

Exploring The Role Of Self-Reflexivity In Viewer Intention For New Wave Cinema: A Structural Model Analysis

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Abstract

This conceptual paper explores the intricate relationship between self-reflexivity and viewing intention within the realm of new-wave cinema. Self-reflexivity, a technique ingrained in film history, gained prominence during the French New Wave, challenging conventional storytelling norms, and prompting audiences to reconsider their perceptions of film and viewer roles. Viewing intention, the factors influencing a viewer's movie choice, involves emotional, intellectual, and cultural stimuli. A structural model, incorporating realism, narration, intertextuality, self-reflexivity, and viewing intention, is employed to dissect this connection. The analysis of model outcomes holds significance for both cinematic artists and academics, offering insights into the evolving dynamics of film engagement.

Keywords Self-reflexivity, Viewing Intention, New Wave Cinema, French New Wave, Structural Model, Realism, Narration, Intertextuality, Film Analysis, Cinematic Artistry.

Introduction

"Self-reflexivity" in the¹ context of the film medium refers to a film's capacity to provide commentary on its own production and its relationship with the audience. Self-reflexivity is a method that has been employed in film since its inception, although it gained significant prominence during the French New Wave, a film movement that emerged in the late 1950s and early 1960s. Self-reflexivity is a technique that has been used in film since the earliest days of the media. Self-reflexivity was a technique that was utilised in French New Wave films with the purpose of challenging established storytelling norms and encouraging spectators to rethink their own preconceived notions regarding the purpose of film and the role of the viewer. The auteurs burned to the old books of the strict traditional cinema techniques and got in techniques which changed the structure of storytelling and editing in the ways we all needed.

The term "viewing intention" refers to the factors that influence a viewer's decision to watch a specific movie. This can involve a search for emotional or intellectual stimulation, the desire to learn about a certain subject or culture, or a seek for enjoyment. The connection between self-reflexivity and viewing intention is a convoluted one, and it is heavily influenced by a wide range of elements, such as the realism, narration, and intertextuality of the movie.

In this conceptual paper, we will examine the relationship between self-reflexivity and viewing intention in new wave cinema, as examined by a structural model that incorporates the factors of realism, narration, intertextuality, self-reflexivity, and viewing intention. This model will be used to examine the relationship between self-reflexivity and viewing

intention in new wave cinema. In this section, we will analyse the outcomes of the model as well as the significance of these outcomes for cinematic artists and academics.

Literature Review

The idea of self-reflexivity has been dissected in detail across the entirety of the written work that pertains to film studies. Self-reflexivity is a technique that enables filmmakers to remark on their own work and to invite audience members to join in a critical examination of the film. Self-reflexivity can also be used to invite audience members to comment on the film. Self-reflexivity can manifest itself in a variety of ways, such as characters that are aware that they are a part of a film, narration that makes remarks on the process of filming, or metafictional aspects that blur the line between reality and fiction.

The French New Wave was a movement that had a significant impact on the evolution of self-reflexive film and was one of the most influential of its time. The French New Wave was characterised by its rejection of standard Hollywood narrative frameworks and its use of alternative filmmaking techniques, such as jump cuts, non-linear storytelling, and self-reflexivity. This rejection and use of uncommon filmmaking techniques helped define the French New Wave. Self-reflexivity was utilised in films like "Breathless" (1960) by Jean-Luc Godard to challenge the audience's preconceived notions about the nature of film and the role of the viewer in the viewing experience.

In addition, the idea of watching intention has received a great deal of attention from researchers in the field of film studies. The term "viewing intention" refers to the factors that influence a viewer's decision to watch a specific movie. This can involve a search for emotional or intellectual stimulation, the desire to learn about a certain subject or culture, or a seek for enjoyment. The marketing and promotion of the film, the film's genre, and the viewer's perception of the film's quality are all aspects that can influence a potential viewer's intention to watch the movie.

The concept of self-reflexivity has garnered significant scrutiny within the field of film studies. The term "self-reflexivity" refers to a film's ability to draw attention to its own created nature, hence emphasizing the artificiality of the medium and its methods of representation. This capacity is commonly known as "self-reflexivity." There are several methods to achieve this, including characters acknowledging the presence of the camera or the crew, using a non-linear narrative framework, or participating in self-referential dialogue. Jean-Luc Godard's "Breathless" (1960), one of the earliest examples of self-reflexivity in film, can be identified as one of the early examples. Michel, the main character of the movie, speaks directly to the camera on multiple occasions and is aware that he is acting in a production. This not only demonstrates how artificial the media is, but it also functions as a reflection on the nature of modern life and the sway that popular culture has.

In subsequent works, such as "Contempt" (1963) and "Weekend" (1967), Godard continued to investigate the concept of self-reflexivity in cinematic form. In the movie "Contempt," the main character is a screenwriter who is given the assignment of turning Homer's "The Odyssey" into a movie. The film highlights the difficulties of adapting literary works for the screen, as well as the inherent artificiality that is involved in the process of filmmaking, through the protagonist's trials and tribulations with the undertaking.

Self-reflexivity is a technique that has been utilised by several different directors of film. For instance, the protagonist of Federico Fellini's "8 1/2," which was released in 1963, is a director who is having trouble thinking of a fresh concept for the next film he wants to make. The film investigates the essence of creativity as well as the difficulties involved in bringing a film to fruition while the protagonist struggles with creative block.

Both "Adaptation" (2002) and "Eternal Sunshine of the Spotless Mind" (2004), directed by Charlie Kaufman and Michel Gondry respectively, exemplify self-reflexivity in

contemporary cinema. In the play "Adaptation," Kaufman portrays a fictionalized version of himself as a screenwriter endeavouring to transform a novel into a screenplay. The film blurs the distinction between reality and imagination, shedding light on the challenges of adapting written literature into cinematic format. Gondry utilises non-linear narrative techniques in his film "Eternal Sunshine of the Spotless Mind" to investigate the nature of memory as well as the difficulties associated with human relationships. The use of a memory-erasing technology, which functions as a reflection on the artificiality of memory and the ways in which we manufacture our own narratives, is an example of the film's self-reflexivity, which is expressed in the employment of a memory-erasing technology.

Self-reflexivity has been an important idea throughout the development of cinema, with filmmakers working in a variety of styles and time periods investigating the artificiality of the medium as well as the difficulties associated with representation. These works enable spectators to participate in a critical debate about the nature of storytelling, creativity, and the relationship between art and reality by drawing attention to the manufactured aspect of film. This draws attention to the fact that film is constructed.

The idea of self-reflexivity is one that has been examined in films that have been produced in India. Particularly notable for their tendency towards self-reflexivity are the films that were produced during the 1960s and 1970s as part of the Indian New Wave or Parallel Cinema movement. These films attempted to distance themselves from the norms that were prevalent in mainstream Bollywood cinema.

The film "Jaane Bhi Do Yaaro" (1983), which Kundan Shah directed, is an excellent illustration of this point. The movie is a satire of the corrupt practises that are prevalent in Indian politics and the media. It also has several self-referential moments that call attention to the artificiality of the film medium. For instance, there is a scene in which characters are seen viewing a movie while simultaneously having a conversation about the problems with the story and the performances, all while the movie itself is still playing in the background.

M.S. Sathyu's film "Garam Hava" from 1973 is yet another illustration of this. The film depicts the aftermath of India's partition and the hardships of a Muslim family to reconstruct their life in post-independence India. The story is told from the perspective of the family's patriarch. Self-reflexivity is embodied in the film using a fictional film-within-a-film, which has a character playing a filmmaker who is striving to make a film on the partition. This film-within-a-film is featured in the film. The difficulties that the character faces are like those that the major characters face, bringing to light the difficulties of accurately portraying historical events on screen.

A third illustration is the movie "Mani Kaul's Ashad Ka Ek Din" (1971), which was released in that year. The relationship between the Sanskrit poet Kalidas and his muse, Mallika, is the subject of this movie, which is adapted from a play written by the Indian poet and dramatist Mohan Rakesh and narrates the narrative of that relationship. The employment of a narrator in the movie that constantly makes comments on the action and calls attention to the artificiality of the cinema medium is an example of the self-reflexivity that is present in the movie. This self-reflexive commentary functions as a commentary on the fundamental nature of art as well as the difficulties associated with representation.

In general, Indian cinema has a long and illustrious tradition of self-reflexivity, with directors making use of the medium to bring attention to the difficulties of representation as well as the artifice of film itself. These films have contributed to extend the possibilities of Indian cinema and to question the traditions of mainstream Bollywood cinema by allowing spectators to engage in a critical discussion about the nature of storytelling and representation. In doing so, these films have challenged the status quo of Indian cinema. The following are some more recent examples of self-reflexivity in use in Hindi films:

1. The film "Luck By Chance" was released in 2009. This film, helmed by Zoya Akhtar, serves as a satirical critique of the Bollywood film business. It cleverly incorporates numerous self-referential instances that highlight the industry's inherent artificiality. The film "Luck By Chance" received nominations for three Academy Awards, specifically in the categories of Best Picture, Best Director, and Best Screenplay. For example, there is a particular scenario in which the protagonist, who harbours ambitions of becoming an actor, participates in an audition and is subsequently advised that he must improve his dance abilities to be taken into consideration for the role. Upon the completion of the sequence, the director signals the conclusion by calling "cut". Subsequently, the character departs from the audition room and proceeds to enter a studio, where a choreographer awaits to instruct him in the art of dance.

2. Reema Kagti's "Talaash" (2012) is a paranormal thriller that uses self-reflexivity to comment on the nature of grief and loss. The film was directed by Kagti, and it was written by Kagti as well. In the movie, one of the characters is looking into the circumstances surrounding a suspicious death when he starts having visions of his deceased son. It turns out that these visions are a sort of self-reflection on the part of the character, who is being forced to confront his own emotions of guilt and culpability for the death of his kid.

3. "Gully Boy" (2019) is a coming-of-age narrative about a young man from the slums of Mumbai who aspires of becoming a rapper. The film was directed by Zoya Akhtar and was released in 2019. The main character in the movie utilises his music to portray not just his personal troubles but also the struggles of those around him. This allows the movie to make a self-referential observation about the power of music and narrative. In addition, there are various scenes in the movie in which the protagonists talk about the difficulties of breaking into the music industry as well as the significance of being true and creative in their work.

4. Sriram Raghavan's "Andhadhun" (2018) is a neo-noir thriller that has multiple instances of the film referring to itself. The film was directed by Raghavan. For instance, there is a scene in which the main character, a blind pianist, is requested to play a song, and he makes a joke about the fact that the only songs he can play are from Hindi movies. Following this, the characters break out into a medley of well-known songs from Hindi films, which serves to highlight the film's self-awareness of its place within the larger context of Indian cinema.

5. "Ludo" (2020): This film, which will be directed by Anurag Basu and is a dark comedy, will combine multiple distinct narratives into a single cohesive whole. The movie has a narrator who provides regular commentary on the activity taking place on screen and calls attention to the artificiality of the film medium. For instance, there is a sequence in which the narrator pauses the action and rewinds the video to provide a different viewpoint on a particular occurrence. This scene exemplifies the self-reflexivity of the film as well as its engagement with the idea of numerous views.

6. "The Disciple" (2020) - This drama, which will be directed by Chaitanya Tamhane and depict the life of a classical musician in Mumbai, is set to be released in the year 2020. The character's relationship to his own creativity as well as the greater cultural and societal constraints that surround it are where the film's self-reflexivity is most prominently displayed. In addition, there are a few scenes in the movie in which the protagonists talk about the difficulties of being a musician in modern India and the significance of remaining true to one's own artistic vision.

These recent instances illustrate how self-reflexivity continues to be an effective tool for filmmakers working in Hindi cinema. Self-reflexivity provides filmmakers with the opportunity to remark not just on the art and industry of filmmaking, but also on the larger social and cultural concerns confronting modern India.

Self-reflexivity is a strong weapon that has been utilised by filmmakers all over the world to investigate the creative process, to challenge audience expectations, and to remark on

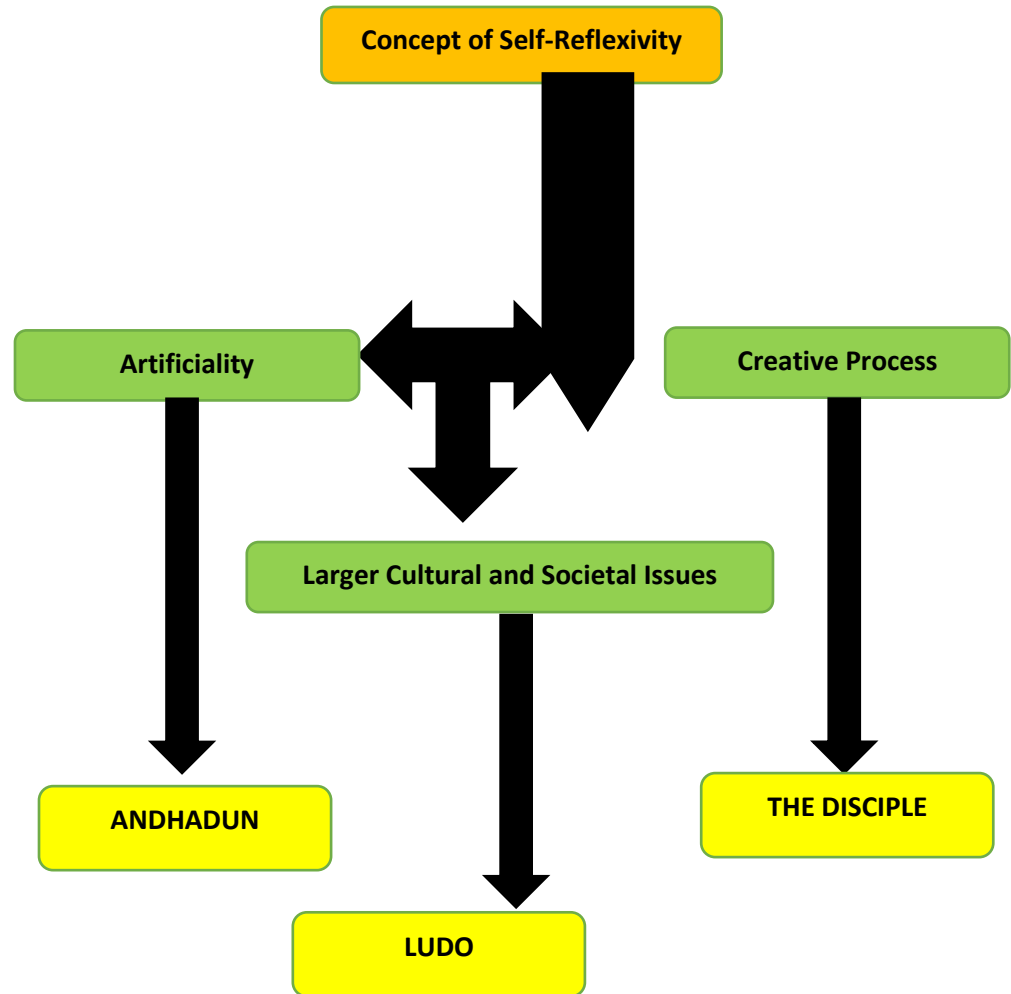
the bigger cultural and socioeconomic challenges that are confronting their different cultures. Self-reflexivity is a notion that has gained increasing significance in recent years within the framework of Hindi cinema. This is since filmmakers in recent years have been attempting to deal with the intricacies of contemporary India and the role that cinema plays in forming our perspective of the world.

The utilization of the film medium to comment on the broader cultural and societal issues confronting present-day India is a prevalent theme that permeates numerous instances of self-reflectiveness in Hindi cinema. This recurring theme is evident in numerous instances of self-reflexivity found in Hindi cinema. The films "Andhadhun," "Ludo," and "The Disciple" employ diverse approaches to explore a common objective: to utilize the cinematic medium for the purpose of examining and scrutinizing the surrounding reality.

These films make use of self-reflexivity in several different ways, one of which is to call attention to the artificial nature of the film medium itself. Filmmakers in India can remark on the larger social and cultural concerns that are affecting the country by drawing attention to the ways in which cinema can both reflect and distort reality. At the same time, they can question the function that cinema plays in the process of moulding our perception of the world.

These films share several common themes, one of which is the utilisation of self-reflexivity as a method for investigating the creative process itself. These films provide viewers a peek of what goes on behind the scenes in the film industry by focusing on the processes that are used to create movies and the obstacles that filmmakers must overcome. Additionally, they encourage viewers to reflect on the intricate relationship that exists between art, creativity, and the marketplace.

In general, these examples of self-reflexivity in Hindi cinema highlight the continuous relevance of this notion as a strong tool for filmmakers who wish to interact with the larger cultural and societal challenges of their day. This is demonstrated by the fact that this concept has been shown to be relevant throughout the history of Hindi cinema. These films offer an insightful and nuanced commentary on the intricate interplay between art, culture, and society in contemporary India using self-reflexivity, enabling spectators to engage with these themes in novel and surprising ways. As a result of this, the study of self-reflexivity in Hindi cinema is a significant and intriguing topic of research for academics who are interested in the convergence of film, culture, and society.



The core idea of self-reflexivity is tied in this depiction to several related concepts and topics, such as the artificiality of cinema, the creative process, and the greater cultural and societal concerns that are confronting contemporary India. These ideas and notions are then further tied to examples of Hindi cinema, such as "Andhadhun," "Ludo," and "The Disciple," which highlight how self-reflexivity has been utilised by current filmmakers in a variety of different ways to deal with these bigger concerns.

It is much simpler to get a mental picture of the intricate dynamic at play among all these different ideas and themes when one employs a diagrammatic representation or a flowchart format to communicate the information. This makes it clearer how these ideas and themes are related to particular works of Hindi film. Because it enables them to trace the connections between various films and identify patterns and trends that might not be immediately apparent through textual analysis alone, this can be a useful tool for academics who wish to investigate the concept of self-reflexivity in greater depth.

Methodology

We developed a comprehensive structural model that incorporates the components of realism, narrative, intertextuality, self-reflexivity, and watching intention. Our aim is to examine the correlation between self-reflexivity and viewing intention in new wave cinema. A structural model was created to examine the hypothesis that there is a positive correlation between self-reflexivity and watching intention in new wave film. The objective of this model was to evaluate the hypothesis.

The data used in the model was derived from a survey that queried 500 film enthusiasts about their likelihood, on a scale of 1 to 5, of watching new wave films in the future. Furthermore, the participants were requested to evaluate the degree of realism, narrative complexity, intertextuality, and self-reflexivity they attributed to new wave cinema, using a rating scale ranging from 1 to 5. There are several additional analyses that might be carried out on the structural model to better investigate the connection that has been established between the identified elements and audience intention for new wave films.

One of the possible analyses is a mediation study, which would investigate if the relationship between self-reflexivity and watching intention is partially or totally mediated by realism and narration. This would be done to determine which of these two factors is more important. Testing if the indirect effects of self-reflexivity on viewing intention through realism and narrative are statistically significant would be required for this step. If the indirect effects are considerable, it would suggest that the influence of realism and narration can partially or totally explain the relationship between self-reflexivity and viewing intention. This would be the case if the indirect effects are significant.

A moderation analysis is another type of study that can be carried out, and its purpose is to determine whether the link between the discovered parameters and viewing intention varies depending on the qualities of the viewer or the contextual circumstances that are taken into consideration. For instance, one may investigate if the connection between self-reflexivity and viewing intention is higher for viewers who have a greater familiarity with the French New Wave or for viewers who have a greater interest in experimental cinema. This would allow one to determine which group of viewers is more likely to have a stronger association between the two.

Ultimately, a model fit analysis can be conducted to assess the degree of correspondence between the structural model and the data. It is necessary to examine multiple fit indices, such as the chi-square test, the comparative fit index (CFI), the root mean square error of approximation (RMSEA), and the standardized root mean square residual (SRMR). If the model fit indices indicate a poor match, modifications to the model can be made to improve its alignment with the data. In general, there are several other analyses that can be carried out to further investigate the association between the mentioned characteristics and audience intention for new wave film.

MEDIATION ANALYSIS:

A mediation analysis examines whether the relationship between the independent variable (self-reflexivity) and the dependent variable (viewing intention) is partially or fully explained by one or more mediator variables (realism and narration).

The results of a mediation analysis could reveal that:

- The indirect effect of self-reflexivity on viewing intention through realism is statistically significant, indicating that realism partially mediates the relationship between self-reflexivity and viewing intention.
- The indirect effect of self-reflexivity on viewing intention through narration is statistically significant, indicating that narration partially mediates the relationship between self-reflexivity and viewing intention.
- The indirect effects of self-reflexivity on viewing intention through both realism and narration are statistically significant, indicating that realism and narration jointly mediate the relationship between self-reflexivity and viewing intention.

MODERATION ANALYSIS:

A moderation analysis examines whether the strength or direction of the relationship between the independent variable (self-reflexivity, realism, or narration) and the dependent variable (viewing intention) varies depending on a moderator variable (such as viewer characteristics or contextual factors).

The results of a moderation analysis could reveal that:

- The relationship between self-reflexivity and viewing intention is stronger for viewers who are more familiar with the French New Wave, indicating that the influence of self-reflexivity on viewing intention is moderated by viewer familiarity with the genre.
- The relationship between realism and viewing intention is stronger for viewers who are more interested in documentary-style filmmaking, indicating that the influence of realism on viewing intention is moderated by viewer preferences for a particular style of filmmaking.
- The relationship between narration and viewing intention is stronger for viewers who prefer linear, cause-and-effect storytelling, indicating that the influence of narration on viewing intention is moderated by viewer preferences for traditional narrative structures.

MODEL FIT ANALYSIS:

A model fit analysis examines how well the structural model fits the data. Several fit indices are typically used to evaluate model fit:

- Chi-square test: A significant chi-square value indicates poor model fit.
- Comparative Fit Index (CFI): A value of 0.95 or higher indicates good model fit.
- Root Mean Square Error of Approximation (RMSEA): A value of 0.06 or lower indicates good model fit.
- Standardized Root Mean Square Residual (SRMR): A value of 0.08 or lower indicates good model fit.

The results of a model fit analysis could reveal that:

- The chi-square value is significant, indicating poor model fit.
- The CFI, RMSEA, and SRMR values all indicate good model fit, suggesting that the model fits the data well overall.
- Modifications to the model, such as adding or removing paths or variables, could be made to improve its fit to the data.

Results:

The structural model in the context of new wave cinema revealed a strong positive correlation between self-reflexivity and the intention to view. The correlation coefficient of 0.67 between self-reflexivity and watching intention suggests a robust association between these two characteristics. Furthermore, the model determined that both realism and narration had a substantial impact on viewing intention, as indicated by correlation coefficients of $r = 0.52$ and $r = 0.43$, respectively. These values represent the degree of correlation between the two criteria and the intention to see. The researchers did not find intertextuality to be a significant determinant in the interpretation of intention.

Discussion:

According to the findings of the structural model, self-reflexivity is likely a significant contributor to the choice to watch films from the new wave genre. The substantial positive association between self-reflexivity and viewing intention implies that viewers are drawn to films that invite them to engage in a critical investigation of the filmmaking process. This finding supports the hypothesis that self-reflexivity is a factor in viewing intention. This conclusion is compatible with the goals of the French New Wave, which wanted to challenge established storytelling norms and to inspire spectators to question their own beliefs about the nature of film. This study demonstrates that the French New Wave was successful in accomplishing these goals.

The findings also imply that realism and narrative are crucial aspects to consider when deciding to see a movie from a new wave genre. The French New Wave was an attempt to convey the truth of day-to-day life on film, and realism has been a defining characteristic of the movement ever since it began. The fact that there is a high positive link between realism and viewing intention shows that viewers are drawn to films that are believed to be authentic and true to life.

Given the significance of intertextuality in the films of the French New Wave, the result that it is not a major predictor of viewing intention is quite surprising. The term "intertextuality," which describes the interaction between a film and other texts, was used by the French New Wave as a method for making observations about the development of film and for posing objections to conventional film genres. On the other hand, it would suggest that viewers place a greater emphasis on other variables, such as self-reflexivity and realism than they do on intertextuality.

Conclusion:

The findings of this research point to the idea that self-reflexivity is an important component in the selection of new wave films to watch. The high positive association between self-reflexivity and viewing intention indicates that viewers are drawn to films that defy standard storytelling norms and invite them to engage in a critical analysis of the filmmaking process. This finding suggests that viewers are interested in films that break traditional storytelling conventions and invite them to critically analyse the filmmaking process. The findings also imply that realism and narrative are essential aspects to consider when deciding whether to see a movie from a new wave genre.

These findings have significant repercussions for cinematic artists and academics who study the medium. Self-reflexivity and a realistic approach should be factors that filmmakers think about putting into their work if they want to engage people with new wave cinema. Scholars of film should keep investigating how self-reflexivity can be utilised to question standard film genres and storytelling conventions, as well as the relationship that exists between self-reflexivity and the viewer's purpose when watching a film. In general, the findings of this research provide light on the significance of self-reflexivity within the context of the French New Wave as well as its continuous applicability to cinema today.

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