Psychological Outlook of Cinema

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INTRODUCTION

Movies transcend all barriers and differences, whether these barriers are culture, language, religion, geographic borders, or belief systems. In contrast to language which is a way of communicating thoughts and feelings, and it is a system that has particular rules, signs, and symbols that shape it and make it meaningful, similar rules are found in movies; however, movies are not localized to one country or group of people. Therefore, movies are a commentary on more than society; they inform us about the human condition. The images projected in cinema allow individuals to look into the working of another family through a story line that lets them forget their own worries for a while. Films encourage people to look at events in a fresh manner, suggest possible solutions to their problems, and confirm their views and, perhaps, prejudices. Besides fun and entertainment going to cinema may reflect a desire to pry into other people's lives and get the vicarious pleasure of gossiping without really losing anything of one's own. People may get relaxed while watching movies by feeling that their problems are not as bad as those of the people on the screen (Bhugra, 2006).

Film relies on the mental state of the viewers each viewer may take home the same or different message after watching the film once or several times. A key factor in cinema's contribution to society is the immense possibilities it holds for disseminating good or evil, given its widespread influence on the juvenile as well as the adult mind (Bhugra, 2006).

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WHAT IS CINEMA?

The word cinema emerged from Greek root word *kinēma* which means"*movement*". The French term *cinéma*, was originally coined by the Lumière brothers in 1890s by shortening the word *cinématographe*, which literally means "movement writing" (www.encarta.msn.com). Cinema is an Art because it is something wrought and constructed by a person (or group of people) that has no specific practical function; only to explore, engage, inform, entertain and edify. Likewise, cinema is a 'moving image' because this simple phrase alone sets cinema apart from its parents i.e. theatre, photography and architecture.

BRIEF HISTORY OF CINEMA

Formal history of cinema starts with Dickson; in 1891 with the direction of Thomas Alva Edison he made a cinema apparatus known as Kinetograph. He displayed it in public on 1893, using the viewing apparatus called the Kinetoscope. Later the Lumière brothers, Louis and Auguste, made first successful projector known as Cinématographe with this they gave the first show in 1895. By 1903 Smith produced a system of colour cinematography called Kinemacolor that was quite successful up to World War.

During World War I, the film industries in the various European countries were badly damaged. The economic depression of the 1930s severely reduced cinema income up to 1933, the major technical development of 1934 was the first realization of a successful system of full-colour cinematography—Technicolor.

During World War II film production decreased somewhat, but cinema-going greatly increased, as did profits.

During the mid-1970s, more pornographic theatres called "adult cinemas" were established, and the legal production of pornographic films began. The porn cinemas finally died out during the 1980s, when the popularization of the home VCR and pornography videotapes allowed audiences to watch these films at home. During 1995 computer animation would grow to become the dominant technique for feature length animation. As of 2010, 3D movies are gaining increasing popularity (Microsoft Encarta Encyclopedia, 2001).

MAJOR CLASSIFICATIONS OF (CINEMA) FILMS

ACTION FILMS

Action films usually include high energy, big-budget, physical stunts and chases, possibly with rescues, battles, fights, escapes, destructive crises (floods, explosions, natural disasters, fires, etc.), non-stop motion, spectacular rhythm and pacing, and adventurous, often two-dimensional 'good-guy' heroes (or recently, heroines) battling 'bad guys'. Includes the James Bond 'fantasy' spy/espionage series, martial arts films, a major sub-type is the *disaster film*.

COMEDIES

Various forms of comedy can be found throughout cinematic history, including *slapstick*, *screwball*, *spoofs* and *parodies*, *romantic comedies*, *black comedy* (dark satirical comedy) etc.

CRIME AND GANGSTER FILMS

Crime (gangster) films are developed around the sinister actions of criminals or mobsters, particularly bank robbers, underworld figures, or ruthless hoodlums who operate outside the law, stealing and murdering their way through life. Criminal and gangster films are often categorized as *film noir*

or *detective-mystery* films - because of underlying similarities between these cinematic forms. This category includes a description of various 'serial killer' films.

DRAMATIC FILMS

Dramatic films are serious, plot-driven presentations, portraying realistic characters, settings, life situations, and stories involving intense character development and interaction. Usually, they are not focused on special-effects, comedy, or action. Dramatic films are probably the largest film classifications, with many subsets. Dramatic *biographical films (or "biopics")* are major sub-types, as are 'adult' films (with mature subject content).

EPICS/HISTORICAL

Epics include costume dramas, historical *dramas*, *war* films, medieval romps, or 'period pictures' that often cover a large expanse of time set against a vast, panoramic backdrop. Epics are often a more spectacular, lavish version of a *biopic film*. Some 'sword and sandal' films (Biblical epics or films occurring during antiquity) qualify as a sub-category.

HORROR FILMS

Horror films are designed to frighten and to invoke our hidden worst fears, often in a terrifying, shocking finale, while captivating and entertaining us at the same time in a cathartic experience. There are many sub-types of horror: slasher, teen terror, serial killers, satanic, Dracula, Frankenstein, etc.

MUSICAL/DANCE

Musical/dance films are cinematic forms that emphasize full-scale scores or song and dance routines in a significant way (usually with a musical or dance performance integrated as part of the film narrative), or they are films that are centered on combinations of music, dance, song or choreography. Major subtypes include the *musical comedy* or the concert film.

WAR FILMS

War (and anti-war) films acknowledge the horror and heartbreak of war, letting the actual combat fighting on land, sea, or in the air provide the primary plot or background for the action of the film. War films are often paired with other categories, such as _action_, _adventure_, _drama_, _romance_, _comedy_ (black), _suspense_, and even _epics_ and _westerns_, and they often take a denunciatory approach toward warfare. They may include stories of military operations, and training. (Tim, 2010).

OTHER MAJOR FILM CATEGORIES

Animated films are often considered _kids or family-oriented films_, although they may be enjoyed by all ages.

Children films are specifically designed for children of 12 years or below which do not include topics or scenes with violence, foul language or religious issues and cover a wide range of categories such as _comedy_, _adventure_, _fantasy_, _musicals_, etc.

Sexual/Erotic films that focus on themes with either suggestive, erotic or sensual scenes or subjects, sometimes with depictions of human nudity and lovemaking, but not always of an extremely explicit in nature.

Silent films are films that have no synchronized soundtrack and no spoken dialogues, without dialogue featured titles for dialogue segments, and often were accompanied by live music (Tim, 2010).

CINEMA AS A THERAPEUTIC TOOL

Newton (1995) mentioned that cinematherapy makes processing the unconscious material accessible more easily as well as reducing resistance because it is indirect. It gives greater insight to patients about their dilemmas or personalities, and creates useful metaphors for patients' problems (Berg-Cross, Jennings & Baruch, 1990; Calisch, 2001). Furthermore,

Berg-Cross et al. (1990) argued that cinematherapy helps building the therapeutic alliance by bonding therapist's empathy and reducing client's fear about therapy. By prescribing an individual or family the task of viewing film, clinicians anticipate that clients will connect their own life experiences with those demonstrated on the screen, and ultimately obtain new solutions to old problems(Hesley, 2000).

DISCUSSION

Cinema from the perspective of identity, culture and socio economic factors

Socially and emotionally, individual identifies oneself in the cinema with the projected character in the movie. The Surnames indicates the actor caste, in order to avoid this discrimination, surnames was avoided by many actor for example Manoj Kumar never used his surname (Goswami), so the character will be a national identity but some emphasized their identity and caste like Manoj Bajpai used his surname. Heroes in the 1950s and 1960s also used the same name, whichever character they played. For example, Guru Dutt played Vijay several times, as did Amitabh Bachchan subsequently. Salman khan was called Prem and Shah Rukh Khan was Raj in several films (Bhugra, 2008). In the last quarter of the twentieth century, erotic scenes were shown indirectly through images of say, two flowers entwined, waves breaking on the shore, or a train entering a tunnel. However, there has been a distinct change, in the film _hum_ Amitabh Bachchan could sing, Jumma, Chumma de de (kiss me) and the heroine in _Khalnayak_ could be asked, what is under your blouse? Reflects the social shift towards a more open acknowledgement of sexual desire and erotic thoughts (Bhugra, 2008). The rates of tickets were divided into five or six grades, thereby making films more affordable for the working classes.

PSYCHODYNAMICS AND CINEMA

The psychodynamic of depression is well explained in the film _House of sand and fog. Object relations theory_

provides a framework for an understanding of this film. In this film the child cannot tolerate the object of aggression and the object of libido being the same, and to tolerate the potential destruction of the good object, the object is split into good and bad, in order to protect the integrity of the good object. When the child experiences good enough parenting and is not rejected or retaliated against by the parent, the child begins to take responsibility for his own aggression and progressively sees himself and others as whole objects. *Invaders from Mars* another film useful to understand the *separation anxiety.* The film *Nine To Five* portrays the Sexual harassment in this the female character struggles to prove it (Zerby, 2005).

PSYCHIATRIC DISORDERS IN CINEMA

The use of film for teaching psychiatry as movies shows vivid examples of psychopathology in life context (Rosenstock, 2003).

SCHIZOPHRENIA

The release of the film *A beautiful mind (2003)* has made the process much easier. The movie shows symptoms of schizophrenia and complications, and it gives viewers especially patients and families, hopes for recovery. *An Angel at my table* (1990) the director portraits the story of odd childhood experience, finds out she may or may not have schizophrenia, it also includes the 8 years hospitalization in a mental hospital. *Angel baby (1995)* the story goes like two patients of schizophrenia meet at a clinic and there they start loving each other, the woman gets pregnant, both of them go off medications after that they become symptomatic, in this film the director Michael Rymer exposed the various symptoms of schizophrenia, illness effects and the quest for social Rehabilitation. *Bewitched (1945),* outcaste how psychotherapy cures schizophrenia, it picture the auditory hallucination which is one of the core symptoms of schizophrenia. *Bird (1984)* they have illustrated beautifully the origin of psychosis, he gets hospitalized and starts identifying with birds. It also

helps the audience to identify the catatonic features one of the subtypes of schizophrenia. *Conspiracy Theory (1997)* depicts the difference between Paranoid personality disorder and schizophrenia, the patient has the suspiciousness that the psychiatrist is controlling his mind this film is akin to *Manchurian candidate* (Weddding, 2005).*Family Life (1971)* portrait a 19-year-old British female develops schizophrenia and how she cognitively deteriorates. It also explains about the poor compliance, due to expressed emotion by the parents and stigma from the society. *Invasion of the Body Snatchers (1956)* in this film Capgras syndrome was shown excellently. *The Saint of Fort Washington (1993)* a youth with schizophrenia becomes homeless, he turns towards his peer group for support it also portraits the realistic look at social issues in schizophrenia (Gabbard, and Gabbard, 1987). The recent most movies relating psychiatry is *Shutter Island (2010)* where Leonardo Dicaprio casts a schizophrenia patients the description of criminal mental asylum in Europe of the early century is beautifully given in this movie.

SCHIZOAFFECTIVE DISORDER

Shine (1996) Piano genius after attacked with schizoaffective disorder gradually he loses his piano skills and after the psychiatric treatment he recovers his talent it shows the better part of the illness.

BIPOLAR DISORDER

In *Mr. Jones,* Gere accurately portrayed a high-functioning, creative, and intellectual man with bipolar disorder. It is frequently utilized as a training tool to acquaint students and families with the disorder.

BORDERLINE PERSONALITY DISORDER

In the film *fatal attraction,* Alex forest was a borderline personality disorder, in that they have depicted the various borderline features like unstable mood, self –destructive behaviour etc.

OBSESSIVE COMPULSIVE DISORDER

Schwartz (2002), sites *As Good As It Gets'* character, Melvin Udall, as an illustration of the classic symptoms of Obsessive-Compulsive Disorder (OCD). In the film *Aviator* Leonardo plays the role of obsessive compulsive disorder.

SUBSTANCE USE DISORDER

A Man Loves A Woman, this film can be used for teaching about substance use disorders (AMSP, 2007).

PSYCHOTHERAPY IN CINEMA

Wedding and Boy (2006) cites the film *A League of Their Own*, serves as an entertaining case study that embraces the concept of early family contracts and their influences throughout life. This film can be used to provide psycho-education about alcoholism, through the character of Jimmy Dugan, a leading baseball star whose career is lost because of alcoholism.

TYPES OF THERAPEUTIC CONTACT USED IN FILMS

The five types of therapeutic relationship identified by Clarkson (1997) are useful in describing the client/therapist relationship in therapy as depicted in the film.

The first type is the *working alliances* it is mutual cooperation between the client and the therapist, in the film *Silent fall,* Richard Dreyfuss portrays a therapist work with an autistic child to decipher, the murder of his mother. He discovers that through repetitive games, such as opening and shutting the kitchen cabinet doors and drawers together they can join in a mutual task. The second type, the *Unfinished relationship,* parallels the analytical concept of transference. In this type the therapist become the tool to engage the person more fully in authentic contact with self and others. In the film *ordinary people* Judd hirsch as Dr, Berger works with his client to unravel the memories of a traumatic

boating accident in which the clients brother dies. The third style is the *reparative relationship* can be understood as a corrective experience or giving the patient what was needed in the moment in the film *one flew over* the cuckoos nest jack nicholson portrays the patient mumurphy, who provides corrective experience with the young demasculinized patient billy bibbit, an Indian chief and even develop a basket ball team. The final style is the *transpersonal relationship* is a spiritual dimension of being together and of presence in the healing process. In the film *troy in the star trek* it as been depicted.

INDIAN CINEMA

Bhugra (2008) cites the case of *Hum Kisise Kam Nahin*, The hero Sanjay Dutt, is a patient suffering from paranoia. The actor Amitabh Bachchan plays the role of a psychiatrist, wears a white coat and uses a stethoscope. He confirms the diagnosis of anxiety by simply checking the pulse using a stethoscope with the perception given to the audience that all mental illnesses are like physical illness. Also in the film *Rakhwala,* in which Shabana Azmi plays the role of a mentally retarded woman. It would be perceived by the audience as mental illness as the viewer may not be able to differentiate between different mental illnesess. *Baharon ki manzil* is the story of a young woman who recognizes her husband as her brother in law, subsequently she becomes more suspicious, she discovers a body in her wardrobe, although when she gets others to see it the body has disappeared. The psychiatrist starts to believe in her and has an EEG machine, which helps him make the diagnosis, notwithstanding the fact that EEG is used to diagnose epilepsy primarily and, although epilepsy and mental illness are associated, one cannot diagnose mental illness from EEG alone. In the film *Karorpati*, Kishan behaves like a child, as if he has a low IQ. The uncle decides that he should be sent to a lunatic asylum. Himmat's observations on mad people include, who shouldn't be afraid of mad people, these people are very wise in some ways. Kishan falls and hurts himself, as a result of which he recovers from his madness. The doctor pronounces

him cured of his madness and emphasizes that this sort of recovery is quite common. Similarly in the film *pagla kahin ka*, the film tries to raise the topic of madness that is hereditary and precipitated by stress, death, loss, bereavement. However, the personality of the patient is abnormal and portrayed comically. To conclude we have looked at only a small number of films, among these, the common themes of madness are varying, it is often the hero who is ill and the heroine is the carer. Madness is used as comedy and villainy and as an excuse to demonstrate the suffering which is caused by loss of stress, and yet can be easily cured by believing in the mad individual and through love rather than medication. In the recent years there are few standard movies based on psychiatric disorders. In the film *Anniyan* (Tamil) *Aparachit* (Hindi) depicted the lead actor Vikram to have Dissociative Identity Disorder, another movie which also shows Dissociative Identity Disorder is *Chandramukhi* (Tamil), *Bhool bhulaiyaa* (Hindi) casted by Jotika. *Karthick calling karthick* states the lead actor to have been suffering from schizophrenia. This movie like psycho (1960) creates confusion among the audience whether the lead actor actually has schizophrenia or dissociation. Movies like *Taare zameen par* based on dyslexia, *My name is khan* based on Aspergers syndrome help the viewers to have some knowledge about childhood developmental disorders. In the movie *Once upon a time in Mumbai,* beautifully describes how conduct disorders leading to a Dissocial personality disorder.

CINEMA : GOOD AND BAD EFFECTS

Psychological effects of films include influencing fashions, dress, jewellery, hair styles, personal mannerisms, and speech. It also influences antisocial behaviour, crimes and delinquency. Mudur (2005) explains that, in the film Bunty Aur Babbli Amitabh Bachan as the passion of smoking Bidis this motivates the youth and other individuals who view the hero as their role model, but the way the hero is depicted in the movie, makes an attraction towards the smoking habit, it gives the youth the craving just to try it ones, the film basically revolves about an police officer, and it gives an false image that the police officer can smoke.

ECT AND CINEMA

In the film *Raat aur Din,* when the psychiatrists see that her violence is increasing, he decides to give ECT. There is no consent is taken from patient or the guardian. The delivery of the ECT is very dramatic, she is tied down, a mouth gag is inserted, and a nurse presses the button. Her scream is heard outside, inspite of her mouth gag. The image of ECT in Hindi films is extreme. It is seen as punitive and is used as dramatic device to highlight the cruelty of the modern psychiatry (Bhugra, 2008).

HYPNOSIS IN FILMS

Even though Freud abandoned hypnosis as a means of accessing the unconscious in 1909. Films such as *The magician (1926), Under the hypnotists influence (1897), Cabinet of Dr Caligari (1919).* Hypnosis is probably the most misrepresented of all psychiatric treatments on film. Movie seldom as used hypnosis for good, most of the time it portraits, that it has evil, helping a person to attempt a suicide (Byrne, 2009)

PATIENT – THERAPIST RELATIONSHIP

Atkinson (1997) Unethical relationships have been depicted in films of every genre; for example with male psychiatrists in *Carefree (1938), Tender is the Night (1961) and Ltlith (1964); and female* psychiatrists in Spellbound (1945),*They Might be Giants (1971), The Man who Loved Women* (1983) and *Mr Jones (1994).*

STIGMA

Generally media as depicted mental illness in an negative manner, but the fact is that it as potential role to play with the society, in order to reduce the stigmatization of the community, a film *I am still here*, about schizophrenia, were shown to 163 people and after the film the individuals attitude towards severe mental illness changed to positive, but still they have

the stereotype that they are violent, dangerous, but they are interactable (Penn, 2003).

ROLE PLAY

A selected clip from the movie, *When A Man Loves A Woman* can be used to set up a role play to improve patient competency in the area of alcoholism.

PSYCHOANALYSIS AND THE CINEMA

Khamoshi is probably the first Hindi film to describe the descriptive aspect of psychoanalysis. In this film the chief psychiatrist explains about Freudian analytical thinking, The daughter develops feelings for the father and the son for the mother, which are called Electra and Oedipal. Once it is realized that these feelings are not acceptable socially, the boy starts searching for the mother in different faces. He falls in love with the face in which he finds this trust. If this trust is broken, the mental suspicion comes to the fore. Arun Choudhury has come to us in such a condition. You will have to act in such a way that his attraction for his mother and lover becomes the same. This is called establishing the rapport with the patient, so that lost trust is regained. This was how dev was treated and this is how you will treat Arun chaudhury. Dev's mother invites her to visit their house and acknowledges, after Radha has touched her feet to greet her, I gave him birth, but you have given him new life, thereby emphasizing the maternal/fraternal nature of Radha's relationship with dev. Furthermore, this hint of the oedipal complex and the way mother-son relationships work is an interesting paradox (Bhugra, 2003).

The comparisons between *Raat aur Din* and *the three faces of eve* are inevitable. In the later one psychiatrists uses hypnosis to bring eve black and eve white together. When the psychiatrist begins to use hypnosis, a third personality, jane, emerges as the integration of the two selves. In *Raat aur Din* there are only two selves: peggy and baruna, differentiated by their clothes, drinking and smoking habits, establishing a clear distinction between the west or Christian and the east or Indian, worlds (Bhugra and De Silva, 2007).

CINEMA, PSYCHOLOGY IN CIP

In CIP there is also an academic program called movie club, in that a movie is shown after that discussion occurs in the context of diagnosis, psychodynamics, defence mechanisms, psychotherapy etc. in the recent years we had discussion on the movie Reader, Fatal attraction and Perfume. Further the patient is also shown movie on Saturdays as their part of the treatment.

FUTURE DIRECTION

More films should come on special population like autism, mental retardation etc. And the film should portray the exact features of the mental illness not to under or over exaggeration of the symptoms. Cinema should focus to reduce the stigma on mental illness and also create awareness regarding the early intervention and the availability of various treatments.

CONCLUSION

Cinema being an audio-visual medium has got an immense power to influence the society through people who watch it; it is not the technology which contaminates or glorifies culture and values in the society but the people who use it, by knowing or not knowing its good or bad effects. Movies combine realism with imagination and compress lots of information, fun and entertainment into a limited time period (Hesley and Hesley, 2001). Although it should be emphasized that the cinema may tend to over/under exaggerate the symptoms and behaviours experienced by many individuals with the disorders, many movies depicts a textbook example of the disorder(s) and are valuable for teaching (Goldberg, 2005). The image projected in the cinema, allow the people to look what's happening in the family of the projected cinema, it gives solution to the individual problem, it confirms an individual view and also his prejudices, it is also

a medium of fun and entertainment, it also mirrors the society by what is going on (Anneau, 1968). It is also a medium for communicating cultural and social values, and thus as a tool for bringing about a better social order (Murthy, 1980).

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