

# CHAPTER : FILM MAKING

## Questions

### Understanding the text

1. Pick out examples from the text that show Bergman's sensitivity to sensory impressions which have made him a great filmmaker.
2. What do you understand of the complexity of the little invisible steps that go into the making of a good film?
3. What are some of the risks that film-making involves?
4. What misgivings does Bergman have about the contemporary film industry?
5. Compare Bergman's views about making films out of books with that of Umberto Eco's.

### Talking about the text

1. According to the author, split-second impressions form a 'mental state, not an actual story, but one abounding in fertile associations and images'. Compare this with Virginia Woolf's experiment with the stream of consciousness technique in 'The Mark on the Wall'.
2. Bergman talks about the various influences in his life including his parents and his religious upbringing. To what extent

are an individual's achievements dependent on the kind of influences he or she has had in life? Discuss.

## **Appreciation**

1. Autobiographical accounts make interesting reading when the author selects episodes that are connected to the pursuit of excellence. How does this apply to Ingmar Bergman's narration of the details of film-making?
2. Comment on the conversational tone of the narration. Compare this with the very informal style adopted by Umberto Eco in the interview.

## Answers

### Understanding the text

1. There are many instances that show Bergman's sensitivity to sensory impressions. Among them, the most important ones are when he imagines a whole live representation of the wall hanging and the church bells ringing. He also visualizes flying pigeons. A complete melodramatic scene was created by Bergman in his imagination. One more instance is when he sees the cranes at Dalarna and left all work to watch them fly.
2. The foremost step is to get an idea of the theme. After it is clear from split-second impressions, the topic is strong enough to take the shape of reality. After that, the next step is the storyline without which the film is just a dead product produced from a factory. After the storyline, the next important thing is shooting the movie helping each other work in the same direction to make the film a success. Thus, the major steps of filmmaking are idea formulation, storyline, scripting, and shooting.
3. Film-making involves storytelling through a series of pictures. It is absolutely important that the public identifies the theme of the movie. If the theme is completely alien, then the message that the film wants to deliver will not be understood by the audience. Another important thing is choosing the idea. If the theme of the movie is different from the current demand of the public, it will be difficult for the producer to impress the viewers.

4. The contemporary film industry doesn't want to understand the fact that everyone learns from the other and that this is a continuous process. It takes advantage of human weakness as it can sway the audience to high emotional levels. The current generation of filmmakers has the mentality of secluding oneself and ideas from everyone else. They often create plagiarised content.

5. Bergman feels that a novel cannot be put into a film completely. If done so, then it is a complete injustice to the novel. This is because the novel triggers the intellectual faculty whereas the film triggers the emotion of a person. But as per Umberto Eco, the film overtakes the popularity of a novel. When a movie is made out of a novel, it is then only when the novel reaches its popularity.

### **Talking about the text**

1. According to Bergman, split-second impressions are a very vague but agreeable event that leaves behind a mood which disappears quickly. One can make a complete film with the accumulation of all these threads but it requires patience. It requires proper analysis of all the impressions like its rhythms, moods, atmosphere, tensions, sequences that provide a perfect screenplay. Whereas, Mark on the Wall Summary recalls the past and specifics of an event. The narrator presents his views very beautifully into words. The thinking process represents a spectrum of events related to the one being discussed and shows how vivid a mind could be.

2. An individual's achievements are dependent on the kind of influences he or she has had in life. In other words, it is a bag of his thoughts and life experiences. It changes the way one sees things around him having a path towards positivity and success. Bergman links the world of his childhood and his religious upbringing to his motivation towards film making. This shows that one can definitely find their memory association with everything in their lives. Rather than education, human behavior is most related to environment and upbringing.

## **Appreciation**

1. According to Bergman's narration, one could easily find references to various past events. He believes that childhood experiences and the environment molds a person paving his path to success. He gives importance to details that help him foresee a proper screenplay with appropriate dialogues. He emphasizes working at the root level. He also shows gratitude towards the role of his parents and the values they inculcated by them. He describes that setbacks make one stronger.
2. When someone reads something written in a conversational tone, it tricks people's brains to think that they are directly involved. Therefore, such people are always preferred because a conversational tone is more effective for getting a message across—and getting that message to stick and this is what the narrator has utilized in this narration which leaves readers in a

state of awe and motivation. Whereas the informal style adopted by Umberto Eco in the interview is a series of questions with the person's answers and it's like reading them as a documentary of events and answers. It is more of a casual form and is appropriate when communicating with a large mass.

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