

“Friends” and “Game of thrones”: Comprehension through Media Culture

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ABSTRACT--*Spinning the wheel, the hand trips and drips on the quirk genre which sprinkles joy and mirth to the majority. With the transcending nature of mankind, the stream of entertainment brings forth variety and versatility. Interlacing cultural background with natural interest the ethical rules have backstabbed and commonality has taken root. Premieres, promos, previews, blockbuster hit its scene. People associate more with the character by tracing a distinct similarity with the story roots and the theme. To portray this concept, the paper analysis the two gigantic--“FRIENDS” and “GAME OF THRONES”. “FRIENDS” draws the carelessness and the realistic picture of bond and warmth which brings them together whereas, “GAME OF THRONES” pictures the war of fire and ice which fuses the diligent madness that drives them to embrace the Iron Throne. The chronic illness of pain and anger are full-fledged in one shot. Harboring through this fictitious reality as an offspring of contemplation, people bravely bring about and mold the pattern. These patterns being social,cultural,ideas,beliefs,fashion. Adapting a situation and drawing its raw material have shaped man in and out. This prospective theory strikes a person. Favoring the circumstances society is raised to the hype of augmented surprises.*

Key words--*Culture, Entertainment, Fictitious, Mankind, Reality.*

I INTRODUCTION

Hugo Munsterberg a German American psychologist raised the key marks which serve as an apparatus till date. Close-ups, flashbacks and edits contributed to the nature of the frame. Life executed in action is the crypt to any movie. The Collaborative effort of the mind and heart is what it takes to popularise and flourish a piece. Associating more with the characters and the plot, spectators accept it as a sketch to their life and etiquette. Human beings being a forerunner of cinema there is anything and everything that can affect them individually. This pervasive sickness runs in our blood. In order for a piece to be splendid, the feel of aestheticism should run in the plot as well as in setting. We are adapted to seeking beauty rather than structure. “Beauty lies in the eyes of the beholder” it’s said, but sometimes beauty lies in framing and executing the elements by providing an external bliss.

The concept of culture had a forceful change in this coetaneous age. People demand films to limn the then society. The changing situations and cultures have transcended mankind and their practices. This fraternity unwillingly

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accepts the contemporary culture blindly. Having faith and being a believer are two different things. The canvas and the visual appeal of a movie can explicitly train our mind to derive a fabricated reality to concrete reality.

Living life on the labrum of insanity people wanted to know the reasons and that add the core to curiosity. Curiosity, a demeanour of human development and that is attributed to millennia as a driving force. With many media techniques, curiosity is injected in the minds of people thus making it a supernova.

Setting an integral part reflects the themes, moods, style and emotions of a film and also indicates the historical or geographic content of the production. The setting will help us to analyse a situation and also the temperament of the characters whether it be melancholic or monotonous. As spectators, we imbibe the central emotions which the characters are trying to convey. Even if the plot is incomplete, a simple setting can be tremendously effective. It anchors the film and adds a unique flavour.

In order to grasp the gestures of an actor, it should have brevity in dialogue delivery. Dialogue can differentiate between internal monologues or interviews which have different characteristics. Good dialogue creates better characters because it shows its depth and elevates a movie to another level. A film with a bland dialogue can often destroy a film even if it possesses an exceptional plot. Therefore, dialogue is an important ingredient that adds spice to a screen.

Sometimes a simple change to the camera angle can add extra information to your scenes. Incorporating the angles on a single shot can put them together as a multi-faceted direction. It adds meaning to the story and also enables the viewer's interpretations. The screen is made lively to the audience by capturing the motion and stills of the frame. Reaching movies can make us reflect on how we have grown as a subconscious measuring stick about the transcendental nature of life. It lies in our senses to be connected to where we came from. The explanation in watching something we are already familiar with takes up less mental energy. We don't have to concentrate to work out what is going on because we already know. Sometimes we retreat to a film that we know, won't disappoint us. At times movies are a pictorial representation of life. Leading a monotonous life the spectators gravitate to this fictitious world which fills them in vibrancy.

- **GAME OF THRONES** pictures the war of fire and ice which fuses the diligent madness that drives them to embrace the iron thrones. The chronic illness of pain and anger are full-fledged in one shot. This series covers the multi-dimensional themes which include race, history, gender, power, politics, and linguistics. In this series, we come across a wide range of characters which reflects the personae that we encounter in our real present. Despite all odds, the characters achieve something at the end. By analysing the characters as viewers there is an element of dualism in most of the characters. Each person of the plot is seemingly in war with the two most driving forces good and evil. In order to substantiate the statement, we have taken YIN YANG philosophy. This ancient Chinese philosophy explains the concept of dualism by bringing two contrary forces that are interdependent with one another and when fused together can form interrelated energy. Here are two characters that are moulded through various stipulations. CERSEI LANNISTER AND DAENERYS TARGARYEN the two apocalyptic forces who are under the mercy of their own self. CERSEI is a representation of a good mother who loves and cares for her children and will do whatever it takes to protect her children. Davis Benioff and D.B Weiss, the directors through the shadow of evilness try

to represent her malevolent self. In the initial phase, she had two supporting pillars (JAIMIE and HER three children) but after their death, her frustration weakens her to become evil. Danerys Targaryen, mother of justice and the possessor of noble hearts later turns out to be a hunger queen who craves power. "POWER IS POWER" she passes through phases of redemption and suffering as she rose from the ashes having nothing but three dragons in her hand. She perfects her initial phase by achieving everything that she could have. "Mhysa" was her reference. She celebrates her triumph without overjoying. She craves for iron thrones as her baby steps were never left unmarked. She highlighted her success and got hold of small communities that can make her undefeated ruler. Throughout her journey, as audience, we find her inner flame which is left unwashed as she never forgives the one who stands in her way..... completely being slaughtered ...

II SETTING

"WINTER IS COMING" this idiom is significant as it presents the colours and moods of every scene. Winter a season attributed to colour white is a loophole in the series. The two kingdoms Kings Landing and Winterfell are symbolic of the two setting winter and summer. Kings landing figuratively the two warm colours yellow and red that furnishes the kingdom in nobility and divinity. This former comment proves otherwise as slaughtering and amendments are the famous misfortunes that the city encounters. What they teach they don't preach. The night king, the first of the white walker possessing a pair of blue eyes serves as a kernel to the plot. A heavy storm, gloomy atmosphere, mystical elements are created by the executor to portray the foreboding danger which hangs around the plot. The attire of the character makes the audience create a fear in them. The expressions are never read through him but he recreates his power through his actions. This reflects on the importance of power which is victorious for wellbeing.

III CAMERA ANGLES

- In season 1 episode 1, three nights through a black bard gate followed by a series of shots that establish the ominous emptiness of the north and then the massive epicness of the wall.
- The shot where a group of nights' watch sees a group of dismantled bodies. Rather than a single shot of all the bodies at once, it fixates a series of shots of each individual body.
- The camera focus on the bizarre pattern of the bodies, when the night watch turns to run he immediately spots a dead child pinned to a tree.
- This shot is brought to limelight for a short while for the spectators to set the tone of savagery, loneliness, awe and the willingness to kill even innocent minds.
- Mysticism is created through the shots by focusing on the general subject.
- Jibs and cranes are used in order to capture very specific poignant movements.
- In case of tussle shots, the individual cameraman holds the camera in order to get human feelings.
- There are wide range of wide shots, a wide shot of king Jeoffrey Baratheon shrieking at his uncle Tyrion while his new bride Margery Tyrell observes

IV FRIENDS

FRIENDS draw the carelessness and the realistic picture of bond and warmth which brings them together. The characters draw a close similarity to the people that we encounter on a daily basis. This makes it more appealing to the scene. Each season depicts the transcending nature of behaviours and their fashion. The setting is more or less ordinary as it takes place in a universe completely contrary to the horrors of the dark outside world. Their carelessness and a light handling of life make them easily lovable as the audience tries to deviate from their monotonous life. Single objects are positioned to add simplicity to the plot. The crockery and the Chinas and simple furniture including an ottoman are the main setting. The Central park coffee houses, one of the principal setting of the series is part of the Warner Bros. studios tour Hollywood. People sometimes propose marriage on the couch, and many tourists cry when they sit on it.

FRIENDS have developed an alternative family lifestyle by representing young people that live unconventional domestic lives. It portrays a new way of living life and relationship which are not normally seen on conventional society. These images of youth foster their life and bring support to each other as they are economically bringing their life on set. They invent their ways to tackle a situation by mixing it through wit and humour. Each character is associated to varied eccentricities. Monica is poised as she disciplines her life. She moulds and supports her friends through thick and thin. Her character is suggestive of a friend who lets out the goodness in others.

Chandler and Joy the best duos at their best lives their life sharing the same sphere of things they enjoy. Sitting in the same leather couch and replicating the same motion of fun they stood with their flaws accepting themselves.

Rachel Green one of the central character has freshly cut layers, tons of volume, and the perfect flip at the ends. This style depicts the fashion lady that she is. Her character is central to the couture's and vogues and fashion magazines that she carries off more than anyone. Joey Tribbiani, the focal character makes the audience whimsical as he tucks in his shirt and denim. He transcends his trend from wearing a white coat to six-layered sweaters which makes the spectators laugh out loud. Phoebe Buffay a kernel character pulls off her bohemian fashion that is definitely a source of inspiration for the fandom.

Monica Geller the neat freak as pulls off her sweaters, heeled boots, slim fit jeans which were a trend in the '90s. From monochromatic, casual outfits to colourful dresses, Monica's style is quite timeless.

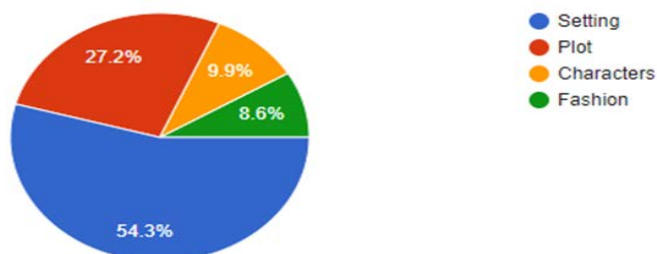
V SURVEY

The impact of the two series on the masses and how it is comprehended through media culture is closely depicted as we share a review of the common masses

GAME OF THRONES

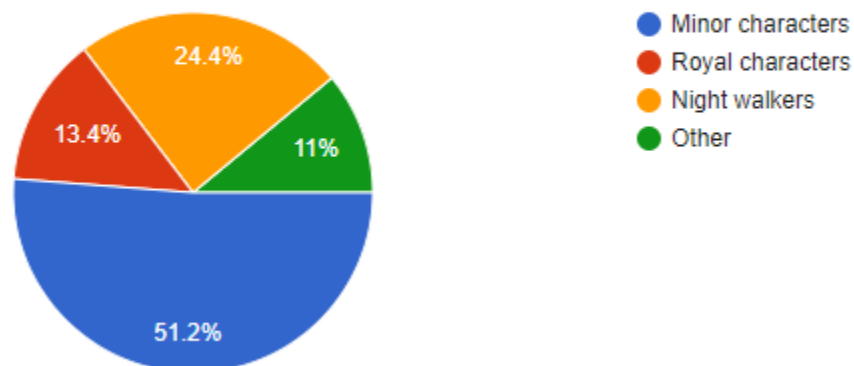
What has contributed to the popularity of the series?

81 responses



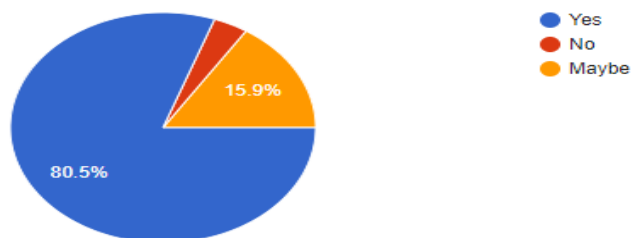
What made the series to gain a variety in the plot?

82 responses



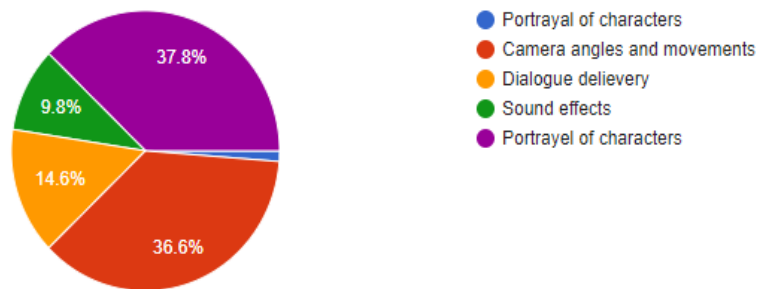
Do you think the director's choice of making an imp(a man of wisdom) as a central character made the plot stand on its own.

82 responses



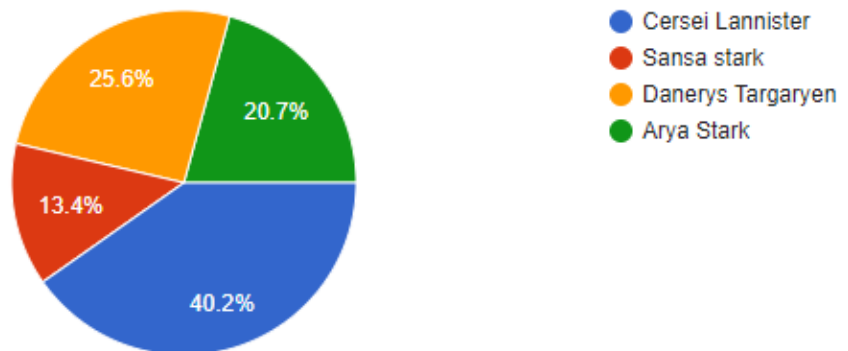
What made the series to capture the attention of large mass ?

82 responses



If you could follow one fashion trend of character who would it be.

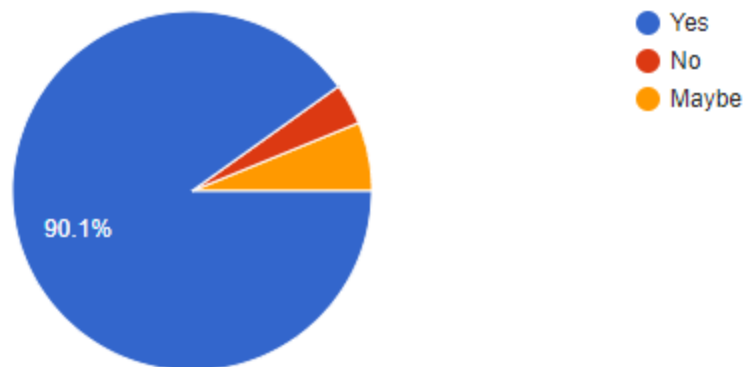
82 responses



We have taken 82 responses and came to the conclusion that, the above information formulates the importance of setting that makes the plot stand on its own. The wide shots, the camera angles, and the visual effects make the plot mesmerising. Fashion has stood out and created a similar impact on the public.

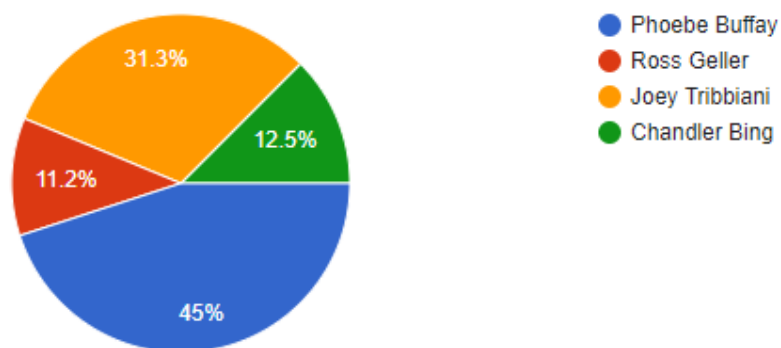
Do you think the fashion of characters is relevant today

81 responses



If you could execute the witty remarks of a character into your life who would it be

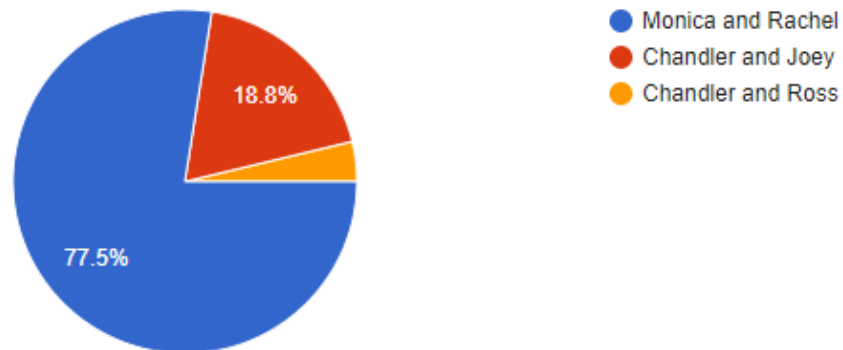
80 responses



VI FRIENDS

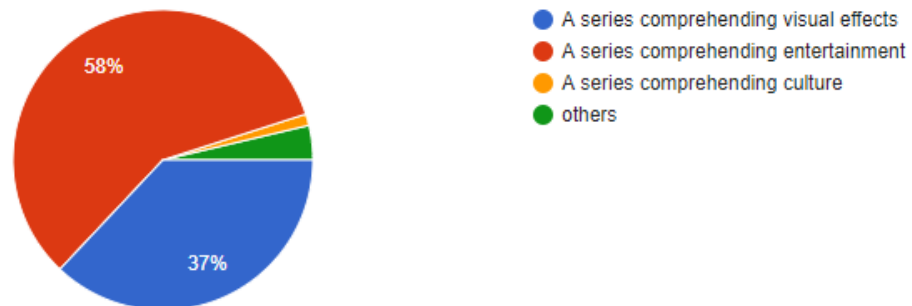
Whose friendship do you admire most in friends

80 responses



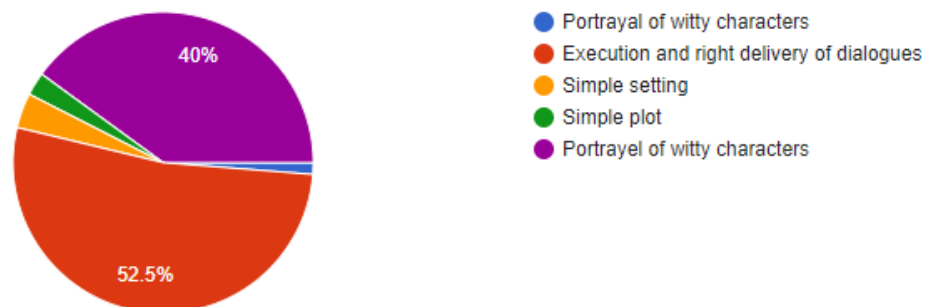
If you could choose one genre from below which would it be

81 responses



What makes FRIENDS to be added to your watch list?

80 responses



We have taken 80 responses and came to the conclusion that, the above information reveals the impact that the series had created on the public. Witty re-marks, characterisation, and execution have made the plot eccentric. The series and the characters are still remembered even after twenty years. The show does not add much to visual effects but it adds to the entertainment of the public.

VII CONCLUSION

Our world has adopted a name tagged the digital platform. Everything has been associated with this sphere of media including politics, religion and general perceptions. A 14-year gap between the two Gigante is notable as the frames are differential in visual effects. Making a sharp contrast between the two, the former explicitly gives denotation to characterisation and the latter to setting and v-effects. The epoch is formatted to characterise the never-ending fabricated precepts that changed the traditional and cultural norms.

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