentaries on the various contexts in which such films were produced. Critics from a variety of fields have recognized that horror films provide a complicated but popular forum in which social tensions may be interrogated.

The early 'horror' movies during the 1970s and 80s were predominantly the works of Ramsay brothers. These movies were mostly identified as 'B' grade, offering sleazy entertainment to the lower class audience. The Ramsay movies mirrored beliefs prevalent in rural India, such as a 'chudail' (witch) whose feet do a 180-

degree turn before she reveals herself or a medieval curse that holds true to the present day. The movies were shot in the 'havelis' of small cities and towns owing to their low budget.

Sex was another aspect of their movies, shot 'aesthetically'. The romance was used as a garb for injecting vulgar allusion. Iconography was the eminent media tool for the creation of a sense of a 'fear' or the 'dread'.

Films produced by Ramsay brothers such as 'Purani Haveli', 'Do Gaz Zameen Ke Neeche', 'Guest House' and many others seemed to lack realism. With minimal variations, the plot remained more or less same and so did the visual and aural invocations of fear.

The thin line of difference between the 'fear' and 'dread' is essential to be distinguished in the case of horror movies. Fear points to emotions of a more visceral kind of a physical threat without any psychological impact for a prolonged period. Dread on the other side is a purely psychological phenomenon; it is often culture and class specific with an anticipation of an unknown attack. In the process of frightening people, horror films use two methods, either a monster or a device to create some kind of shock. There is a marked shift in the visual style as they move from monsters to shock, from visceral 'fear' to psychological 'dread'.

Horror writers themselves have pursued to define the genre, and what these definitions lack in operationally they more than made up for in colourful imaginings. One of the harbingers of modern horror fiction, H. P. Lovecraft (1923/1973), wrote that horror stories project an "atmosphere of breathlessness and unexplainable dread of outer, unknown forces . . . of that most terrible conception of the human brain—a malign and particular suspension or defeat of those fixed laws of Nature which are our only safeguard against the assaults of chaos and the demons of unplumbed space" (p. 15). The modern master of horror, Stephen King (1981), conceives of "terror as the finest emotion and so I will try to terrorize the reader".

Stephen King's stated that stimulating terror in the observers is the final objective of the horror writers and film-makers. Not only supernatural beings but also the abnormalities can be considered under the horror genre. Hence, the definition of

cinematic horror emphasizes that horror is a fictionalized version intended to induce terror through the indirect manifestation of supernatural or grossly abnormal forces.

Towards the late '90s, the films produced by Ram Gopal Varma and Vikram/Mahesh Bhatt known as the second generation horror films were refashioned according to the changing target audience which exemplified the shift from visceral to psychological. In Ram Gopal Varma's films, the ghosts look like us, the reasons being that his films are targeted towards an urban, literate and affluent audience. These are multiplex films. With the changing lifestyle and the crowd growing urbaner for horror films in India, the notions of 'fear' have altered.

Fear and anxiety come from the unpredictability and ever changing surroundings of city life. One is always uncertain about the unforeseen changes and such uncertainty engenders fear and anxiety. For instance, in a city, it is quite possible for us to not know whether our neighbour exists or not. Such issues are covered in the second generation of 'horror' films which have elements of unpredictability and the fear to face the unforeseen. This is seen in one of Ram Gopal Verma's movie called 'Darna Mana Hai'.

Film directors and actors of contemporary times believe that sex is taboo and often scares people. It is true that Ramsay's mixed elements of sex as well in their movies but didn't use it as an element of generating fear which is seen in today's horror movies. In the movies produced by Ramsay's, sex did not involve overt exposure but instead had a modicum of modesty, it would often depict women as the centrepiece of a shower scene where her shower sprays blood instead of water. Essentially, we see that 'sex' wasn't the element of fear; it was merely for creating a movie package which gave the audience an experience of mixed genres.

2.2 Evolution of Horror Genre

The genre is used to help cultivate and define the always- indeterminate anthropology of film spectatorship. Genre involves 'systems of orientations, expectations, and conventions that circulate between industry, text, and subject' (Neale, 1980, p. 9). The study of genre in cinema studies sought to classify films

according to their textual form of style, iconography context, the industrial practices of production and responses.

The horror genre is very much close and similar to some genres like science fiction and thriller. However, many authors tried to define the horror genre that would be completely different from the similar genres but always encountered difficulties as the attributes that refer to one genre can be also found in the other one.

“From late in the 18th Century until the present day – in short, for some two hundred years– the horror story in its many and various forms has been a diachronic feature of British and American literature.”- J.A. Cuddon.

Horror films go back as far as the onset of films themselves, over 100 years ago. From the earliest days, there has been using of vivid imaginations to see ghosts in shadowy shapes, to be emotionally connected to the unknown and to fear things that are improbable. Watching a horror film gives an opening into that scary world, into an outlet for the essence of fear itself, without actually being in danger. Weird as it sounds, there are a very real thrill and fun factor in being scared or watching disturbing, horrific images.

Dominic Strinati, in his work ‘An Introduction to Studying Popular Culture’ created the definition that characterizes horror as ‘a genre that represents the need for suppression if the horror shown is interpreted as expressing uncomfortable and disturbing desires which used to be contained’ (Strinati, 2000).

When Edgar Poe first wrote ‘The-Tell-Tale-Heart’ his intent was to incorporate a good portion of terror into a well-written story along with a lot of depth for the more analytical reader. Genre has become shallow if not completely dried up. For example, movie like ‘Drag me to Hell’ or ‘Paranormal Activity’. The ability to create convincing animated monsters and special effects became vastly improved. Couple that fact with the newfound knowledge about the human mind and the threshold for what was scary, disgusting or shocking was pushed a very long way. Horror texts had to follow this new development of the genre and as such, they also started featuring painstakingly detailed gory murders and the like, as seen in ‘American Psycho’ (Benjamin, 2010).

Around the year 2000, the genre had to reach it is an eventual climax. Obviously, there is a point where you could not make a decent movie or piece of literature with the increasingly high amount of gore required to startle the average viewer. However, the horror-genre did not die at this point, it simply split into two different branches, as stated by Benjamin T.A in his essay 'Essay about the Horror Genre' (2010). The branches are-

2.2.1 The “Retro” branch

This new type of horror movies pays tribute to the original way the horror genre was displayed. The monster is much underplayed and there is little-to-no gore. This branch will often force the viewer to use his or her own imagination to construct the scares. To help the viewer, this type of horror will often be portrayed in a home-like environment, with houses that look suspiciously like our own. This makes it a lot easier to relate to and as a result, to imagine. This branch also often has the nasty things happen to seemingly random people giving the viewer a very 'It could happen to me next' feel. The aim for this branch is to make everyone unable to sleep for as long as possible, not to give huge shocks while watching the movie or reading the text.

2.2.2 The Post-modern branch

This branch retains a lot of the more recent elements of the horror genre, often featuring very gory scenes and other general nastiness. However, the twist from the gore-fest that was the horror-genre before the twist is that this genre incorporates a lot of elements from other genres, mainly the funny, ironic elements from comedies.

These two highly contrasting elements together will give a very scare-rich environment as the viewer or reader more often than not lets his or her guard down when something funny or ironic happens.

2.3 Bollywood Horror Genre

Bollywood horror genre is the recognition that it has borrowed significantly from Hollywood's horror genre. Bollywood horror genre operationalizes ghosts or monster through a permutation and combination of ancient curses, re-birth or reincarnation, unlawful killing, non-performance of last crematory rites and

disrespect to tradition. Ghosts are spirits of people who die of unnatural causes and return to seek vengeance. Generically, most Bollywood horror films present an idyllic peaceful situation which is breached by an unnatural death, either suicide or murder, leading to a satanic intrusion that initially goes unrecognised.

Because of ‘unbelief’ and general apathy and scepticism towards everything spiritual, ghosts go ‘unacknowledged’ and the supernatural hypothesis is initially rejected. Only when no rational account explains the bodies that keep piling up, the possession thesis is accepted. Even here, the principal protagonists often resort to science and reason and apply secular restorative methods that inevitably end in debacle. Violence, so potent in the Hollywood horror genre, is usually ineffective. Therefore, a general recognition of traditional, spirituality by the principal characters must come first before any meaningful ‘encounter’ with evil can take place. Reassertion of traditional cultural values is the first step in countering evil. In their narrative closures, the normative reasserts itself over the empirical, the ancient over the modern, and the traditional carves out the domain of the spiritual, wherefrom modernity has been banished altogether. The climax of Hindi horror films often employs religious sacraments and appurtenances to defeat supernatural evil forces. Therefore, despite belonging to the horror genre, horror films often deal with faith and belief. But while exorcisms are performed mostly through Hindu rituals, and the engagement of the sacraments of minority Indian religious communities is a rarity, the genre has avoided creating ‘narrative spaces’ where different faiths get to ‘fight it out’ amongst themselves. The benign potency of other faiths is skilfully acknowledged, by positioning the narrative text of Hindi horror films as a dyad contest between an ‘unbelieving’ secular science and spiritual traditionalism or folk traditions.

Bollywood horror cinema thus lies at the intersections of myth, ideology and dominant socio-religious thought, and deals with religious themes.

Horror cannot be defined by one single definition because it is a varied genre. Therefore, the most accurate will be one which will define horror through each of its categories and its subgenres. These forms of horror the wind as a genre by Tzvetan Todorov in his work ‘The Fantastic’ (1973), where he discussed about the literary narratives of supernaturals in Hollywood Horror films.

- i. **Uncanny-** the ending of the story comprises components of supernatural, events that seems to be imaginary, impossible or illogical or events that follow the laws of logical but are hard to believe, disturbing, unfamiliar, shocking, unexpected or unique. A chance is given to the audience to elucidate or explain them in their own way. Yet, the laws of reality remain unmarked.
- ii. **The Marvellous Horror-** apparently irrational and incoherent phenomena can be explained only by acquiring the second layer of reality, the new laws of nature- the supernatural while the story proceeds. Films of vampires, werewolf, living dead, and demons .etc. represent this category.
- iii. **The Marvellous/Fantastical-** the real existence of a supernatural being would initially be questioned, but ultimately accepted, other explanations having been exhausted.
- iv. **The Fantastic Horror-** there is no clear explanation of the unreasonable, rather it provides several alternatives. The audience has to decide whether to explain the occurrence as the existence of the paranormal or as a delusion of the main protagonist. The fantastic horror raises doubts and reluctance between the natural and supernatural alternative.
- v. **The Fantastical/Uncanny-** as opposed to the ‘marvellous/fantastical’, in this genre something unnatural existence will be wondered and then finally find a natural explanation to prove it was not something supernatural.

2.3.1 Subgenres of Horror Films

- i. **Rural Horror-** it is also known as ‘redneck horror’. It is not associated with particular locations only (such as village or country). It is the horror that is located in places away from enlightenment, which only comprises a local legend, myth or superstition. For eg- ‘Jadu Tona’ (1977), ‘Phoonk’ (2008), ‘Shaapit’ (2010), ‘Ek Thi Daayan’ (2013)

- ii. **Cosmic Horror**- it involves factors of science fiction and illustrates emotions when a person notices something unknown or unfamiliar. For eg- 'Kaal' (2005), 'Creature' (2014)
- iii. **Apocalyptic Horror**- it deals with the end of the world caused by varied elements. It is also called the end-of-the-world horror. For eg- 'Go Goa Gone' (2013)
- iv. **Crime Horror**- it combines the factors of crime or detective story and horror. It is based on a criminal plot and heightening stress or anxiety with an inclusion of horror element. For eg- 'Krishna Cottage' (2004), 'Alone' (2005), 'Haunted 3D' (2011), 'Raaz: Reboot' (2016)
- v. **Erotic Horror**- it binds the sensual or sexual picture with horror connotation or elements of the storyline. The most famous archetypes of the erotic horror are the vampires. For eg- 'Ragini MMS' (2011), 'Ragini MMS 2' (2014)
- vi. **Occult Horror**- it mainly focuses on exorcism, the advent of the Satan or devil, cults, mysticism, malediction and a broad scale of so-called magical sciences. For eg- '1920' (2008), '1920: Evil Returns' (2012), 'Aatma' (2013)
- vii. **Psychological Horror**- it is based on the fear of the main protagonist, on his or her feelings of culpability, on his or her faith and volatile emotional condition of mind. For eg- 'Phoonk' (2008), 'Horror Story' (2013) 'Alone' (2015),
- viii. **Surreal Horror**- the main aim of this genre is not only to tell a terrifying story but to muddle up the audience as well. Apart from the typical elements of horror this subgenre also includes elements of surrealism, dreaminess, deformed, bizarreness and the extravagant. For eg- 'Raaz' (2002), 'Bhoot' (2003), 'Krishna Cottage' (2004), 'Bhool Bhulaiyaa' (2007)
- ix. **Visceral Horror**- it is the most horrific and disturbing of all the subgenres of horror. It is full of blood, gore, and brutality. It portrays the most revolting and most awkward forms of murder, but the desecration of the human body. For eg- 'Phoonk 2' (2010), 'Darr @ the mall' (2014).

CHAPTER-3
HORROR FILMS AND
CINEMATIC TECHNIQUES

CHAPTER 3

HORROR FILMS AND CINEMATIC TECHNIQUES

3.1 Introduction

The emotion of fear is common in everyone's daily life. Fear can be for natural disasters like tornadoes, tsunamis, earthquakes, and floods. People also experience danger and fear when they see gangsters, murderers, and carnivorous animals. The human body's chemical and mechanical responses encourage people to flee or fight before real danger occurs. However, in the cinematic context, people who buy a ticket to a horror movie already know that they will be terrified and horrified by what they see on the screen. They will still sit in the dark to enjoy horror movies with others who have made the same choice. Horror movie audiences enjoy the movie-watching process. Enjoyment and fear, two opposite emotion responses, both arise when people sit in a theatre to watch a horror film. In Sigmund Freud's essay 'The Uncanny', he argues that mystery and fear emerge from something with which we are familiar but has always been oppressed (Freud, 2003). Freud's uncanny theory proved to be influential and inspired much theoretical research on horror films.

Fear is described by Alex Chamberlain (1899) as 'an experience.' He stated that fear in its root meaning is from the Anglo-Saxon word 'fáer', which means 'a sudden peril, danger, panic or fear.' Fear is seen as an evolutionary necessity which can help notify a person whether they should proceed in their current direction, or find another course in order to increase the likelihood of survival (Cannon, 1914; Ohman & Mineka, 2001). But, excessive fright can create a state of cognitive dissonance where anxieties manifest themselves into phobias creating a condition of debilitation when in the presence of a causal object or situation (DSM-IV, 1994). The person knows that the object of their fear cannot harm them, and yet they are still afraid.

Aristotle (335-322 B.C.) explained that fear is experienced when humans are threatened by something apparent to be more influential than they are. This fear continues until the understanding of no escape; as a result of which, the fear is reduced due to the accepting of failure.

Alfred Hitchcock, who is known as an auteur and the father of 'thriller and suspense' had three main objectives while making films-to scare the hell out of people, make the audience suffer as much as possible and the length of a film should be directly related to the endurance of the human bladder. Cinematography plays a vital role in making films, mainly horror films. To depict the tension, fear, suspense and shock in horror movie is a full length task for the director as well as for the people involved in the making of the film. With perfect story line, perfect effects are to be used. Here are three basic cinematography techniques which are essential in horror movies to bring out the fear in the audience or the viewers.

3.2 Music and Sound effects

In the films, audiences are able to hear both diegetic and non-diegetic sounds, such as different bits of music, which builds a certain atmosphere of a genre, letting the audience to explore a movie in an emotional way. Music is extremely significant within horror films because it is important to let the audience to form a narrative, creating them emotionally fascinated by the film.

A number of film permits have a specific melody or song used within each film, which allows the audience to identify the franchise straight away. This is known as an audio-visual icon of a film or its franchise. It is further used within marketing drives, such as teaser trailer or soundtracks to permit the film to be recognized a wider market audience.

In most horror movies music is able to describe the approaching violence or horror happening or about to occur within a scene. It can highlight the intensity of any action within the scene.

Composer Peter Kaye at Kingston University, London, in his study looked at the music in films, as well as special effects and screams. The analysis showed that horror films had the noisiest female screams. Horror films also had a higher than expected number of abrupt shifts up and down in pitch.

The tone of the music is an important aspect because it creates a specific atmosphere for the film. It allows the audience to forecast what might happen next, what action is being applied or to understand what the character is feeling.

Music can further be used to describe the inner emotions of a character. In horror films, music is usually used to express the character's inner turmoil, pain or fear, which lets the audience know that they may be in danger or that something horrific is about to happen to them.

Even though there are a lot of varied kinds in the music that has been used throughout different horror films, some of these common conventions include:

- Isolated instruments are often used just before a key event occurs which helps link the idea of helplessness, to the audience.
- Long suspenseful notes often help contrast with short sharp notes to help shock the audience.
- Extreme but intentional changes of pitch tones. For example, low long brass notes which suddenly change to very fast high pitched notes to make the audience feel immediately tense.

Within horror films, the main stereotypical sound effects used include; creaking doors, footsteps, wolf howling, owls hooting, bats, echoes voices, storm, heavy breathing, heart beats, movement of clothing etc. All these different sound effects conform to the stereotypical sound effects a horror film would have, so this allows the audience to easily establish the genre.

They are used to create tension within scenes when there is a key moment that is needed to be highlighted or signified in order to allow the audience to know of any impending doom to the character or characters. This is called highlighting. Directors decide to use music within the horror genre to allow the audience to have a breath-taking experience every time they watch the film. Directors further decide to use music so that they are able to create a connection between the audience and the film by toying with the audience's emotions with the pain or fear of the characters.

3.3 Lighting and Colour Effects

Light is essential to all aspects of lives. Light performs two main functions in art: it can help orient viewers in space and time and affect their emotions. It can also

establish an aesthetic context for viewer's experiences, a framework on how one should feel about a certain event.

On a movie set, lighting is the responsibility of the cinematographer, also called the 'Director of Photography' (DoP). The cinematographer is responsible for lighting the set and actors, setting up and moving the camera, selecting appropriate lenses and film stock for each shot and creating the 'look' or visual style of a film. In the black-and-white movies, filmmakers relied heavily on lighting to shape not only the external environment, the nature of space and time, but also shape viewers' internal environment, their emotional response to events which happen on the screen. In horror movies, photographers commonly used cast shadow to make scenes more dramatic.

A lighting key is really another way of describing the kinds of choices cinematographers have to light a film. Different lighting keys are signs filmmakers use to suggest certain meanings for audiences. In large part, the lighting key a cinematographer chooses to use will be determined by a film's theme or mood. Here are various kinds of lighting techniques-

3.3.1 High key lighting- comedies and musicals generally use high key lighting, which means that most shots are brightly lit, with few shadows. High key lighting suggests a natural or 'real life' setting for a movie. It is the kind of lighting seen in most Hollywood movies and the important point is that there is absolutely nothing natural about this kind of look. In order to create high key lighting, extremely bright lights, positioned very precisely for each shot, are used because this style is so common in Hollywood films, most audiences simply accept it as the 'natural' look for movies. (Figure 1)



Figure 1 An example of High key lighting (Source: Screenshot of movie 1920)

3.3.2 High contrast lighting- it is dominated by harsh lines of light combined with dramatic streaks of blackness. This lighting style tends to use shadows and can look haunting and eerie when it is used well. As a sign, high contrast lighting suggests a sense of anxiety or confusion. It can also be used to suggest a corrupt world which haunts and threatens the characters on screen. (Figure 2)



Figure 2 an example of High Contrast lighting (Source: Screenshot of movie *Phoonk*)

3.3.3 Low key lighting- it uses shadows and directed pools of light to create atmosphere and suspense. It is often seen in crime or gangster movies. Low key

lighting suggests an air of mystery. Horror movies often use this style of lighting in exaggerated form by over-lighting (placing a light above the face) or under-lighting (placing a light under a face) actors to create a dramatic or distorted effect. (Figure 3)



Figure 3 an example of Low key lighting (Source: Screenshot of movie *Haunted 3D*)

3.3.4 Backlighting- it is the process of illuminating the subject from the back. It lights foreground elements from behind. In other words, the lighting instrument and the viewer face each other, with the subject in between. This creates a glowing effect on the edges of the subject, while other areas are darker. (Figure 4)

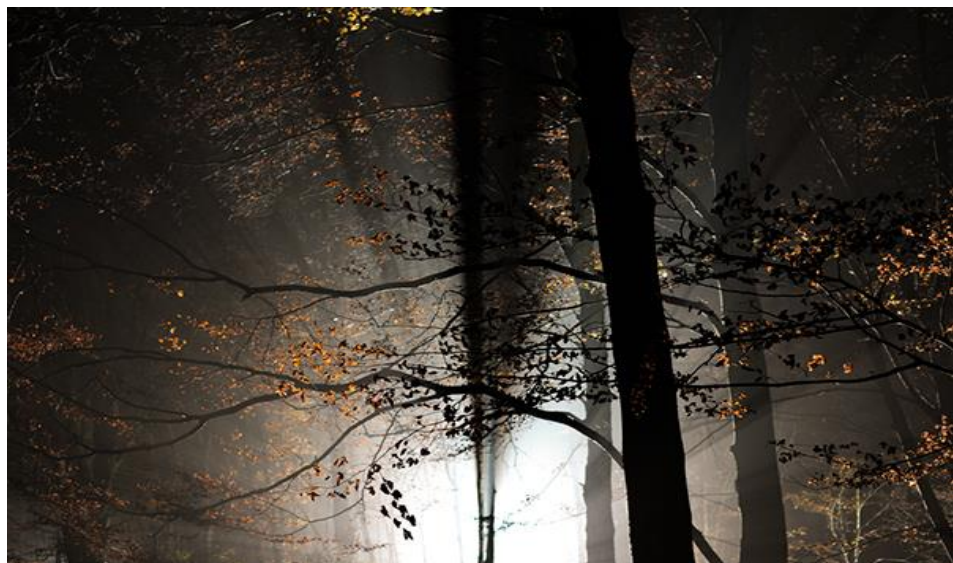


Figure 4 an example of Backlighting (Source: Screenshot of movie *1920*)

3.3.5 Over lighting- it is another common lighting technique. It is when the upper areas of a subject are lit (outlined) by a source generating from above it. (Figure 5)



Figure 5 an example of Over lighting (Source: Screenshot of movie *Haunted 3D*)

3.3.6 Under lighting- it is the approach of lighting a subject from a point below the subjects in the scene. (Figure 6)



Figure 6 an example of Under lighting (Source: Screenshot of movie *1920*)

3.3.7 Shooting through things- an extreme close up on the face may show some added emotion, but a wide shot taken from outside the house (looking in) could be

far more powerful. Not only the isolation of the character is shown, but is also creating a voyeuristic and unsettling feeling by shooting through a pane of glass, which is a technique that can be very effective under the right conditions. (Figure 7)



Figure 7 an example of Shooting through things (Source: Screenshot of movie *Haunted 3D*)

3.3.8 Spot lighting- it is another common technique used to mainly focus an object particularly.

3.3.9 Under exposure- this technique of lighting leaves more areas of the frame in the shadows and create a more mysterious feeling. (Figure 8)



Figure 8 an example of Under exposure (Source: Screenshot of movie *Haunted 3D*)

3.3.10 Using of haze or fog machine- this is the oldest technique used to depict mystery and suspense. It is still used in nearly every horror movie. It sets a unique and mysterious mood to the screen. (Figure 9)



Figure 9 an example of using haze or fog (Source: Screenshot of movie *1920*)

Colour is another fundamental element that shapes perceptions of objects and performs almost the same function as light in television and film. Unlike in the age of black-and-white movies, filmmakers shooting in colour tend to use combinations of colour and light to influence audiences' mood. Many horror movies use extraordinary combinations of colour and light to convey horror to audiences. One of them is the using of red and blue colour mainly. (Figure 10)



Figure 10 an example of using blue color (Source: Screenshot of movie *Haunted 3D*)

3.4 Camera Angles and Shots

3.4.1 Close up shots- horror films mainly use close up shots as it creates atmosphere and it increases the audience's fear as it shows the facial expressions of the characters. A theorist named Goddard believed that close up shots were invented for tragedy. He believes that close ups reveal an emotion and it creates emphasis. However horror films often use extreme close up shots as well as add a dramatic effect to the shot. (Figure 11)



Figure 11 an example of close up shot (Source: Screenshot of movie *1920*)

3.4.2 Establishing shots- it is a very wide angle that is mostly used in the start of the trailer as it familiarises the audience where the scene is taking place. I will be using an establishing shot for my trailer, at the start of the trailer so that the audience will be able to feel like they know the character already, as it shows us her home. (Figure 12)



Figure 12 an example of establishing shot (Source: Screenshot of movie *Haunted 3D*)

- 3.4.3 Long shots-** this shot is also used a lot in horror films, as horror films usually include death scenes as long shots can be used for a tragic event or it also may be used to show the setting of the scene.
- 3.4.4 Reverse shots-** this shot is mainly used to show a part of the action or reveal something hidden within the scene. Also like the pan shot is helps to build suspense within the scene and also likes to be used within flashback scene. (Figure 13)

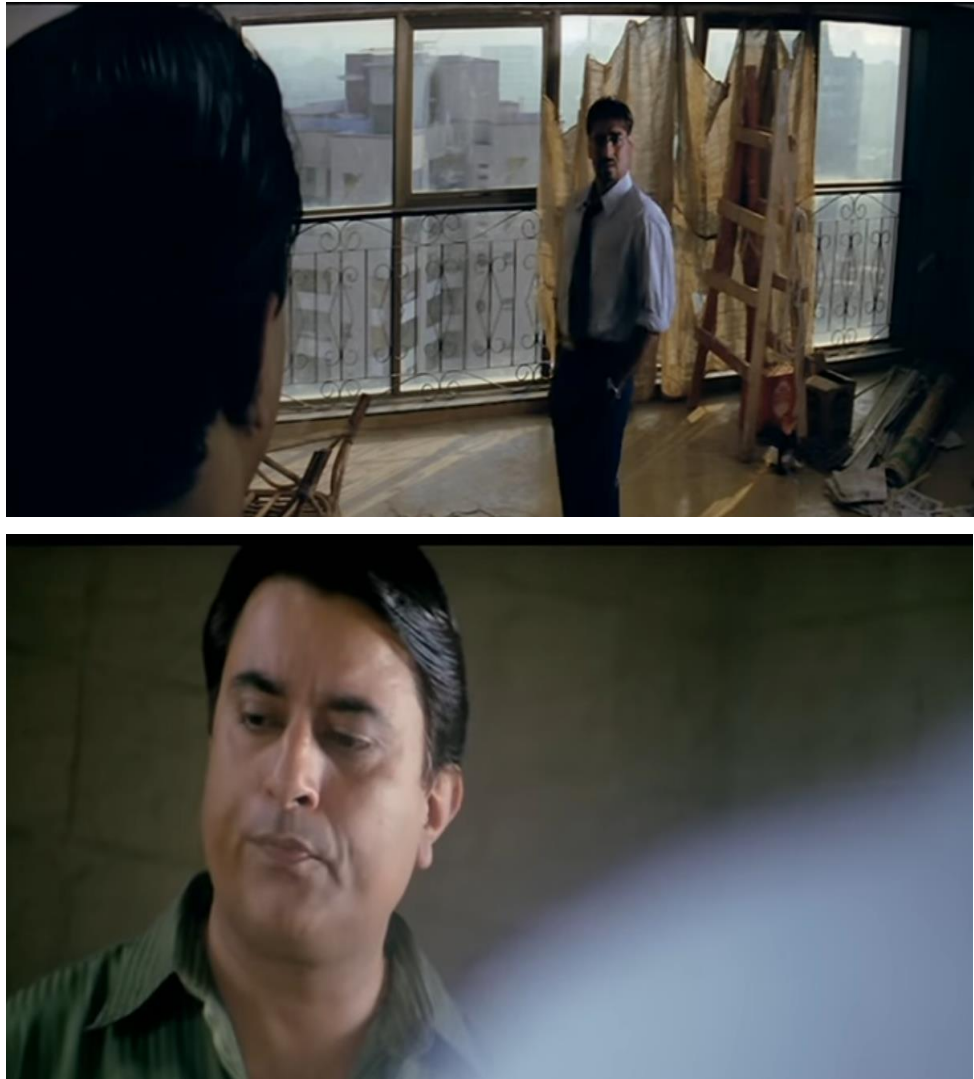


Figure 13 an example of reverse shot (Source: Screenshot of movie *Bhoot*)

- 3.4.5 Tracking or dolly shot-** it is usually used in horror to shows the killer or monster chasing the victim or in more recent films it is used to show someone being followed or stalked. This can also help the film to build suspense.
- 3.4.6 Low angle shot-** this shot is normally used to show how intimidating the evil or villain is within the horror. This could change the way the audience are viewing the film as they can start to have the same feeling as the victim like feeling weak and powerless. (Figure 14)



Figure 14 an example of low angle shot (Source: Screenshot of movie *Bhoot*)

3.4.7 Zoom shot- as this is quite a quick shot which creates a lot of tension and suspense as the audience do not know what is about to happen as it is going quite fast. It is most commonly used in the supernatural horror movies as it is usually used to spot unique objects within a scene that the audience might not have spotted before.

3.4.8 Over the shoulder shot- this is probably the most common shot used within horror films as it build tension and suspense especially when by a reflective surface. It is one of the best shots used to show an object or to reveal the villain within the movie. (Figure 15)

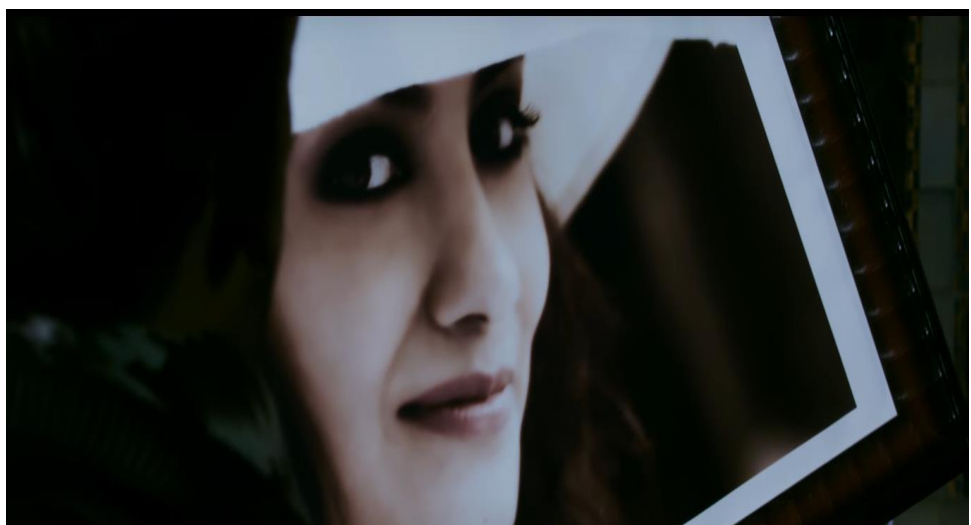


Figure 15 an example of over the shoulder shot (Source: Screenshot of movie *Haunted*

3D)

3.4.9 Bird's eye view shot- this shot is used within a lot of horror films and mainly focuses on the victims as it portrays them to be weak, vulnerable and powerless. (Figure 16)



Figure 16 an example of bird's eye view shot (Source: Screenshot of movie *Bhoot*)

3.4.10 Wide shot- this shot is mainly used within horror movie to establish where the main horror activities are going to take place. This shot should show or reveal something scary to keep the audience's attention.

3.4.11 Cantered angle- this shot is commonly used within the supernatural tie with the horror genre. It signifies something wrong as the camera is not angled the way it should be. It also adds tension as the audience will be slightly confused by this shot. (Figure 17)



Figure 17 an example of cantered angle shot (Source: Screenshot of movie *Haunted 3D*)

3.4.12 Hand held Camera- horror film commonly use hand held camera's as it show the point of view from the victim mostly. It makes the audience feel like they are actually there with the character and that makes the audience have the same feelings as the victim. The audience is involved and included.

3.4.13 Dolly zoom shot- it is also known as the 'Hitchcock zoom' which is a camera effect that appears to undermine normal vision perception. The effect is achieved by zooming a zoom lens to adjust the angle of view while the camera dollies (moves) toward or away from the subject in such a way as to keep the subject the same size in the frame throughout. In its classic form, the camera angle is pulled away from a subject while the lens zooms in, or vice versa.

CHAPTER-4

BRIEF INTRODUCTION OF THE FILMS AND ANALYSIS

CHAPTER 4

BRIEF INTRODUCTION OF THE FILMS AND ANALYSIS

4.1 Introduction

A brief study has been done by taking up some of the horror and iconic scenes (mainly 3) from the four Bollywood horror movies and analysing the basic cinematographic techniques used in it. Horror movies will be empty without the proper use of camera, sound and lighting with the supernatural elements. The directors or the film maker uses different cinematographic techniques to bring about the element of fear among the audience in different horror scenes. Each basic technique used in movies can work separately. For instance, a person can enjoy the morbid in Edgar Allan Poe's gothic horror stories, be terrified by chilly music, and, when alone in a dark space, imagine being attacked. As a mixture of various media, a movie can combine these elements together to intensify the audience's emotional response. These four Bollywood horror movies falls under four different sub genres of horror. The movies are mainly of two eminent directors - Ram Gopal Verma and Vikram Bhatt. A movie cannot be properly said to fall under one particular genre. It may consist of many different genres. The films taken for analysis by the researcher falls under four different sub genres of horror as mentioned earlier. They are: *Bhoot* (2009) - Surreal horror, *Phoonk* (2008) - Rural horror, *1920* (2008) - Occult horror and *Haunted 3D* (2011) - Occult horror.

4.2 Brief Introduction of the film 'Bhoot' (2003)

'Bhoot' is an award-winning 2003 Indian supernatural horror film. It was directed by Ram Gopal Varma and stars Ajay Devgan and Urmila Matondkar. It was the second horror film made by Ram Gopal Varma after 'Raat'. It was perceived to be different from a typical Bollywood movie as it did not contain songs. It was later dubbed in Telugu as '12 Va Antiasthma' and remade in Tamil as 'Shock'. Urmila won several accolades and awards for her performance as a ghost possessed wife. Verma made a sequel called 'Bhoot Returns' which was released on 12 October 2012.

4.3 Plot of the film

The story is about Vishal (Ajay Devgn) who is married to Swati (Urmila Matondkar). The couple rents a high-rise apartment at an absurdly low price. The caretaker of the apartment, Mr. Thakkar (Amar Talwar) explains to Vishal that a widow named Manjeet Khosla (Barkha Madan), the previous resident, committed suicide after killing her own son. Vishal has chosen to live in this house despite the real estate broker warning. But while he is not too hurried by this disclosure, he keeps it a secret from his wife. Eventually, Swati does find out and become upset. She roams around the house at night and, all of a sudden, strange things started happening to her.

Swati is angry at Vishal, even though he disbelieves the views of ghosts and bad luck. Then, Swati starts acting weirdly. Vishal consults Dr. Rajan (Victor Banerjee). But soon enough, Vishal observes Swati killing the watchman of the apartment in a supernatural way, and his disbelief is rudely challenged. Inspector Qureshi (Nana Patekar), who reaches the apartment to investigate the death, becomes doubtful of the duo and their odd behaviour. He follows Vishal and Dr. Rajan.

Vishal's maid witnesses Swathi shouting and throwing Vishal away. She helps him tie her. She tells him that Swathi was shouting like Manjeet and tells him that an exorcist can help her but not doctors. Finally, Vishal's maid calls an exorcist named Sarita (Rekha). Sarita sees the ghosts of Manjeet and her son. She instructs Vishal to meet Manjeet's mother (Tanuja) since she can pacify her daughter's spirit. Vishal obeys and meets Manjeet's mother. He learns from Manjeet's mother that Manjeet was not the type of woman who would commit suicide. He explains the condition to her and asks her help. She comes with him and somehow soothes Manjeet's spirit. They come to know that Mr.Thakkar's son, Sanjay tries to molest Manjeet and when she struggles she unintentionally falls off the balcony and dies. Hence, Sarita mentions Vishal to call him. Vishal makes an anonymous call to Sanjay and tells him that his father is sick. When Sanjay arrives, Vishal smartly tells Mr. Thakkar and Sanjay to help him take Swathi to the hospital.

It is then exposed that many years ago, Sanjay came to visit his father and got his heart on Manjeet as he saw her in the apartment. He broke into her house and had developed a lust for her, but when she rejected him, he pushed her and she accidentally fell off the balcony and died. But Manjeet's son saw the murder, upon which Sanjay appointed the watchman to kill him. Manjeet, who has still occupied Swati's body, sees Sanjay and hunts him. Qureshi tries to stop her, having no idea of the real story. Swathi tries to kill Sanjay by choking him. But, Sarita asks Manjeet to leave him as the fault will come upon Swathi.

Sanjay escapes, only to find himself surrounded by Vishal, Sarita, Manjeet and Qureshi who now knows the truth. Horrified Sanjay admits to the crimes, upon which Manjeet's mother impulses her to stop. Sanjay is arrested by Inspector Qureshi and thrown into jail. Manjeet leaves Swati's body, and Vishal and Swati live a good life in the apartment. Meanwhile, in the lockup, Qureshi tells Sanjay that death sentences are light punishments for a criminal like he did. He wishes that Sanjay gets a better punishment. After Qureshi leaves the gloomy cell, Sanjay finds himself face to face with Manjeet. He starts begging for forgiveness, but his voice soon fades out as Manjeet draws closer; it is understood that she kills Sanjay.

4.4 Analysis

The director Ram Gopal Varma was very particular that the sound of the lift which was critical to the suspense and the horror effect be recorded in exactly the way he had conceived it so as to augment the horror effect. In spite of this, Dwarak Warrior, his sound designer, used a combination of vocals and metal sounds, to give Varma the exact sound that he had wanted. Vishal Sinha, the cinematographer, adds his share of spookiness to the movie with his flawless camera work. There are many long shots, wide-angle shots in this movie that are quite unlike in a horror film. The various angles used to capture the stairs in the apartment, the lift scenes, and the way the camera literally drops down from the 12th floor are some scenes where Vishal shows his brilliance. Bhoot has no purani-haveli's (dilapidated mansions), no white-sari-clad ghosts, no gross make-ups where blood is seen overflowing out of every visible part of the ghost's body and no songs. In fact, Varma sets his simple story in an apartment on the 12th floor of a

complex right in the heart of Mumbai city. There were no usual trade mark elements of a horror film here, which was a challenge for the director.

Scene 1

One night Swati went downstairs to drink water. After that she went back to bed. While going upstairs there was a sudden ghostly appearance of a woman (Manjit) downstairs, standing still and staring up at her. (Figure 18)



Figure 18 (Source: Screenshot of movie *Bhoot*)

The director Ram Gopal Verma used the camera from a high angle so as to make the figure or object that is being looked down on seems extremely vulnerable. The lighting techniques used were up lighting and low key lighting. The background music was metal and high. The scene was very natural and the makeup used was also not heavy.

Scene 2

The next morning, Swati found a doll on the kitchen shelf. While she left with the doll a small boy, who is the son of Manjit, appeared walking to the left side of the room. He was also staring at Swati. (Figure 19)



Figure 19 (Source: Screenshot of movie *Bhoot*)

The camera was zooming in and out in the scene and the boy walking had a backlight with a low key light inside the room, which made the shadow of the boy to be seen first than the boy himself. Background music was high when the shadow of the boy was seen.

Scene 3

The last scene, where Sanjay was arrested by the police for Manjit and her son's murder. He was sitting inside the police station cell, which was dark and suddenly Manjit appears in front of him (with a laughing sound in the background) and the movie ends with Sanjay saying sorry to her. (Figure 20)



Figure 20 (Source: Screenshot of movie *Bhoot*)

Here the director used a high and low key combination, where the high key is used in the exterior and low key inside the cell, to show the contrasting external world of bright nature with the confining dark interior world. The camera shots used were close up shots, reverse shots and over the shoulder shots. Manjit's face was shown in a close up, which was scary. There was not much background music in this scene.

4.5 Brief Introduction of the film 'Phoonk' (2008)

Phoonk is a 2008 Indian horror film directed by Ram Gopal Varma and produced by Praveen Nischol starring Sudeep. The film based on superstition and black magic. It was declared a blockbuster at the box office by several media outlets. Verma derived the idea for the film from a Hindi news channel which telecasts stories on Black magic. A prize of ₹5 lakh was announced for those who will watch the film alone in a theatre. The storyline of 'Phoonk' is thematically similar to Telugu thriller novel 'Tulasi Dalam' by Yandamuri Veerendranath. It was remade in Telugu as 'Raksha'. The film was dubbed in Tamil as 'Bommayi'. The film was followed by a sequel, 'Phoonk 2', in 2010.

4.6 Plot of the film

Phoonk is based upon the concept of black magic. Civil engineer and atheist Rajiv (Sudeep) lives in Mumbai with his wife Aarti (Amruta Khanvilkar) two kids, Raksha (Ahsaas Channa) and Rohan (Shrey Bawa), Rajiv's mother and the housemaid Laxmi (Anu Ansari). Rajiv's most trusted colleagues are Anshuman (Kenny Desai) and Madhu (Ashwini Kalsekar), whom everyone, including Rajiv's friend Vinay feel are not normal. Even Rajiv's mother and his daughter did not like her. One day when both Anshuman and Madhu visited their house, Raksha was very uncomfortable for Madhu. Raksha even said that she does not like her. During a party at Rajiv's house, when he comes to know that the husband and wife duo have cheated him on a valuable contract for an IT firm in Delhi, he fires both of them after insulting them both. Humiliated and angry at this, the two of them decide to take revenge on Rajiv. Madhu notes that Rajiv is very fond of Raksha.

Soon a series of strange events start to take place in and around Rajiv's house. Mandar (Bharat Kaul), who is appointed to take the place of Madhu and Anshuman was killed at the construction site mysteriously while unloading rocks from the trucks. Raksha starts to talk and behave weirdly, much to the shock of everyone. Doctors are called for, but the strange behaviour continues, with Raksha flying in the air, talking in a manly voice, acting in pain. The superstitious and religious grandmother repeatedly says that someone is using Black Magic on Raksha, but Rajiv and the doctors refuse to believe any of it.

Now at the end of his wits, Rajiv begins to look to God. He also agrees to his construction labourers' demand of making a small shrine at the construction site, which he was previously adamantly turning down. Vinay suggests asking for the help of Manja, (Zakir Hussain), a magician familiar with this sort of stuff.

Manja analyses the whole situation, sees Raksha, visits Rajiv's house, and tells the latter that someone is trying to take revenge on him, at which Vinay exclaims that it is none other than Madhu and Anshuman. Manja also tells them that Rajiv's driver has been helping the duo by providing them with necessary materials like Raksha's hair, soil from her foot and her toys to perform black magic.

Losing no more time, Rajiv, Vinay, Manja rush to Madhu's house, where she and Anshuman are found to be doing black magic rituals on a doll, supposedly an effigy of Raksha to trouble her. Rajiv orders Madhu to stop, but Madhu attacks him with a 'trishul'. Vinay takes on Anshuman. The effect of Black magic forces seep on the entire place, pushing everyone away. As Madhu is going to attack Rajiv who is being pushed towards the wall, Manja uses his powers to separate the running ceiling fan, which lands on Madhu's head, decapitating her. All the negative forces stop, a spider comes out of one of the skulls on the floor and bites the driver who dies.

Everyone rushes to the hospital to find that Raksha has completely recovered. Rajiv and Vinay see that everyone thinks it is the doctors who have cured Raksha, and they smile at each other.

4.7 Analysis

The movie was about black magic and superstitious beliefs prevalent in people. The director Ram Gopal Verma has used different objects and elements to make it a part scary, like the statue of giraffe, the monkey telephone holder and the calendar which had Lord Hanuman's picture in it. The music director Bapi- Tutul has done a great job with the background music to bring out horror.

Scene 1

Rajit and Aarti were searching for Raksha. She was found on a barren land far away from home. She was continuously staring at a crow sitting on the branch of a tree. Even Raksha did not know how she got there. (Figure 21)



Figure 21 (Source: Screenshot of movie *Phoank*)

It is an outdoor scene under the day light. The director used the bird crow as an element of horror as it is considered as an omen of bad luck. Raksha was shown as a possessed one and the main element was she did not know how she got there.

Scene 2

One night, Rajiv woke up with a strange sound. He went out to see and suddenly frightens himself by looking at the mirror reflection. He goes near the mirror and turns towards his left side but the reflection shown in the mirror was opposite. (Figure 22)



Figure 22 (Source: Screenshot of movie *Phoank*)

Here the director used the mirror as an element. There was not much background music but the work done with the mirror was perfect.

Scene 3

Possessed Raksha was reciting rhymes in more than one voices in her room. She was possessed by the black magic done by Madhu. Everyone in the family was shocked by her weird behaviour. (Figure 23)



Figure 23 (Source: Screenshot of movie *Phoonk*)

Here the director used several voices of different pitches to bring about a terror in the audience. The light used was medium and natural, since it was a day indoor shot. There was no such heavy makeups done like pale skin, blood stains, white eyes etc.

4.8 Brief Introduction of the film '1920' (2008)

1920 is an Indian horror movie, written and directed by Vikram Bhatt. The film is mainly about a married couple living in a haunted house in the year 1920 and the events surrounding it. The film stars debutant actors Rajneesh Duggal and Adah Sharma as the married couple and Indraneil Sengupta in a special role. The film was a critical and commercial success and is the first sequence of the 1920 (film series). The film was also dubbed into Telugu as '1920 Gayathri'. A sequel, '1920: Evil Returns' (2012) and '1920 London' (2016), was also released to mixed

reviews and commercial success. The film is loosely inspired by the 1973 horror cult classic 'The Exorcist'.

4.9 Plot of the film

In the year 1920 at Palampur, India, an architect arrives at a large manor house. The manager of the mansion, MK (Amin Hajee), discussed his owner's wish to construct a hotel instead of the house. Later that night, the architect was killed by a mysterious force. The first architect who had come before him has also killed in a similar manner some time ago.

The third architect came into the scene, Arjun Singh Rathod (Rajneesh Duggal), who was religious and a true devotee of Lord Hanuman and also devoted to his family. He is also in love with Lisa (Adah Sharma) but his family did not support their marriage because Lisa (born of a British father and an Indian mother) is of mixed faith. Despite this Arjun goes against his families will and decides to disavow his faith and his family for Lisa.

Manor house project was handed over to Arjun's firm. Arjun and Lisa arrived at the house soon after. Gradually, Lisa senses a malevolent presence but Arjun was unaware of the strange things happening around. Objects used to move around by themselves. Lisa then questioned Balwant (Vipin Sharma), the caretaker, but he feigns ignorance. Balwant privately pleads with MK to relieve Arjun and Lisa of the project for will claim their lives just as it killed the others before them. MK was aware of the evil presence but silenced Balwant with a bribe. Anyone who wants to destroy the mansion, the evil power present reacts on them as the mansion does not wish to be destroyed. Balwant is following the orders and does not carry intent to destroy the house. So, he is unharmed yet.

One day, Lisa was alone in the house as Arjun had to leave for Delhi on a business trip. Soon after, she confides in a local Church Priest, Father Thomas (Raj Zutshi), as she was experiencing stronger supernatural events. The Priest sensed a strong evil presence immediately after he arrives at the mansion. Later that evening, he wakes up and finds a something drawn in blood on a wall of his Church room. He consults with the head Priest and they quickly figured that an evil spirit inhabited in the mansion and is specifically targeting Lisa. The Priest returns to the mansion

to issue a warning for Lisa. Balwant took the message but do not deliver it to her later, as she was away.

Later, Arjun had to return because Lisa became ill and refuses food and water. One night Arjun spots her eating a dead animal but was unable to make sense of it. The Priest ventures to place a cross on Lisa, who turned violent and attacked the Priest. Arjun storms into MK's office and demands the truth, as he was convinced of the evil presence. MK reveals the name of the previous owner of the mansion, Radhama. Arjun visits her in Nawanager.

Radhama reveals the story which started during the Revolt of 1857 when she was a servant at the mansion. A wounded mutineer, Mohan Kaut (Indraneil Sengupta), sought cover at the mansion but turned out to be a spy for the British Forces. The owner's daughter, Gayatri (Anjori Alagh), seduced him to buy time until her father arrives. Her father and his men hanged him. He died looking at Gayatri in the eye and promise revenge. His soul had remained in the mansion ever since. Lisa was born on the same day, 18th November 1896, when Gayatri died.

The soul of the betrayed soldier had now completely possessed Lisa's body. The Priest decides to perform an exorcism. The ritual began well, but the evil soul was too powerful for the inexperienced Priest. The Priest and Balwant, both were killed. Lisa was impelled by the evil spirit to slit her wrists, so as to die and remove her soul from her body and take it with him to hell. Arjun was forced to recollect his lost faith, as he was unable to physically restrain Lisa. Arjun was emotionally tortured by the evil soul which empowered Lisa. Soon Arjun felt that only God can save Lisa.

Arjun hobbles towards Lisa and holds her with all his strength and begins reciting the Hanuman Chalisa, torturing the evil spirit. The spirit tried to run but Arjun holds Lisa's body tightly. After some time the spirit was in pain from the words and was finally expelled from Lisa's body and destroyed. Finally, Gayatri's portrait was removed and sent away from the mansion and Arjun and Lisa holds each other happily.

4.10 Analysis

Since the story of Vikram Bhatt's 1920 revolves around the era of 1920, the director has taken utmost pains to gather as much material as possible used during those days the sets. Also during those days, people were fascinated by portraits and often had them made by famous artists. The portrait of Anjorie Alagh in the movie depicting the era of 1920 needed to be made. Vikram could have used computer graphics and got a portrait made easily. But the director wanted to lend authenticity and got an actual portrait made of Anjorie Alagh. Anjorie had to pose for five hours like a statue while the artist made the portrait of her. The portrait is ten foot long looking absolutely authentic as it would have looked if made in 1920. The director is pretty much selective and conscious about selecting his items for his films. The house in the movie is actually haunted. There is a story that the house was owned by a billionaire. There was a huge picture of the lady of the house in the hallway. It is said that she happened to fall in love with a carpenter. Her husband found out and executed the carpenter. His spirit is rumoured to be haunting the place. The director wanted to give a good and international quality work in his movie 1920. So to further enhance the effect of horror for this film, Ashok Chowdhury and Indraneil Roy was hired to work on the visual effects.

The film was captured on a reel and then treated digitally. A software called BARCO was used to play with colours or change the look of the film. This is also called CG (Computer Graphics) where one can create something that cannot be created in reality, for e.g. make glasses break or generate smoke out of nowhere. Vikram was very specific about the effects he wanted. He used Chroma while shooting. Chroma means using a green or blue screen in the background and shooting. Then, the screen is removed and a background is added as one like. It can be a still background with only the characters moving or it can be a footage with the characters moving. Scanning old footages are called Rotoscoping. Old footages are archived by the concerned authorities. Permission is needed to use those footages, but one can do wonders with it.

Scene 1

While Liza and Arjun were sleeping at night, there were sounds of wind charm and suddenly her bedroom door opens. Liza wakes up and saw, the door was opening and shutting by itself as if it is the wind. She also hears someone walking through the corridor of the house. She peeks outside the door and there was no one. Suddenly all the candles lightened in the corridor was blown and she heard someone screaming in agony. Windows in the corridor were wide open and the curtains were flowing. She walks through the corridor asking who was there and suddenly a figure appeared in the white curtain behind her. (Figure 24)



Figure 24 (Source: Screenshot of movie *1920*)

The director used the candles in a perfect manner for lighting effects which highlighted the horror effect in the scene. The door was shown with a zoom in shot. In the corridor a front light was used to show the shadow of Liza on the wall behind her. The corridor was also shown with a zoom in shot. Wind, curtains and windows made this scene creepy. Sounds of footsteps and someone screaming in pain were used at times to shock the audience.

Scene 2

Father Thomas was called and he begins to recite 'Our Father in Heaven'. An exorcism was conducted. Possessed Liza started to make some creepy sounds. Father Thomas asked to reveal who was the evil spirit was. Suddenly Liza got up and started shouting at a very high pitch which broke all the glasses and mirrors of

the room. She was up in the air and suddenly turned like the figure of Jesus Christ. Her eyes were totally white. The exorcism utterly fails to dislodge the evil spirit. (Figure 25)



Figure 25 (Source: Screenshot of movie *1920*)

The background sounds used in this scene is totally scary. The makeup used was very natural and simple. Close up shot was used to show the creepy face of the one being possessed. The scene is high in contrast.

Scene 3

The last scene which was an iconic one, where the evil spirit challenged Arjun to save his wife Liza from his possession. The evil spirit attacked Arjun, cuts the wrist of Liza and stabs her. Possessed Liza walked on the pillar backward and again came down, making the clock sound '*tik tok*' and walked towards Arjun. Suddenly he grabbed her in his arms and started reciting the 'Hanuman Chalisa'. She started to shout in a very high pitch that glasses and mirrors were broken. The wind was blowing high. Possessed Liza tried every means to escape herself from Arjun's grip but fails. (Figure 26)



Figure 26 (Source: Screenshot of movie *1920*)

The director used very low light in this particular scene. There were no background music as such, only particular sounds were highlighted which was made by the spirit, like the lock sound was made 'tic tok' and a weird sound 'tiss tiss tiss' which was way very scary. Huge amount of makeup was not used. The spirit walking up the pillar was one iconic scene.

4.11 Brief Introduction of the film 'Haunted (3D)' (2011)

Haunted – 3D is a 2011 Indian horror film directed by Vikram Bhatt and starring Mahaakshay Chakraborty, Twinkle Bajpai, Achint Kaur and Arif Zakaria. The film is India's first stereoscopic 3D horror film. The promos and first look of the film were released on 7 February 2011. The film was released on 6 May 2011 to mixed reviews but became a surprise hit at the box office.

4.12 Plot of the film

Rehan (Mahaakshay Chakraborty) is sent to a mansion by his father, who is in the real estate business. He arriving at the remote mountain bungalow of Glen Manor. The mansion's caretaker died two days ago, and the mansion is going to be sold off in ten days. Rehan's father doubts this as the responsibility of a rival real estate company, so he sends Rehan to inspect. He meets a rag-picker on the way who tells him that only he can end the hauntings of the Glen Manor.

Mysterious things happened that night. Rehan sees a girl playing piano who disappears when the door is opened; a book drops from a bookshelf on its own and Rehan finds a letter inside. The letter, written by Meera (Tia Bajpai), tells her story from 1936 when her parents left for Delhi and left her alone with her nanny Margaret (Achint Kaur), a servant and a driver. In the absence of her parents, her piano teacher Iyer (Arif Zakaria) tries to rape her. However, she saves herself by hitting Iyer with a candle stand on his head, which results in his death. Soon, the police confirm Meera's story, as they find nude sketches of her in Iyer's house. However, Iyer returns in the form of an evil spirit, killing both the servants and the nanny by cutting their heads. The spirit rapes Meera over and over again, which leads her to commit suicide, but even after her death her spirit is tortured and confined in the mansion by the evil spirit.

After reading the letter, Rehan feels sensitive and brings a psychic (Prachi Shah) to help, but the lady leaves after understanding how strong the evil spirit is and asks Rehan to do the same. Rehan overlooks her advice and stays there, challenging the evil spirit by reciting its name as it is supposed that saying an evil spirit's name makes it more powerful.

The next morning when he wakes up he finds the rag-picker in front of him, chanting a spell. The spell sends him back 75 years to 17 August 1936, the day when Meera's parents leave for Delhi. Rehan makes friends with Meera by following her and pretending to be lost newcomer to the town. The next day, in order to avoid the death of Iyer, Rehan comes to Meera's house with a basket of chocolates as a gift for showing him the way to the city. Rehan says that he would like to listen to Meera's performance as he is also fascinated by music, but Iyer asks him to leave. Rehan insists on waiting outside the door so that he will not hamper in their class and can still listen to the music. As Rehan listens to the music, Iyer hits him, throwing him out on the lawn. Iyer bolts the door from inside and tries to rape Meera while Rehan tries to stop Iyer's death. But, as written in fate, Meera kills Iyer. A hurt Rehan is admitted to the hospital where he dreams about the evil spirit.

Rehan explains everything to Meera and asks her to meet him the next day at noon. The next day, Rehan, Meera, and Margaret meet a priest (Mohan Kapoor), who

tells them that far from the town there is a Dargah, a mosque where there is a Sufi Baba who could help them. He tells them to start the journey at 3:00 pm because spirits have the strongest power at 3:00 am and are weakest at 3:00 pm. As the traveling continues into dusk, the three stay in a hotel, but the evil spirit kills Margaret and tries to rape Meera. Rehan fights it and takes Meera the rest of the way to the Dargah. The next day, the priest is killed by a snake. Margaret's body, now possessed by the spirit, tries to stop them from arriving the Dargah, but Rehan succeeds to put Margaret's leg at the doorstep of the Dargah thereby ending her body. Inside they find the rag-picker who sent Rehan into the past.

The rag-picker tells them that miles away is a town that was being chanted by Khwaja, and there is a well in which Meera has to show the way to Iyer's spirit, which is linked to Meera by a blood-stained pendant that Meera is still wearing. As they reach the town, Rehan has to drop the fire, mud, and the pendant. As Rehan is performing the act, Meera is attacked by Iyer, but Rehan succeeds in throwing the pendant in the well. After saving her, Rehan falls into the well and reaches back to the year 2011. He finds another letter in the same place and discovers that Meera lived a happy life after that event. The house was no longer haunted.

4.13 Analysis

The director Vikram Bhatt most ambitious project till date, the film boasts of international technicians, Praveen Bhatt and Kuldeep Mehan, who have worked in projects such as Resident Evil -- The Afterlife, SAW 7, etc., lending their expertise to it. Brent Robinson said that in Haunted latest technology have been used, similar to what was used in *Avatar*. It is not based on the archaic technology of converting 2D to 3D but actually includes beam-splitter and stereo tango rigs as well as 3D cameras along with S12k digital cameras. The background music director Raju Rao uses suspense, silence and the play of music to scare audiences. A moody tone was tried to maintain for the film without going overboard.

Scene 1

Rehan found some old piano tunes in the house and tried playing it and suddenly he heard a breaking sound. He ran towards it and saw the lock of the door, which

was closed for years was broken. He went into the room and discovers a portrait of a beautiful girl. There was an unknown hand print on the glass behind him. (Figure 27)



Figure 27 (Source: Screenshot of movie *Haunted 3D*)

The director used low key light inside the house and spot light on the actor while playing piano. Outside the house, high key light is used. Bird's eye view and zoom out was used to show the lock broken. Metal music and clock striking was used in the background. Over the shoulder shot was used when Rehan saw the portrait and close up shot was used to show the portrait of the girl. A mild piano music was playing in the background. The hand print on the glass was shown in a zoom in angle. The unknown hand print suddenly occurred in the glass which was very unique. A look through scene is also used, as if someone was looking Rehan from outside the house.

Scene 2

One night. Rehan heard a girl singing. He walked towards the room and saw a girl playing the piano and singing. Then suddenly he opens the door of the room and saw nothing. The room was dark and smoky. (Figure 28)



Figure 28 (Source: Screenshot of movie *Haunted 3D*)

A very smoky effect was used to depict fear in the scene. A deep blue colour effect was there in the whole scene. Spotlight was used on the girl (Mira) playing piano.

Scene 3

There was a vague figure of a girl who walks down the stairs and talks about her agony caused by the evil spirit of the professor Iyar. The scene was full of smoke and glittering stars. (Figure 29)

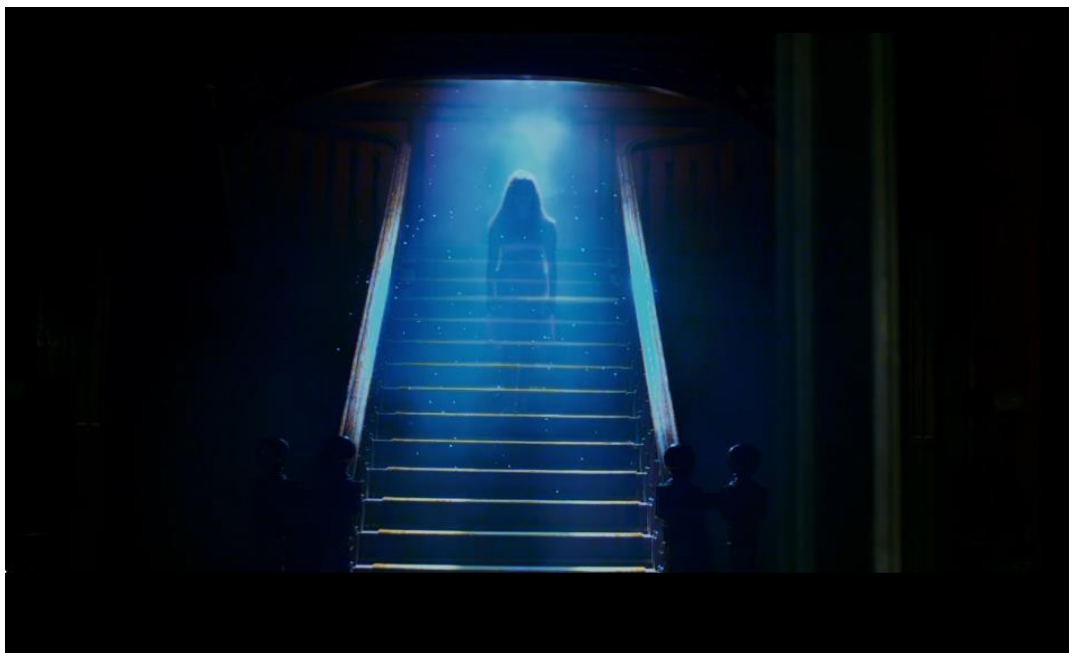


Figure 29 (Source: Screenshot of movie *Haunted 3D*)

This was an iconic scene where Mira walks down the stairs and light was from above which mainly depicted a heavenly figure which was pure. This scene mainly depicted something coming from heaven. There were very soft background sounds. Long shots and close up shots were used.

CHAPTER 5
CONCLUSION

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Although people do not like anxiety and are afraid of being frightened in real life, many audiences love and are even obsessed with horror movies. Many empirical theories have been proposed to clarify this paradox, but none are applicable to every horror genre. Some horror movie researchers believe that the horror movie can be a safe place for audiences to experience dangers which they might not suffer and seek to avoid in real life. In this safe place, audiences can also learn and practice survival skills to protect themselves from everyday threats. The feeling of horror in movies arises from tensions, and directors create a tense atmosphere, using a variety of cinematic techniques to grab the audience's attention. Relevance and unrealism also induce the sensation of horror in audiences. Horror is always accompanied by imagination.

Therefore, what is evident here is that from a purely unquestioning and passive attitude horror films are shifting towards the domain of doubt. Though the earlier films added effects sound to establish the monstrosity of the ghost, it had little to do with its frightening effect. Since in the later films there is no monster present on screen to frighten people there has to be an alternative way to create the effect of 'dread', and that has to be something else than a visual clue. Peculiarity in these films is the minimal use of background music. Unlike other Bollywood films, these depend heavily on ambient and effects sound. As the supernatural world is supposed to be beyond the reach of living people using only ambient sound maybe a statement to underline that we are merely intruders there.

Sigmund Freud thus prefigured the very cinematic axiom that a threat that is heard but left unseen can allow the audience to imagine something more terrifying than anything a filmmaker could embody in a specific image' (Weis, 1999). The transition from sleazy 'B' circuit horror flicks to the sleek multiplex films is therefore a journey from spectacle to anxiety. Rather than showing a scary figure directors are using the psychological impact of a shock and creating the 'atmosphere' of fear. The visual style of these films relies heavily on short takes and close ups, whereas sound works more or less in continuum. So, a planned jerk in the audio track immediately grips the audience with a spooky feeling. In this

connection, one can investigate the specific effect that is used to create 'dread'. For example the soundtracks of 'Bhoot' and 'Phoonk', are full of such planned audio jerks. If soundtrack of the horror films of recent times are carefully listed, there is not much music in them. Most of the film relies on natural ambient sounds. For example the soundtracks of 'Haunted 3D'. This is the result of the growing realist tendency in Indian mainstream cinema. This trend restricts the commercial directors in using music, or in abruptly breaking into a song. These films rarely have any song sequences; and even if they have one it is not likely to be used in the main body of the film.

All horror movies in history cannot be analysed exhaustively, and the cinematic techniques discussed here will not perfectly work in every horror movies. The next big scary movie could come from anywhere and might not follow these rules. As stated, one of the beauties of cinema is that it provides an open experimental platform for film artists to imagine, design, and even invent new functional tools to present their stories.

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Thesis

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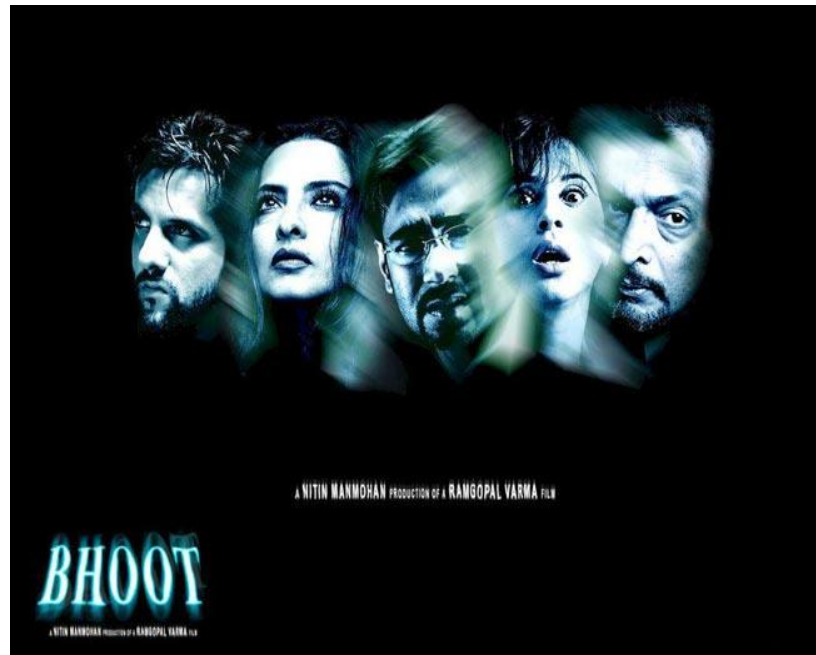
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Films

- Bhoot (2003)
Director- Ram Gopal Verma
Producer- Nitin Manmohan
Release Date- 30th May 2003
- Phoonk (2008)
Director- Ram Gopal Verma
Producer- Pravin Nischol, Azam Khan and Parvez Damania
Release Date- 22nd August 2008
- 1920 (2008)
Director- Vikram Bhatt
Producer- Surendra Sharma, Bhagwati Gabrani and Amita Bishnoi
Release Date- 12th September 2008
- Haunted 3D (2011)

Director- Vikram Bhatt
Producer- Vikram Bhatt, Arun Rangachari and Om Raut
Release Date- 6th May 2011

APPENDIXES



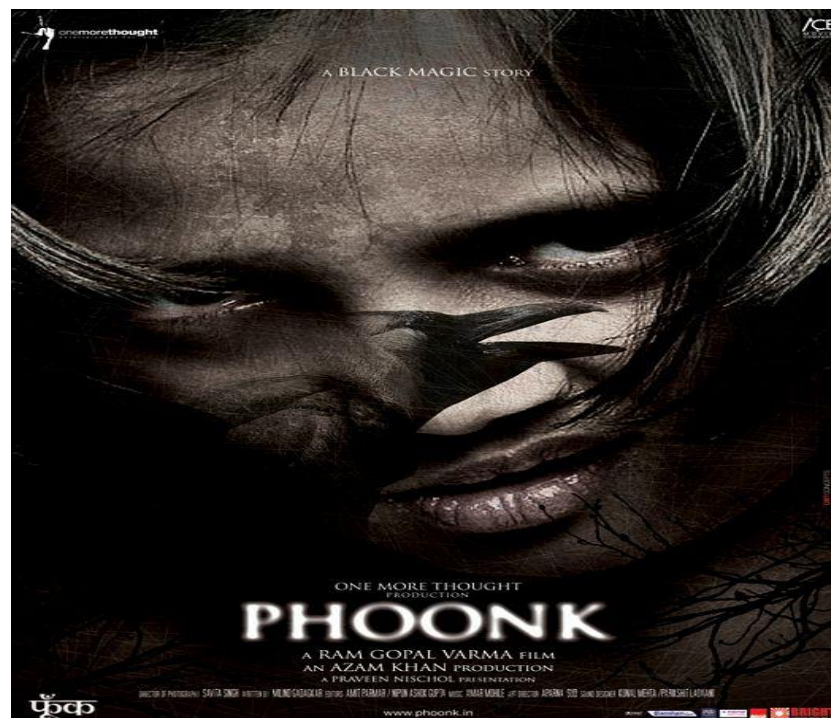
Poster of the movie *Bhoot*



Poster of the movie *Haunted 3D*



Poster of the movie *1920*



Poster of the movie *Phoank*