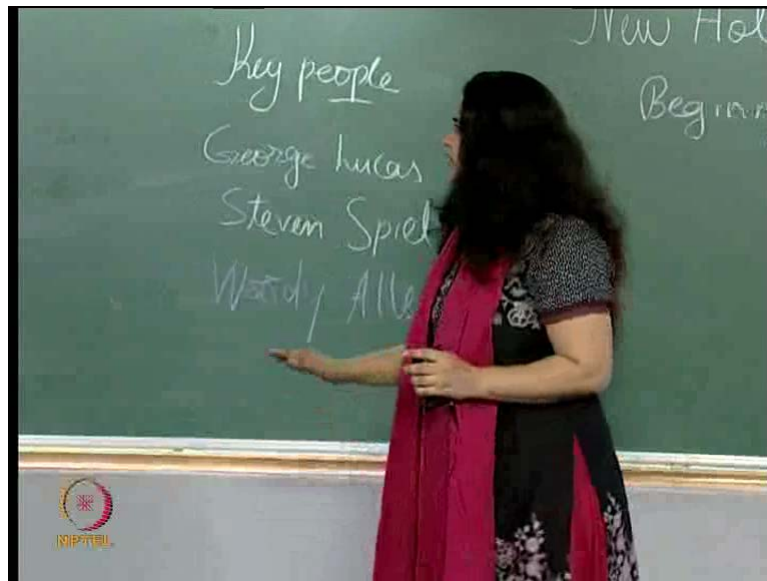


Introduction to Film Studies
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Lecture No. # 35
New Hollywood (contd...)
The End of the New Hollywood
George Lucas and Steven Spielberg
New Hollywood Auteur: Woody Allen
Case Study: Manhattan (1979)

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Good morning, continue with our new Hollywood period. So, we are gradually coming to the end of that particular period, that is the, as the 70s came to a close. And who were the most prominent people of that period, Spielberg and George Lucas. So, the most defining film of or rather two films of that period; one is Jaws, Steven Spielberg, his debut feature and another by George Lucas, which is Star Wars. So, how, today's class is all about, how Spielberg and Lucas practically undid the entire new Hollywood moment. And what are the contributions, I mean we know that they are tremendously popular, were commercially extremely successful, but they also took back the entire and devoted

to bring about revolution in cinema, the way films were made. Can anyone tell me how this happened? Why do we hold Jaws, super success of Jaws and Star Wars was responsible for taking the entire movement back? Sandeep...

Because they were the very big budget movies, and there was also that much legal given to the director

Any other, any other guess.

(Audio not clear)

Quite there, thank you. So, Spielberg Jaws, all of you know what it is all about, a killer shark in a beach resort town and the killer shark surfaces time and again, kills people and then there are three men whose mission is to hunt down the whale. What is the story all about now, how is the story told? For my interest, now of course you will call it on the mark when you say, that Jaws and the Star Wars took the movies back to the studio fold.

Yes, you are right, but something also was happening by way of, by in which films were made and I do not just mean going back to the studios, it was entirely about the author's personality. Yesterday, we were talking about how new Hollywood cinema was basically about making personal films. One is, they were nothing but an extension or manifestation of their own personality, but where is the director's personality here? I mean, anyone, anyone can make Star Wars or even Jaws. So, I do not know, perhaps there are many fans in this class of, this genre of movies, but the problem is there was nothing innovative about them, except that it brought into the fore genre of science fiction. The killer whale, is it real or fake? It is a mechanical shark, so they must have spent quite a bit of money in creating that shark, that machine.

So, but how is the story told? Is anything innovative happening in the way the story is told? No, it is a very traditional, linear story and basically the story of good versus evil. You have three good men; out of those three men there is one man who is a problem. He is conveniently eliminated at one point, remember. So, the villain of the piece is gone, the killer shark is killed. So, basically the same old story, good versus evil. So, you are not talking about Mean Streets anymore. You are not talking about easy rider anymore. So, there is a very satisfactory closure and the movie has so called happy ending and it is a very populist, popular sort of entertainment. So, what is happening there? Giving the

audience what it wants, going back to the same old narrative. I stand corrected; does anyone want to challenge me here? No.

Now, Spielberg also made close encounters of the third kind and if, how many of you are familiar with that film? You are, good, please do watch it girls. Yeah, it is a very entertaining movie, basically shown through the child's point of view, where Steven Spielberg is quite open. He said, I wanted to take a child's point of view where the uneducated innocence, that allows a person to take this kind of quantum jump. So it has the movies going back to veiling suspension of disbelief; that is very important. So, you are no longer on Mean Streets, revealing suspension of disbelief. You are, you, anything is possible in this world, ET can arrive any moment in your rooms. So, that kind of innocence and that is uneducated innocence, remember.

Give you all know it is not possible, but then there are some filmmakers who have become the master of this genre. I will give example from our own scene. How many of you are familiar with the cinema of a very commercial director, like Rakesh Roshan who is Hritik Roshan's father. Yeah, Rakesh Roshan, can you give me some name of movies? Koi Mil Gaya, that is Krish and Koi Mil Gaya, they are like reworking of ET. Even before that, you know the movie like Karan Arjun, you know you have these twin brothers played by very popular stars and they are killed in the beginning of the movie and then they are reincarnated, mother is still around and then brothers come back and they take the legitimate revenge against the evil people. Same, good versus evil, but do you think that is remotely possible, possible but is there way the story is told, that the story looks very believable and it is such a huge commercial success. Tara, any comments here? You know these movies? Yeah, so it says a lot about mindset of a particular kind of an audience.

And what was new Hollywood cinema all about? There was an audience for that particular cinema, but then that audience started getting sick of the kind of film, that were being meted out to them. And perhaps that was the time when the movie going audience were ready for ETs and Close Encounter of the third kind and the Jaws and Star Wars. So, perhaps some recovers also undergoing some kind of social, political, cultural changes.

The other day we started our talks about new Hollywood movement. What were the major defining influences, do you remember? Stonewall, so interest in gay themes, yes, anti-Vietnam, that was the most important factor, anything else, assassination of major political figures. But by the 70's, by the late 70's what was happening in America? Who was the president? Reagan, good, and president Reagan and president Reagan's era is characterized by excesses; excesses in terms of reinforcing America's position as a super power, unmitigated super power and perhaps movies reflected, they no longer wanted those defeatist, nihilistic, pessimistic kind of cinema, that people like Terrence Malick were making, people like Dennis Hopper want to make or people like, can you, (()) they were making.

People were no longer in those personal, small and nihilistic movies, which had strong political undertones. They do not, they did not want it, they wanted entertainment, you know, popcorn movies and George Lucas is famously quoted. I mean, remember this is a man who gave us American Graffiti a few years ago and close on the heels of that beautiful movie, which is small, personal, he gives us Star Wars. George Lucas, when he was accused of making cinema only for kids, you know, it was like kiddie cinema.

He said see popcorn cinema has always been popular. You know what is popcorn cinema? Will you call Fellini popcorn cinema? Written half is anything, but popcorn; Bertolucci is anything but popcorn, right. So (()) and Terrence Malick and you watch Days of Heaven you will forget anything about popcorn for those two and half hours, but that is not popcorn. George Lucas says popcorn movies has always been very successful and whatever you do no amount of new Hollywood can change the fact, that people go to, go to the movies for entertainment. I think you were the one who once told me, that why do we watch movies, that was my question and someone said that for entertainment. What is the main purpose of cinema? Entertainment, so they gave the public what it wanted.

This is another feature in Lucas and Spielberg, the father figure. Now, both these men, they came from small towns and they had strong belief in the patriarchal system of life, the patriarchal society. So, in all their movies, if you read them carefully, you will find that all families are fatherless. They are marked by an absentee father and the children of that family; they grow up longing for the absent dad. So, critics or scholar have read another meaning that is, along in this kind of cinema there is a longing for authority and

remember, new Hollywood was all anti-authoritarian. We no longer want, they were rebelling against which father. President Nixon, he was the villain, but now they are longing for the kind of father who can restore legitimacy, an order and stability in their disrupted lives, and who is that father? President Reagan, a nostalgia for authoritative the great President, perhaps Roosevelt, perhaps Kennedy, they longed for thus, this is the nostalgic cinema, which longs for an authoritarian, the ninth figure and in Regan they found perfect person.

The plots are certain motion by the modern and emotional vacuum at the centre of the home and this conflict is only resolved by the father surrogacy. You need not have a real biological father, but anyone who is also surrogate father is good enough. In our cinema having a surrogate father is very common practice, you know, even our ancient epics talk about the gurus. What are gurus if not surrogate fathers? So, if you watch these movies, the Star Wars, the trilogy and in the Indiana Jones trilogy, which is a Spielberg movie, all these movies ends on a note of generational harmony. So, Hindi is reconciled with his father in Indiana Jones and (()) is revealed as Luke's father, so there is a harmony, restoration of the disrupted universe.

Now, George Lucas's Star Wars, 1977 and came close on the heels of enormous success of American Graffiti. Who made American Graffiti possible? I mean, Lucas had just made very lukewarm movie called THX, remember it was a sci-fi. American Graffiti, Yesterday we had touched upon it was directed by Lucas, but who gave the movie enough pull? Coppola, Coppola because he was already high on the success of the Godfather and that entire generation of director, they looked up to Coppola, he was the father figure and he was the hero and people did not believe in American Graffiti at all. The producers in all and they felt what is this kind of film, which is taking back to the 50s, very feel good movie, although very personal and small budgeted, innovative in the in sense of its narrative and music, remember we are talking about the soundtrack.

So, there are lots of revealing features in American graffiti. But there were no buyers, no takers, so Coppola lent the desired weight to the movie. He said, he will he is he stands to guarantee for the movie and Coppola made this possible, so but what happened at the, by the time Star Wars got released and Apocalypse now got released, what happened? The equations changed and after that Lucas had no time for Coppola; that is the way it

happens. Spielberg, people who have helped him to come up and then after there came a point, especially after Indiana Jones and they said this is not the same Spielberg.

So, the new Hollywood forged paths, you know what is a forge? Everyone else went one way and Spielberg and Lucas went the other way. It is not like they did not desire to be auteurs, but what they desired more was commercial success, that is what you have to remember.

Why the new Hollywood movements end? Because people who could have brought about the change, they changed and they gave into the forces of commerce. And when you think money, then of course, art suffers. Star War is also known for, of course it is an original material, yes, it is not an adaptation of pre-existing, normal. And something else happened, which is very interesting and only George Lucas had the vision or foresight to say it much in dicing. You had T-shirts and you had toys and you still have whenever Star Wars is released or remade whatever you get all those R2s, D2s and all those toys, right. So, that became a base of toys, T-shirts, books, everything led to serious profit and Lucas had the complete control over that, and he was the first to do so. So, Lucas is a enormous wealth came from more from merchandising then from the movie itself, because the movie was produced by the studio; chunk of profit was taken away by the studios. How he got rich? So, merchandising and no one else thought about this way of making money before Lucas.

So, character, success recipe of star wars; of course hugely likable characters. Remember, new Hollywood cinema was all about characters, very lot character, very human character, they were not larger than life, that was the major feature, that character should be as close to real people as possible, but now who can be close to Darth (()) or Luke Skywalker or one cannot be. So, larger than life, larger than life characters and remember, this is what classic Hollywood was all about. A big, a great hero, highly principled, high minded hero, he emerges and cures the society of all its evil, going back to their roots. Feel good and happy ending, feel good cinema with happy ending and follows the trajectory of hero's journey, which is so pop, such a popular motive, such a popular trope in most cinema, most popular cinema. You would not find any such trajectory in Easy Riders, but you have such things in the Searcher, the John Ford searcher, right. Hero's journey, hero makes a journey and at the end he emerges the bigger hero than ever before; that is what Star Wars did.

Paulien Kael did not like these movies, typically and of course, they were not movies made by Robert Altman, Warren Beatty. So, she used the term, the infantilization of film industry, what does it mean? Dumbing down, dumbing down of film industry. The Star Wars, just a brief overview of journey of the hero, I know you have already done that several times, this is the Hero with the Thousand Faces, who is the author? Joseph Campbell, I am taking you back to the point where we started, Hero with the Thousand Faces. Remember, when we were doing narrative, so hero starts his journey, there is a departure, there is a call to adventure and Luke sees some message from princess Liya. First, he refuses, he is fearful of leaving his old comfortable life, and looks at the trajectory, that Lord of the Ring forms. So, there is a pattern the most blockbusters follows, and this is, this is a template.

So, beginning of the end of the Hollywood, what were the features? One major, of course, Star Wars and Indiana Jones and Jaws, they dumb down the audience, that is one feature. But there was another thing, that another damaging factor for the end of the new Hollywood cinema, directors became megalomaniac. And there is, there are many number of examples of this, if you read into the history of that period, you will understand all those great directors, they made a couple of good movies, great movies, movies, which have come to be a part of canon, but then they just felt by the ways ahead.

Dennis Hopper, after the Easy Rider people were clamoring for begging him literally to make another movie. He came up with the last movie in 1971 and it is, I do not know if you have watched the movie, the last movie, and it is it was so attacked and reviled by critics, you know they have a thing called preview audience, so they decided to, what is preview audience? Before releasing it formally, they show it to a select group of people in order to gauge responses. So, if people during the previous I know then picture does not work, you have need to change these that, so usually director, your filmmaker comply.

Now, Dennis Hopper, because he felt but chunk of his audience, all is all supporters belong to college campuses, you know all high on rock and roll, the counter culture movement, so he previewed the movie to a group of college students and they were outraged. They, one of the female student, she was so appalled by the way women were portrayed in the film, she punched on his nose and he started bleeding and she said she is went to kill him. And the producer who was there with Dennis Hopper, they said, he said

that you know, sudden immediately I thought of the scenario from Tennessee William play, Suddenly Last Summer, you know what happens in Suddenly Last Summer?

There is this young man who finds himself in the group of among group of Cannibals on a remote island and they tear him to piece this eat him up. That is the way suddenly last Summer ends. It starred Montgomery Clift who played psychiatrist, not the dead man; Katharine Hepburn, plays the mother of this dead boy and Elizabeth Taylor, the love interest of this dead boy. So, the story is this how this man find himself inextricably in a group of islands where he is attacked by these cannibals who tear him apart and eat him up, and this is what producer felt that I suddenly felt these students are going to rib both of us apart and this is going to be the rehash of suddenly last summer. So, they said, he asked Dennis Hopper, forget the movie, let us first get out of this place. So, that was the response to the maker of Easy Rider and after that it was constant, consistent downhill for Dennis Hopper, Till Blue Velvet, he was just lost in oblivion, right.

But Bogdanovich, he made a string of failures, Daisy Miller, Nickelodeon, he tried experimented with various genres and soon become a laughing stock. William Friedkin who had made the French Connection, the Exorcist, he made, he remade rather, Wages of Fear, that was a clouseau movie and the remade version was called Sorcerer. It was a monumental flaw, why? Because they overspent, they they just would not stick to the budget. They really thought that they have become auters. And Scorsese's New York New York, he made, he had made a couple of successful critically acclaimed films, who is that Knocking, Mean Streets, Taxi Driver. New York New York, he departed from his tried and tested genre, which was gangster, the street genre. New York New York is about, what is it about? Starring De Niro and Liza Minnelli, it is a musical, is about couple who are into music, New York New York. So, and it was a major flop as well.

Now, Apocalypse Now, 1979, again, although people had great expectation from the movie, I mean, Coppola was always seen as the last man standing, if not you, then who will? I mean, that was the attitude of the new Hollywood filmmakers towards Coppola, they almost ((C)) him and they said Apocalypse Now is a great story, script has been in circulation, but they said only one man can make it possible, that is Coppola. So, he took it upon himself, yes I am the last man standing indeed and I should make it. He decided to give it a very surrealistic treatment. He is quoted to have said, the jungle will look psychedelic because that is the entire counter culture movement all about, fluorescent

blues. And if you remember the jungle in Apocalypse Now, yellow and greens. The war is essentially a Los Angeles export like acid rock, so that is the look he wanted to give to the movie. It was shot in Philippines among very unfriendly conditions and whole thing went over budget. They shot a lot and then they did not know how to edit out, so they spent the years in editing the movie.

So, one reason for decline of the director was arrogance, too much too soon most of them got, achieved the super stardom, like they were still in the 30s they believed. They started believing in the myth of their own greatness and genius. One feature common to all of them was that all of them thought of themselves as serious auteurs, but then serious auteurs in Europe, what kind of movies they were making? Not really, serious auteurs in Europe, the Godards, the Trophas, the Fellinis, Bertoluccis, they always made the middle of the road kind of cinema, they never changed tracks so drastically, success never went to their heads the way it went to the collective heads of these people.

Who made only one or two successful films (()) seriously started believing themselves to be the geniuses and greatest of all time. And then, what happened? What was the upshot? What was the result of this? Hollywood was taken back in time, to those times where producers were in control. So, the age of directors in control came to an end, which is and after that for very long time you just would not remember, they all became star, movies became star vehicles. The other day we were talking about high concept cinema, take a couple of big star, go to a major studio and make a movie with very well established actor and that is what movies became by, by the 80s.

Michael Camino whose Deer Hunter has got him so much of critical and commercial acclaim, he came up with a very over ambitious bloated epic, Heaven's Gate, The Heaven's Gate starring Christopher Walken and Kris Kristofferson. The movie is a western and it was such a dud, that after that no one made a western till Kevin Costner came, brought it back with Dances with Wolves. So, see that is the difference.

(())

No, no, no, let me tell you there is a difference. Typical spaghetti, Unforgiven, Unforgiven is a western, the classic western, not spaghetti, not a Sergio Leone kind of spaghetti western, it is a proper western, but it followed Dances with Wolves, it did not come before that. Yeah, so there is...

Generally, if you look at film history, the Heaven's Gate is regarded as the movie, that brought new Hollywood cinema to an end because it was so over budget, it was so big, it was so expensive, that this movie almost shut down the studio, bankrupted the studio. After that, producers, the studios realized that they had given too much power to a bunch of director and this cannot continue.

When I started talking about the new Hollywood period, do you remember I talked about three people, BBS, Bob Rafelson, Bert Schneider, Steve Bloomer. Bert Schneider was the man who made the (()) Hollywood movement possible with his funding and financing of movies, like Easy Rider and drive his head, The Head (()), Five Easy Pieces, but who ruined him? Terrence Malick, when he, when he directed Days of Heaven because we are told Terrence Malick would keep on shooting the movie, would not stop and he would shoot as and when it suited his mood. And Bert Schneider was so much in debt, that by the end of 1976, he just decided to sell off the company because he was tired, after all they were trying to promote Hindi cinema and with this kind of attitude the producers, even those producers whose hearts and minds are in the right could not go on supporting this kind of attitude because directors went out of control.

So, the last word on the entire thing is by Robert Altman. In the 90s he said, I went to a multiplex and what do I find there? The Lost World, which is Jurassic Park, My Best Friend's Wedding, Conner, Face Off; movies have just become an amusement park, it is the death of film. I am very sure, that for many of you they were best films ever made. I am very sure because when people talk Hollywood or they say, we watch international films and then when we talk to them what do they watch, this come up, Jurassic Park and Jaws, Conner and Titanic. Everyone talks about that and James Cameron is the one man who has taken, I mean, if Michael Cimino brought the depth of new Hollywood movement then the coffin in the nail was dubbed by James Cameron.

Marica Lucas, who is she? George Lucas's wife, she was also an editor. And then, in the 90s she says, right now I am disgusted by the American film industry and star and she admits Star Wars hardly responsible for this, the movies which her own husband directed and she edited it. So, much of the discredit or the state of cinema, that we find in today is, it does not go to Steven Spielberg and George Lucas, although Spielberg occasionally tries to redeem himself because he has made money. You see, he has made his money he need not experiment all that much, so he can afford Schindler's List, why and

Schindler's List was also, perhaps there is serious film maker inside him. So, must wanted to, went to that urge. At the same time, the same director comes up with The Lost World, Jurassic Park. That means, that commerce does one eye always fixed towards a commercial aspect of cinema and I am very sure, that after Lincoln also there will be some sign sci-fi fantasy in the pipeline.

And this brings us to the ultimate auteur, so why do we think, that Woody Allen is auteur who survived the test of time. I mean, even today you watch his Midnight in Paris; yes, it is a Woody Allen movie. So, Woody Allen started small and remained small and continued doing that personal kind of films though he was one film maker who never gave in to the gross commercial aspects of film making. So, he did not let the entire Hollywood game affect him and perhaps, that explains the secret of his longevity. Woody Allen, who uses his own materials and scripts, makes intensely personal films and all his films still are extension of his personality. I mean, we know what Woody Allen is all about and when you see Woody Allen hero, you know, that is a Woody Allen hero, is his own kind of films. There are some aberrations, for example, Match Point, you watch the movie and feel, so it is Woody Allen movie, but then, yeah, that is, that the movie is, like that remain, made an exception. But by and large he has been faithful to his vision and he has been very consistent about his style of film making. So, how many of you have watched Annie Hall? Quite a few, I will take you to this movie and just watch the first few moments of the film, it is from Manhattan, it is a late 70s movie directed and starring Woody Allen.

You liked what you saw? Do watch Manhattan, it is one of his best and you can rank it alongside Annie Hall, and that, that movie, what is it, crimes, Crimes and Misdemeanors, Crimes and Misdemeanors and Manhattan and if you want to just make a list of his, he is very prolific, they never had a dull moment, but if you count his best three to, three or four movies, Manhattan is among them, it is that good. Would you like to comment on editing technique, the narrative and music? What is Woody Allen trying to do and trying to draw a attention to the fact, that it is a very, very auteur movie. So, Woody Allen, why is he, he is the only one who is truly an author. He had never he made a movie, he always writes his own movies, he is never dependent on someone else's material, he is involved. Those are the bright features of an auteur, he is always involved in all amazing aspects of

film making, there is a strong signature, authority. So, what makes this movie so, what makes this opening shot so important? What strikes you? Yes, Karthik...

The opening sequence, which started the dialog shooting in black and white or uses sensible consortium settled in his hat, then he goes through variety of New York landmark.

That is again recurring motive in Woody Allen, right. You have panoramic shots of New York, Brooklyn Bridge, the Central Park, Guggenheim Museum, Broadway; those are the typical points of Woody Allen movies, that is the character. I mean, the character are always there in museum or in the most of this characters are, upper, upper middle class with wapes, wasps or Jewish. So, they are always found in a particular society, so they are, they do not belongs to the Mean Streets. So, they, they his characters inhabit particular space and that is something you always find in his films. He is intellectually, culturally, extremely vibrant, very dynamic, that reflects as well as you expect from Woody Allen movie and you get it. He, he tells from the beginning itself that this, this is a movie, this is a city, which is I can hear the sound of Ira Gershwin music. There is again repeated feature in all his films, interest in classical music, use of voiceover; it is not just dialog, so voiceover. And the conflicted personality that you were finding from the beginning, since the days of Annie Hall in all his films, anything else?

(Audio not clear from 40:56 to 41:03)

Right, Manhattan, not just New York, but let us talking about New York, but Manhattan emerges as a very powerful entity, very powerful character in his films. It is with a, you take New York out of his films and the character would not be what they are, they turn into something else. So, city is extremely important in Woody Allen movies.

(()) music how grand is the place.

The ganger of the place, so even he is an auteur, that you can understood, right, he is an auteur, who is an author in the movie his writing a book and chapter one, the kind of contradictions, contradictory feelings he has about his city, it is many things to him. He is all, he always feels very vibrant because, it is New York city. So, his personality is shaped (()) by his city. The city is therefore, a very important feature.

Woody Allen too, like most auteurs of his generation, was deeply influenced by the European cinema. He says that I have made perfectly decent films, but so far I have not yet made 400 blows or Jules and Jim or even eight and a half and that for all new Hollywood filmmakers, that is the touch stone, that is the benchmark. Those are kinds of movie we should be making, otherwise we are all very ordinary, that is what he has always believed in.

Well, authorial aspect of his cinema is his cinematography and you will find distinctive Woody Allen feature in, in most of his films. He has collaborated with Gordon Willis and Carlo de Palma quite frequently. And visuals in Manhattan, as you just saw these visuals, did you notice, that the movie begins, but there are no title credits. What kind of editing technique do you find? It is a Montage, please keep going back to earlier classes. He makes very effective use of the Montage technique and why is Montage in interesting here or significant here? Because it gives you a very good overview of the city, right, snapshot from the city. So, it is important to use that technique here, again like most of his films, and like in the true tradition of the auteur cinema and Manhattan is also shot on location, and Annie Hall, if you watch his other films, most of them are shot, in location including those three British movies. So, there is, apart from Match Point what are the two other; three is the trilogy of British movies, this do your homework. And then, of course, it was followed by Vicky Cristina, most movies, almost all his movies are shot on locations. Manhattan, he uses the iconic bridge shot, this is an iconic shot, if you know the movie, sitting on a bench under the bridge, the famous Planetarium visit and the dialog there.

Woody Allen movies are also are noted for the sparkling conversation. I do not know if you have followed the movie very well, you will understand that how well dialog is interwoven with the narrator. And we do not have much time today, so let me just quickly bring the lecture to an end.

He was the one of them most successful filmmakers to break the so called fourth wall using that idea of alienation. In Annie Hall for example, as he is in the flashback he is talking about his lousy, miserable childhood, you know how his parents and how his teachers messed him up, all Woody Allen persona are messed up characters, right. And invariably the blame is on parent and teachers, and he is narrating the flashback and sitting among the school children, and you do not see Woody Allen as a kid, you see him

fully grown Woody Allen as he was then, fully grown up character, sitting in the midst of school children. That is breaking of fourth wall. Marshall McLuhan makes an appearance, remember, in Annie Hall they are talking about. Yes, and then McLuhan appears, yeah that is one good example of breaking the fourth wall, talking to the starts talking to the audience, which was something that was introduced by people like Godard. He walked breathless, the hero constantly talks to the audience and in Woody Allen you ((.)).

So, Woody Allen is one filmmaker who has survived well, you know, ups and downs of the new Hollywood movement. So, the new Hollywood movement got over, but there are some people who are still around, Scorsese for one, Woody Allen for one. So, that brings us to the end of, we have done a series of lecture on this topic and from tomorrow onwards we will start with postmodernism. Thank you very much.