

Adviser's Review of Tiyaash Sen's thesis: "The Wedding Film as an Emerging Genre: The production and aesthetics of Indian wedding films"
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Tiyaash Sen has written a thesis describing the emergence of a new type of film, the wedding film, which he claims is a new genre having its own aesthetic characteristics. He further describes the rising importance of the wedding film in the commercial film industry of India. His thesis focuses primarily on aspects of production and aesthetic components in wedding films.

In his introduction, he situates the wedding film within the history of documenting weddings. He describes how in the digital age, the wedding film has evolved from home movies into a complex production. His first chapter continues with giving background on Indian weddings and the emergence of the wedding film in India, arguing that the Indian culture's appreciation of elaborate ceremony, with weddings taking place over a number of days, makes for an ideal environment for the wedding film industry. In his second chapter, he also describes cultural aspects of weddings in India that would be important for the wedding filmmaker to keep in mind. His third chapter is about the Indian wedding film production process. Here, he notes some differences and similarities between wedding film and other film production. Differences include the manner in which the crew is present at the event and the way in which the couple is involved in the development of a storyline for the film. Chapter four attempts to outline the aesthetic components of the wedding film, using categories of set design, location, color palette, shot composition, music and some notes about the way in which the film is edited together. In his fifth chapter, he analyzes two specific wedding films, one called "Happily Ever Laughter" capturing a Hindi wedding and another called "Eid Mubarak", a Muslim wedding. The conclusion is a simple recap of the work and some support (in noting festivals devoted to the wedding film and the development of specific companies for this purpose) that in the last 5 years, the wedding film is emerging in India as a specific type of film worthy of consideration as a separate genre within the film industry.

I find the subject matter of Tiyaash's thesis fresh and interesting to read. He has organized the work well and writes clearly. I think he raises awareness in his thesis of this new genre and describes many aspects of the phenomenon. I think his clarity and the scope of the work is to be commended, but there is room for more development in the specifics within the chapters on production and aesthetics. On the one hand, it is appreciated how "to the point" he is with listing production components and aesthetic features, but I would expect more development in describing the narrative or structure for the wedding film and I think his description of aesthetic components is too brief in certain cinematic areas of the genre. Still, I can appreciate how much he tried to cover in his work. Since it is a new phenomenon and overlooked by the academic community, there seems to be no analysis on the subject to date and I think Tiyaash's thesis has academic purpose in being a good overview of the subject and an initial attempt to dissect the components in this film form.

I recommend the thesis for defense and suggest a grade in the area of C.

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