

Analysis of Dystopian Films ‘Book of Eli’ And ‘V for Vendetta’ Using Randal Marlin’s Theory of Propaganda

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Abstract: Visual media, namely films, is one of the greatest mediums for the conveyance of propaganda. Dystopian films contain strong persuasive content in them and are used by filmmakers to spread propaganda. Unlike the filmmakers of the past, dystopian filmmakers focus on the future and their films are usually set in a futuristic environment. The environment is usually shown as being completely destroyed by neglect or the overtake by technology. These films popularly contain a strong warning of the dangers of neglecting the present, and predict a dystopian future. Due to the strong persuasive content held by these films an attempt has been made to identify the extent of propaganda by using Marlin’s approach to the study of propaganda.

Keywords: Dystopian Films, Randal Marlin, Propaganda.

I. INTRODUCTION

Propaganda is a form of communication aimed towards influencing the attitude of a population toward some cause or position. Propaganda has found application in various areas of political and social endeavors of countries, leaders and individuals. However it has been seen that visual propaganda is an extremely powerful source of propaganda and due to this factor it finds application in serving the needs of those with motives of propaganda. Information containing propaganda is information that is not impartial. This information is focused on representing the view or opinion of the propagator. It is used primarily to influence an audience and further an agenda. Presenting facts in a highly selective manner ensures that a particular message produces an emotional rather than rational response from the audience. This has been seen as a powerful tool used by advertisers, marketing experts, politicians and revolutionary leaders because of the influence and impact it can have on the audience.

Propaganda has been used as both ideological and commercial warfare. There have been several theorists and intellectuals that have expounded on the concept of propaganda and its application in society. One of the important theorists is Randal Marlin.

A. Randall Marlin - An introduction to the study of propaganda:

Randal Marlin is a Canadian philosophy and professor who specializes in the study of propaganda. In 2002, Marlin published his famous book ‘Propaganda and the Ethics of Persuasion’. The book and its philosophy has served as one of the leading texts on propaganda in universities. The book focuses on providing the audience with a brief history from ancient times to the 20th century. It also expands on a keen discussion of propaganda techniques.

Marlin defines propaganda as ‘The organized attempt through communication to affect belief or action or inculcate attitudes in a large audience in ways that circumvent or suppress an individual’s adequately informed, rational, reflective judgment’ (Marlin, 2002). Marlin bases this definition of propaganda on three major features. Firstly he seeks to explain that propaganda aims to influence many people in organized and deliberate ways. The work of propaganda is a very

structured approach to influencing people. It is not merely a coincidental occurrence by a message but is a planned and strategic approach. Secondly according to Marlin propaganda aims to deceive its target audience. The audience is influenced in the manner that propaganda sees fit. It attempts to manipulate and bend the audience to its purpose and goals. Lastly Marlin states that propaganda makes use of psychological influences to suppress rational thought. By using psychological influences the target of propaganda is the thoughts, attitude and mindset of the individual.

Randal Marlin's work showed strong influences of George Orwell's philosophy of propaganda earning him the nickname of 'Ottawa's Orwell'. Marlin's theories follow the pattern of studying propaganda using political activities during the period of World War II and the changes in the patterns on communism and democracy in the west and Soviet nations. He also writes that Orwell showed "the most effective propaganda is not recognized as such, and its message is often best presented obliquely" (Marlin, 2001). Marlin studied propaganda using this covert approach in his study as well.

His theory propagated through his book 'Propaganda and ethics of persuasion' uses propaganda in Germany as his basis for explanation.

The world had heard stories of Germans "boiling their own dead soldiers to extract from their bodies lubricating oil, fats, soap, glue, glycerine for explosives, bonemeal for animal feed, and fertilizer." This story was a likely concoction by British and Belgian politicians to incite hate against the Germans. The story which made its appearance by the Times and the Daily Mail, were newspapers owned by Lord Northcliffe, a man with close connections to the British government and thereby western propaganda. Other media spewed this story on a global level. 'The Corpse Factory' story as this came to be known gained great popularity through his theories. According to Marlin the 'The Corpse Story' gained popularity due to the presence of several important factors like timing of the story, repetition of the story through various medias, the slogans used and most importantly the fabrication of the truth that existed in Germany. Germany was known for their violence towards their prisoners and this propaganda of 'The Corpse Story' by the west used that aspect. Thus it was not a new story but an exaggeration of an existing one.

Due to these reasons the term propaganda has often acquired a strongly negative connotation. This is because of the several negative aspects associated to it like, manipulation and negative persuasion. Dominating members of society, like businessmen and elitists, have used propaganda through history in several political agendas and commercial campaigns. Originally propaganda was treated as a neutral entity. It could be used to refer things that are generally positive as well. It saw application in several areas like public health recommendations against smoking, AIDS awareness and other such diseases. It was also used in signs encouraging citizens to participate in a election and to utilise government plans for saving, farmer assistance, or messages encouraging persons to report crimes to law enforcement and use the benefits of Right to information.

Propaganda is a powerful tool for both positive and negative persuasion because of its emotional appeal. Propaganda messages directly appeal to the emotions of individuals and therefore stimulate an instant and spontaneous response from them. This response is usually not too intellectual and therefore connects to the audience on a personal level.

Due to this implicit power of propaganda and persuasion propaganda films have found great popularity through the ages. This has been attributed to the powerful ability of visual mediums to act as a source of propaganda. All forms of visual mediums from pictures, paintings, photographs, sculptures and films have the ability to connect to the audience. It has been seen that with the evolution of the digital age visual mediums hold a far greater influence than other mediums, like auditory and tactile.

B. Propaganda, visual media and films:

The Twentieth Century society has grown in the use of visual media for representation of persuasive messages. Artistic representations of these phenomena give society a more powerful and different viewpoint on interpretations of current situations. Visual media allows people to see social problems in differing contexts because it acts as a buffer between the horrors of reality and individual's perceptions of the world. It achieves this by explaining situations in a euphemistic manner. Visuals help to inform, explain and educate society about controversial issues, but the greatest power of art has been used to change people's perceptions about society. Modern propagandists have therefore realise the persuasive impact of visual representations, and utilises this powerful impact in contemporary propaganda campaigns and actions.

Countries discovered this astonishing power of visual propaganda during the war period. While Germany was using the oratory ability of Hitler, they were also using the powerful implications of the Swastika symbol. The warring nations

promoted their war efforts among the people using propaganda in order to gain their support. However the process did not stop there. Countries continued to use the visual medium of films, art and photographs to stimulate and harbor support among other nations globally. This was done mainly by the west in order to provide a justification of their autocratic foreign policy. Countries were seen to use it to spread their foreign policy and gain global attention and support.

One of the widest uses of visual medium for propaganda is through films. A propaganda film is a film that involves some form of propaganda or persuasive message in it.

Propaganda films are of numerous kinds, including war films, political films, new concept films and scientific dystopian films. They may be packaged in numerous ways, but they are largely in documentary-style productions or fictional screenplays, which are of very clear concept and idea. The purpose of propaganda films is to persuade and influence the audience and this cannot be achieved in an overly ambiguous manner. The films are produced with the aim to convince the viewer of a specific political point, or to achieve the aim of influencing the opinions or behavior of the viewer. Propaganda films focus on providing the audience with subjective content. This means that the content will not openly state its purpose, but will instead provide the message in a subtle manner that deliberately persuades the audience without them realizing it. Some of the notable works of propaganda films are those by directors like Dziga Vertov and his war propaganda films, Charlie Chaplin, Sergie Eisenstein and his Soviet propaganda, Andy and Lana Wachowski and their dystopian films, and many others.

One of the most popular categories of propaganda films are dystopian films. Cinema has long been drawn to science fiction as it provides the challenge of visualizing the unimaginable and making the audience understand the same. Post-apocalyptic themes along with dystopia have gained great popularity due to the changing social structures, and the increasing dangers of careless society.

C. Dystopian films and propaganda:

A dystopian film is one, which is often set in the future, in a society where the government is corrupt and ineffectual. The world within the film often has nightmare-like qualities, though it also usually includes elements of contemporary society. Often, dystopian films function as radical political commentary and as a warning against some element of contemporary society. They may revolve around political dystopian, moral dystopian or apocalyptic dystopia.

In the 20th century, a new type of propaganda emerged. This was reflected in dystopian films. This type of propaganda revolved around political organizations and their power and need to communicate persuasive messages. Their aim was to sway relevant groups of people and the audience in order to accommodate their agendas. Their agendas can be anything from influencing the audience to convincing them of an opinion or a course of action.

Dystopian films have strong elements of propaganda in them due to their predictive quality. Predictive quality refers to the ability of films to speak about the future, using evidence from the present. It can be on issues like the environment, problems in the society, political discourse, individualistic society, destroyed societies and other such issues. These films attempt to warn society about the possible impact of certain aspects in the future. They frequently speak of the impact of technology and the power of technology to overtake the future and destroy human life and freedom. The greatest threat is usually destruction of the universe and loss of individual freedom.

Since dystopian films have such a strong purpose and goal to reach their message to the audience they make use of propaganda. By using persuasive messages and the methods of propaganda dystopian films have increased their influence of individuals. They attempt to educate audience of the possible dangers of neglecting the present.

Dystopian films are types of films in which make the audience rethink and re-evaluate the present. This purpose is very large and requires the use of strong propaganda content to achieve its end. Therefore in order to convey this message clearly it is necessary to have strong persuasive content. Extensive use of propaganda is seen in dystopian films that have been set in the film. However the extent and intensity of it varies with films and the type of propaganda it aims to convey.

II. REVIEW OF LITERATURE

Visual mediums have always been a great source of propaganda and has constantly aided in the spread of ideological information. It was with the growth of totalitarian regimes in Nazi Germany and Soviet Russia that propaganda became one of the most active tools for the spread of political ideas and societal control. In fact montage theories of Eisenstein,

Pudovkin and Vertov, were developed originally as propaganda policies. It is only later that they grew to become techniques of filmmaking (Chapman, 2000). The 1900s are considered by many theorists to be the age or the century of propaganda. This was not only in relation to war efforts by countries, but also for the purpose of creating psychological persuasion and influence. It was in this period that the vast universe of media technologies began to be explored for its potential of propaganda (Cone, 2003).

The wartime was a very significant time for the creation of propaganda films. Despite the heavy censorship that existed during this period all over the world many propaganda related films were released. Warner Brothers was one of the most active studios at this time and made several pointed political films like Michael Curtiz's 'Casablanca', Huston and Sherman's 'Across the Pacific' and Raoul Walsh's 'Desperate Journey'. Van Thomas Roberts (2006) studied the war related propaganda films created by Warner Brothers from various viewpoints. The pattern that emerged out of this study could be clearly defined as the dependency of Warner Brothers on the American government. Their success in the war would determine the future of the studio. Therefore pro American propaganda is seen as a highlighting factor of these wartime films. Wartime propaganda films was thereby seen to be used as a country's justification for war (Roberts, 2006).

Early twentieth century in U.S. history was another significant period in propaganda history. In this period there occurred an over-lapping in the fields of journalism, politics and popular culture. Audience appeal and propaganda began to be used for attaining political advantage. Popular culture became a tool for attraction of the masses. This phenomenon led to the formation of a bridge between yellow journalism, politics and entertainment (Bender, 2002).

The dramatic and significant medium of cinema has been seen to inspire societal reactions. According to Leo C. Rosten (1947) this is because cinema performs the dual purpose of being both 'significant' and 'escapist'. It is significant because of its ability to cause a reaction. As a source of escapism movies attempt to bridge the fine line between entertainment and social controversy. "At the heart of the public debate lay the surprised recognition that the movies had violated a familiar pattern of escape and reassurance, and had shown the temerity to extend their province from the amorous to the political" (Rosten, 1947). This statement clearly explains the dynamic appeal of cinema and its potential for propaganda. It also shows that though a source of entertainment cinema holds in its depths the more powerful purpose of spreading political agendas and ideologies.

Cinema along with acting as a source of mass entertainment also provides news in a melodrama fashion. It has the license to use sensationalist photo series and other visual techniques in order to create an atmosphere of propaganda. This lends the visual medium an upper hand among other mediums in order to spread ideologies (Bender, 2002).

Stacey Cone (2003) in the review of Stanley Cunningham's work on propaganda identified a particular challenge. "The ideas that propaganda was replaced by ideology is itself propaganda - such attacks would almost certainly bring about propaganda's theoretical demise". This statement signifies that ideology forms a part of propaganda. It does not exist as an entity independent of propaganda. Propaganda uses an ideology in order to spread and reach the masses. Thereby the belief that factors like ideology, persuasion and tautology can replace the phenomenon of propaganda is a mistaken belief and an impossible occurrence. It can be then seen that "the theory of propaganda is significantly advanced when interpreted within a philosophical context" (Cone, 2003). The history of ideology cannot be separated from the history of propaganda. They both go hand-in-hand. However there has been an evolution of this system with the entry of modernist theorists who seek to view propaganda and ideology from a newer perspective (Walcowitz, 2008).

Intention is one of the greatest sourced of propaganda. "It is often assumed that the effect of a publication or a movie upon those who see or read it determines whether or not propaganda is involved" (Rosten, 1947). This statement can be taken to signify that when information is created with the intention of acting as a source of propaganda then despite the results the information will continue to remain a message of propaganda. Therefore it is the purpose of creation that occupies a higher importance than the results.

The reason why propagandists held cinema in such high esteem is due to its status as 'the only truly mass medium' (Chapman, 2000). Movies have a greater reach than any other medium. Leo C Rosten (1947) while commenting on the evolution of movies in relation to the spread of propaganda emphasized that "Movies began as a trivial form of amusement, devoid of political purpose or public responsibility. The movies began as a gadget, a novelty of the nickelodeon, the peep show, and the penny arcade. Movies were a part of "show business." It was not until a full decade after the first movie existed that even the more farsighted observers began to suspect the scope and power of a medium"

(Rosten, 1947). Nicholas Reeves (1999) explored the various forms of propaganda in film. The nature, structure, and set of objectives of the various film propaganda organizations were the center of this study. The study also examined the extent to which propaganda reached and influenced its target audience (Reeves, 1999). Visual images have a much higher appeal than even sound. Even in sound cinema the powerful visual symbolism of flags and uniforms create a much greater impact than any other medium can (Chapman, 2000). This clearly explains why audiences are more sensitive to cinema as a source of propaganda rather than other mediums.

Rosten (1947) is of the opinion that even an unsuccessful movie reaches further than any print material. "A movie is "consumed." Printed matter is read by one person at a time; the radio is listened to by one or a few people; but a motion picture is seen in a group situation, by an audience ranging from 500 to 6,000 people" (Rosten, 1947). These statistics provide an insight into how great the capacity of cinema is to reach people. "For propaganda to be effective it needs to be disseminated as widely as possible. The nature of the cinema-going experience is such that it appeals to an audience en masse - the individual spectator is part of a crowd, influenced not only by what he or she sees on the screen but by the reactions of others in the audience" (Chapman, 2000). The extent to which an ideology spreads determines its impact on the society.

Nicholas Reeves (1999) raised a question on film propaganda that had never been raised before; did it work? The work of film propaganda has been concluded by many as acting as a reinforcing agents rather than an agent of change of mindset. Therefore it instigates the ideology that individuals already hold - "propaganda is most successful when it is reinforcing pre-existing ideas" (Reeves, 1999).

Movies depend very largely upon its audience and the mass appeal it can create. This is because due to the absence of advertising revenue like other mediums, cinema depends on the audience for its revenue. Even though current trends have shown changes in this revenue pattern, the audience continues to remain the focus. "The movie producer cannot produce movies for "an" audience; he produces movies for "the" audience. He is at the mercy of a mass market of a magnitude and heterogeneity unknown to the universe of print or radio" (Rosten, 1947). James Chapman (2000) through his review adds that since film is a visual medium, it remains unaffected by factors like language and literacy, which affect the other mass mediums like print and radio.

Communication technology and state sponsored technology are largely used for the purpose of spreading imperialist and patriotic persuasion. The media becomes an outlet to produce manipulative information. The ability of media to use powerful and manipulative narrative strategy that can appeal to the masses thereby becomes an asset to propagandists. There is an existence of propaganda in our everyday lives all around us, in the form of advertisements, public relations campaigns, entertainment and education (Walcowitz, 2008).

Paul Kirschner (2004) while speaking of George Orwell's concept of propaganda was seen to be of the view that social revolution cannot change innate animal nature. Equality is a façade that has long been the propaganda by communist nations. This propaganda has led to the creation of a literature of disillusionment that has been clearly enunciated by Orwell (Kirschner, 2004).

Modernists viewed propaganda as not just existing in diegetic or filmic representation but also in modern art and various state sponsored political causes, which are expressed through films. There constantly exists many unnoticed artifacts of propaganda in films, as can be seen in the form of yellow journalism by William Hearst in the Orson Well's 'Citizen Kane'. Modernists therefore work as information specialists who are constantly looking for new ways to manage sensory experiences. The link between art and propaganda has existed for very long. Modernists look at the 'technique of saturation and multiple media channels.' This signifies that modernists study the extent to which propaganda can succeed, and how much is too much. They have found that using multiple media sources lessens the possibility of saturation, however with the advent of new creative media channels has managed to keep the novelty alive. Modernism and propaganda are therefore seen as "interrelated languages of the new information age" (Walcowitz, 2008). Propaganda has thereby found an asset in the omnipresent, rapidly changing media environment.

III. METHODOLOGY

This study has used qualitative form of research. Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretive, material practices that makes the world visible. These practices transform the

world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them. (Denzin & Lincoln, 2005, p. 3)

Qualitative research allows for flexibility in the study, as it is open to non-structured forms of data analysis, unlike quantitative research. Furthermore qualitative research has been found to be more useful while analyzing content gained from films, television serials, visual data and books.

Qualitative data is usually in the form of audio data, textual data and visual or video data. This paper uses qualitative data in the form of textual and video data.

A. Data collection and method of analysis:

The textual data has been taken from Randal Marlin's book 'Propaganda and the ethics of persuasion', while the visual data was taken from two films.

The two major entities therefore considered for this research were the seven parameters of Randal Marlin's theory from his book 'Propaganda and the Ethics of Persuasion' and two dystopian films taken between the periods of 2000 to 2014. The films are 'Book of Eli' and 'V for Vendetta'. Dystopian films are movies that focus on a futuristic representation of society. Here the world is viewed as destroyed and miserable and revolution is constantly brewing in order to change this state of affairs.

The visual data was in the form of two full length, English films. The films are Hollywood films and the genre of films is dystopia. The films chosen for analysis were 'V for Vendetta' and 'Book of Eli'.

The criteria for selection of the films were:

- The genre – dystopia films
- The year of release – 2000 to 2014
- Language – English
- Place of creation –USA

These criteria were selected in order to keep both films as similar to each other as possible in order to facilitate through analysis. The films were chosen on the basis of the above criteria, along with availability. The year of release was kept as recent as possible since the films are futuristic and therefore will be of greater implication than movies released earlier.

The usage of films under the dystopia genre was chosen because of the lack of research found among this genre of films. Furthermore this genre is very important because it contains several important elements including:

- A futuristic orientation
- A focus on the effects of current media technology
- Large amount of propaganda in overt and covert forms

The basis for selection of Randall Marlin's theory of propaganda is due to the focus of the study on the study of propaganda. Since Marlin's approach of propaganda has not been widely explored by research this approach was chosen.

The textual data was analysed using content analysis, and from it seven parameters were obtained. The seven parameters are preconceived parameters that are provided by Randal Marlin. The seven parameters according to Marlin can be used to analyse propaganda content.

B. Parameters:

The data collected had been managed using a very organized approach. The instances from the films were placed into a framework. The framework was based on the parameters that were construed from the seven parameters constructed from Marlin's work. The parameters are timing, concealed motive, specific motive, slogans or dialogues, kernel of truth, colour and repetition. The films were studied along five elements – narrative, myth established by the film, historical reference, visual elements and key character. Each element taken from the films were studied using the seven parameters. The five

elements of the films were keenly analysed using the seven parameters of Marlin in order to identify the extent of propaganda seen. In this manner the data management was done in a methodical approach. The data analysis was done using an approach of content analysis.

C. Content analysis:

Bernard Berelson defined content analysis as "a research technique for the objective, systematic, and quantitative description of manifest content of communications" (Berelson, 74).

Content analysis is a research tool focused on the actual content and internal features of media. It is used to study features like words, concepts, themes, phrases and other such textural content. The text can be from books, newspapers, essays or other worded forms. Content analysis can also be used to study visual and auditory content. Visual content may be in the form of pictures, movies, videos or art, while auditory is usually related to music, voices or dialogues. For the purpose of analysis content analysis method used the system of breaking down of data into coded form. These codes are then used to reach conclusions by making inferences from the text, visual or auditory data.

Content analysis has been found to be highly effective tool of qualitative analysis. This is because it uses text or transcripts that are available and therefore can be easily attained in accurate, testable and valid form. I can also provide valid historical inputs to the research due to its existence in an achievable form. It is an unobtrusive form of research because the data is available in the hands of the researcher to interpret as is seen fit. It is also seen as a more exact form of research because of the availability of data in easy, accessible form.

The overall analysis utilises the process of simple or basic content analysis, however the analysis is centering on the presence of intended messages in the text. This intended message is the message that carries the propaganda. The key messages are developed based on the overall objective of the film. The film is analysed and the overall message of the film is observed. In this paper the overall objective is and analysis of propaganda. The messages are then are translated into codes that are studied on the basis of the parameters for analysis. This is the process that is used for studying the films using the parameters. The seven parameters of Randal Marlin will be the framework on the basis of which the two films have been analysed.

The two scientific dystopian films that were chosen were then studied using the framework provided by the parameters. Each film was individually studied using the parameters. The instances that were found to agree with the parameters were chosen for further analysis, while the remaining was discarded. The chosen instances were then both visually and denotatively analysed. Their deeper held meanings were studied using the parameters as the framework for interpretation. Once the two films had been analysed using this method a conclusion of the study was construed.

This method of study was chosen for many reasons:

- A flexible approach to the study of the films and text was required because of its qualitative nature. In order to facilitate this flexibility and ability for change as the analysis progressed content analysis was chosen as the method for study.
- The researcher based on individual interpretation construed the parameters. For this to remain unbiased and without error it was necessary to use to method of qualitative and content analysis.
- Quantitative method of study would not have suited this study due to the nature of the study, and the type of data being analysed. Due to the data being largely of visual and textual form qualitative method was preferred. Furthermore there are no surveys, questionnaires or other tools used in this research that would require a quantitative form of analysis.

There are several problems that have arisen during this process of data collection. The process and accuracy is solely dependent on the capabilities of the researcher. There may be several omissions by means of instances from the films or books that might occur due to the researcher's bias.

D. Limitations:

The limitations of this study include:

- This form of research depends very heavily on the knowledge and expertise of the researcher. Since previous researches in this topic are few it is a new research and is susceptible to errors.

- The selection criteria for the films will contain a certain amount of researcher's bias and preference, and will therefore require several approaches to ensure the maintenance of neutrality.
- Due to the absence of quantitative data to support the research the qualitative data will require strong scientific evidence to prove its conclusions.

Since the research is of predictive nature it is important to maintain a neutral approach while stating possible conclusions and future predictions.

IV. ANALYSIS

Book of Eli:

A. Overview of the film:

'Book of Eli', a post-apocalyptic Hollywood film, was released in 2010. The film directed by the Hughes brothers is set in a dystopian future. The film starring Denzel Washington, Gary Oldman and Mila Kunis is a representation of the world as it has survived after a nuclear war. It is futuristic and features the world, its occupants and its surroundings in a state of complete dystopia and destruction. The film revolves around a single book, the last surviving Bible, and Eli (Denzel Washington) as its protector. Carnegie (Gary Oldman) features as the antihero who seeks to possess the Bible in order to use its power to control the people. Solara (Mila Kunis) and Eli together make that obstacle filled journey to safely convey the Bible to the West, where attempts are being made to gather what is left from the lost pre-apocalyptic world so that the dystopian world can rebuild itself again.

This Bible, a King James Bible proves to be the twist and turning point in the narrative, for in the end it is seen that the coveted and battled for Bible is no ordinary Bible but is instead a braille bible that has been the guiding force for Eli who we realize is blind. He has travelled 30 years following the voice of God to deliver the Bible to its new home in the West.

The film 'Book of Eli' is seen to contain many elements of propaganda - Religious propaganda and Western superiority propaganda. An application of the seven parameters of Randal Marlin's theory from his book 'Propaganda and the Ethics of Persuasion' shows the extent of propaganda in the film 'Book of Eli'.

B. The narrative:

The narrative of the film provides a detailed account of the events that inter weave to form the story. The narrative has been analysed along the seven parameters of Randal Marlin.

Timing:

The timing of the narrative is the post-apocalyptic period. It is set in the period that is seen to be after a nuclear war, thereby showing massive destruction. Abandoned cars and empty roads showing loss and destruction act as the mise-en-scene for this post-apocalyptic time. It is also a time of great despair, loss and desolation, where the weary victims are looking for a savior. This timing of the narration helps understand the climate in which the story takes place. This futuristic film is set in such a period of time.

Concealed motive:

The concealed motive forms the second parameter for analysis of the narrative. This refers to those elements in the film that are not overtly expressed but instead are the covert, intended meanings that hide behind the larger, obvious picture. These concealed elements or motives are the reason for the progress of the narration. In 'Book of Eli' it can be seen that contrary to the stereotypical image of a white man bearing the burden of the world, and ultimately rescuing the people from trouble, in this film the savior Eli is seen to be a black man. The antihero on the other hand is a white man. This reversal of stereotypical racial roles can be seen to signify that the new world that will soon be built will be a different one. It will move beyond the boundaries of racial and other prejudices and instead embrace everyone as equals. This is a hope for the future that can be seen through this concealed motive.

Another motive that the film introduces in a subtle manner is the acceptance of all by God and Christianity. Black skin, a woman who takes on the role of protector and savior of the her people (as seen by the actions of Solara in the end of the film) and the power of even those with disabilities to lead (Eli though blind is seen to be the savior and protector of the

world) can be seen to signify the acceptance of all by God. This shows that in the new world nobody is lesser than the other and the Bible is for all – blind, victims, uneducated, black and the diseased. Christianity does not discriminate between any individual.

Carnegie constantly in his need for the Bible emphasizes its power as being one that can exert absolute influence over the minds of all. Religion therefore can be a source of control over the minds of people. However a contradictory view of this motive is provided by Eli's purpose to hold the Bible, and that is to safeguard it so that one day its message of peace and unity can be disbursed to all. The film therefore provides the concealed motive that though the Bible is a powerful source of peace and unity, if captured in the wrong hands it can be used for the opposite purpose.

The film also moves on to show that no matter what the extent of dystopia and hatred in the world everyone turns to God in the end. This is seen when Redridge dies. He kneels in prayer, looks up at the heavens and dies in that prayerful position.

The concealed motive of 'Book of Eli' is both religious propaganda and propaganda against discrimination.

Specific objective:

The specific objective analysis behaves as the third parameter in the study of the narrative of 'Book of Eli'. Religious propaganda, in the form of propaganda of Christian ideals can be clearly seen as a specific objective. The world is seen as one that is dystopian, destroyed and in peril. This world is also seen as a Godless society, where the people do not know what prayer, God or the Bible is. After the war people burnt every Bible for they blamed God for the destruction. However this Godless society is seen to remain in sorrow the salvation to all the troubles is seen to be religion and the Bible. The analysis sends out the specific objective that the only entity that can bring the world out of its depravity is Christianity and the Bible, which behaves as a salvation in this post-apocalyptic world. Eli is seen as the carrier of this message for though he too has lost everything to the war, including his eyesight, he has journeyed for 30 years, never giving up faith or his belief in God.

Another specific objective is the propaganda of Western superiority. Eli is seen to be travelling towards the West to deliver the last remaining Bible. The west is seen as the place of acceptance of all. It accepts religion, racial differences and gender, making no discrimination. It is also seen as a place of safety. It is here that God told Eli to deliver the book; for it is here that the book will be safeguarded. The authentication of the West as a place of safety is seen in the film as provided by God himself. The west is also viewed in the film as a place of progress for the west has started rebuilding a museum like safe house under the care of Lombardi. The purpose of this safe house is so that they can teach people about the lost world and help them rebuild that again. The west is therefore seen as the source of rebuilding lost values and life. Most important however is the view of the west as the most worthy place in the world, for Eli searches for the west in order to deliver the most precious object in the world. He delivers the last, remaining King James Bible to the place that is deemed most worthy of receiving it.

Slogans and dialogues:

Slogans serve as the fourth parameter for the analysis of 'Book of Eli'. It is seen in the film that Eli at times of peril, constantly recites verses from the Bible. This is seen in the bar fight, the shoot out in the home of the old people and before he gets shot by Carnegie. This goes to show that the words of the Bible act as a protection and shield against evil and danger, for Eli remains untouched by the villains.

Carnegie speaks many truths about the world and the future. His intention however is to utilize religion and the Bible to control the people. His selfish desire is justified when he says, "As old as we are, people like you and me, we are the future". There is a lot of truth in his words for Eli and Carnegie are the people who can make or break the deliverance of the bible, and restore the world its serenity and peace. These dialogues are therefore seen as the essence of the film.

Kernel of truth:

The fifth parameter for analysis is kernel of truth. There is one major kernel of truth that is seen in the film. The film talks of wastage in the world. Eli tells Solara that in the pre-apocalyptic world people had more than they needed and did not realise the value of it. They wasted it and squandered it. Such wastage today will lead to disastrous consequences in the future. Eli's description clearly matches the world as it is today, and can therefore be taken to signify that the large quantity of wastage and spoilage in our current world will lead to disastrous consequences in the future.

Colour:

Colour forms the sixth parameter for analysis of the narrative of 'Book of Eli'. The film is seen to progress through 3 shades of colours. The beginning of the film is seen to be in toxic green. This shade of green, associated to toxicity, waste and chemical danger sets the tone for the film. The film then progresses to shades of sepia. The sepia shade shows the barren wastelands and lack of greenery and trees, the very sign of life and growth. Once Eli reaches the west it is seen that the colours change to pure colours. This signifies the purity and the hope for a brighter, cleaner future where life can be seen to flourish.

The change in colour scheme in the scenery from brown, barren wastelands to green flourishing land with trees and greenery can be clearly seen as Eli and Solara travel towards the west.

Repetition:

The seventh and final parameter for the analysis of the narrative of 'Book of Eli' is repetition. The recitation of bible verses by Eli and Carnegie at strategic points in the film is seen to be a means to convey the message of religious propaganda. There is repeated reference to the religious symbols of the Bible, God and the words, and power of the Bible.

Another very important repetition is the usage of products, like tissues and spices, from KFC, the fast food burger joint. KFC is one of the most quintessential and obvious symbols of the west. This shows the need of the people to have and adopt it what the west has. The extent of westernization and superiority of western products can be clearly seen while analyzing the parameter of repetition.

The narrative of 'Book of Eli' through these seven parameters show a strong inclination towards religious propaganda as well a propaganda of western superiority and ability for the west to be the savior for the rest of the world.

C. Establishment of myth:

Films seek to use propaganda to establish various myths or beliefs. This usage of persuasive messages helps to establish new myths that are generated by the film itself. These beliefs may or may not have existed before in the society, however the film helps to spread and solidify the myth amidst society.

Timing:

The timing acts as the first parameter for the analysis if the established myth by the film. The film takes place in a post-apocalyptic period. It is set in the period that is seen to be after a nuclear war, thereby showing massive destruction. Abandoned cars and empty roads showing loss and destruction act as the mise-en-scene for this post-apocalyptic time. It is also a time of great despair, loss and desolation, where the weary victims are looking for a savior.

Concealed motive:

The second parameter is the concealed motive. The myth the films seeks to establish in a concealed, subtle manner is that Christianity and God as the savior. Christianity is seen to be the religion that has the power to free the people from the despair that surrounds their lives and free them from the entrapments of the post-apocalyptic world. The usage of the Bible and quotes from the Bible can be seen to convey to the audience that with the aid of religion and God the world can be rebuilt.

Specific objective:

The third parameter is the specific objective. The specific objective of the myth established by 'Book of Eli' is to propagate the image of the Bible as a source of restoring peace and safety to the world. This is not propaganda of the Bible and religion as a savior, instead it simple focuses on the objective that prayer, and words of the Bible, and a faith in God can make society peaceful and serene. The specific objective of this myth promulgates the message that the Bible is a source of serenity. It is not a tool of change or transformation but simple as an entity that can spread peace.

Slogans and dialogues:

Slogans or dialogues act as the fourth parameter for the analysis of the myth established by the film. There are several dialogues that emphasizes on the ability of the Bible to exert complete control over the minds of people. In the words of Carnegie "It's not just a book, it's a weapon aimed straight at the hearts and the minds of the weak and desperate." This

slogan elucidates the myth that the Bible has the power to spread both peace and discord in the world. This is dependent of the holder of the Bible. In the wrong hands the Bible too can behave as a tool of discord and dystopia. In the post-apocalyptic world both Eli and Carnegie have different purposes for possessing the Bible, however this slogan defines the myth that the film establishes. The myth of the power of the Bible and religion is seen clearly through this parameter.

Colour, and Kernel of truth:

The two parameters of colour and kernel of truth cannot be analysed in the element of myth established by the film. Since the myth is not based upon truths but is instead a constructed entity there is no kernel of truth behind it. Even though religion and the Bible are real entities that are seen as powerful sources of change in the society in the film the myth is not based upon real facts or truths and is instead constructed in order to propagate the religious messages of the film.

Repetition:

Repetition is the seventh and final parameter in the analysis of the myth established by 'Book of Eli'. The first myth that finds great repetition in the film is the myth based on the unlimited power of the Bible. Both Eli and Carnegie repeat this feature in several dialogues. It is also displayed in the effect of the words of the Bible and religion on Solara, Redrich and Claudia. It is also reflected in the serenity possessed by Eli and his strength in the face of danger.

Another feature that finds repetition is the ability of the Bible to protect the good. The bible is seen to protect Eli even in the most dangerous times of peril. It also protects Solara as is seen when Eli tells Solara during the shootout in the old couple's house, when he says that the voice has told him that he and Solara will be safe. Redrich too is seen to question this power of Eli to remain untouched by guns and brawls through the film.

D. Visual elements:

There are four elements that can be considered as important symbols for visual analysis. They are the sword, the tinted glasses, the earphones and the braille Bible. However the braille Bible is the most important visual element as its implications through the film are very great.

The braille Bible is the epicenter of the narrative of the film as the story revolves around the journey that this book has taken for the last 30 years and the power it holds. The great reveal at the conclusion of the film on the coveted Bible being a braille Bible leads to the turbulent revelation that the protagonist Eli is blind and has survived the 30 grueling years on reflexes and his other senses. The Bible thereby becomes an important visual element that acts as an imperative tool of propaganda.

Timing:

The first parameter of analysis the timing shows the Bible to be the only remaining bible in the world. It is a King James Bible and is therefore very old. It is historically believed to be the third Bible to be translated to English and therefore occupies a very historic place in the world. Historically the King James Bible had been written and published in the 1600s and as the film gives no indication of the period of printing it is assumed that the original history is maintained.

Concealed motive:

The second parameter is the concealed motive behind the braille Bible. Through the film the Bible is referred to as 'the book'. When Carnegie sends his men out to hunt for the Bible he too refers to it as a book. It is only Eli who calls it a King James Bible when he reaches the sanctuary of the west. This constant reference to the Bible as 'the book' contains more than a simple desire to protect the Bible and hiding its true identity; it is for the purpose of propagating the universality of the Bible.

The protective power of the Bible is another factor that is greatly emphasized upon. Eli through the 30 years of his arduous journey remains untouched due to his faith and his unselfish possession of the Bible. Even when he is shot upon by Carnegie and his men when he leaves the town the bullets do not touch him and he remains unharmed and alert. The protective power of the Bible is seen to be so great that instead of harming him, the bullets wound and ultimately kill Carnegie.

It is seen in the film that Eli gets wounded only when the Bible leaves his hands. It is only when he leaves the Bible in the house of the old couple and comes out without it in his hands that he becomes vulnerable to the bullet and gets wounded.

This protective power of the Bible is seen in several instances however it is never revealed through words, instead it remains a subtle indication that can be observed in several instances.

Another subtle motive indicated by the film is the west being seen as the best place for the Bible. The west is seen as the new birthplace of religion and rebuilding of life. This Bible can therefore be taken as the new object for change and rebirth of prosperity. The universal ability of the Bible to be the agent of change is emphasized upon.

The hidden power of the Bible is another concealed motive is frequently hinted upon. One of the most prominent incidents that hide this concealed motive beneath its depths is the instance in the old couple's house during the shootout. Eli disguises a bomb within a box that looks like the bible and fling it to Carnegie and his men. The bomb, masked as the Bible, kills several of Carnegie's men. This conceals the motive that the Bible hides the deadliest secrets, and the greatest power to destroy if conveyed to the wrong hands. The power of the Bible to both create and destroy is seen here.

Specific objective:

The third parameter of the overt and expressed specific objective displays the Bible as the most important book in the world and the savior of humanity from the dystopia. This factor is exemplified by the extent of the search by Carnegie's men for the book. He has lost many men, and killed many people, raided homes, and raped innocent suffering women for the book. He has surpassed all moral boundaries in order to lay his hands on the bible. So great is the importance of this book. "It's not just a book, it's a weapon aimed straight at the hearts and the minds of the weak and desperate", this dialogue said by Carnegie goes to show the extent of the importance of the bible.

Power of prayer is another specific objective seen in 'Book of Eli'. Eli derives prayer from the readings of the book. When he teaches Solara to pray before eating the transformative ability of this prayer is seen.

Through the film the story revolves around the journey of Eli in his endeavor to deliver the book to its safe destination in the west. The Bible is treated very differently by Carnegie and Eli, however a similarity exists- they are both aware of its power. Further more they are both focused on sharing and spreading the power of the book, however it is in very different ways. Carnegie wishes to spread the power of the book amidst his people so that he will have the right words to control and subjugate them under his rule. Eli on the other hand wants to share it so he can fulfill the command of God and in that process preserve the safety of the Bible so that the world can be rebuilt again and rescued from its dystopian existence.

The west is focused largely upon in this film as an ideal location for the safety of the book. IT is seen as a place of safety. It is here that God told Eli to deliver the book; for it is here that the book will be safeguarded. The authentication of the West as a place of safety is seen in the film as provided by God himself. The west is also viewed in the film as a place of progress for the west has started rebuilding a museum like safe house under the care of Lombardi. The purpose of this safe house is so that they can teach people about the lost world and help them rebuild that again. The west is therefore seen as the source of rebuilding lost values and life.

Most important however is the view of the west as the most worthy place in the world, for Eli searches for the west in order to deliver the most precious object in the world. He delivers the last, remaining King James Bible to the place that is deemed most worthy of receiving it. Delivering the Bible to its right and safe place is therefore seen as one of the specific objectives and greatly contributes to the religious propaganda and western superiority propaganda of the narration.

Slogans and dialogues:

The fourth parameter of slogans or dialogues brings forward one very powerful slogan. "It's not just a book, it's a weapon aimed straight at the hearts and the minds of the weak and desperate". These words said by Carnegie reflect the power of the braille Bible. This Bible is of such great value that Carnegie had sacrificed many men and even his own leg as is seen with the progress of the film to obtain the book. He grew up with it and senses that the only entity that can provide him with the power of complete and absolute control over the people is the Bible for it contains words that can influence everyone. He wishes to use these powerful words to attack the vulnerability of the suffering people and rule over them. Eli too knows that the book has the power to influence the minds and hearts of people. However he finds in the words not the power to subjugate and control others but to control his mind and to strength and to keep his faith alive and strong through all hardships. He uses its power to overcome obstacles and protect himself and Solara from all harm so that they can reach the west and safely deliver the book.

Kernel of truth:

The fifth parameter of kernel of truth does not find much application in this element for the braille Bible and its intense power are created for the narration of the film. It is not based upon any real or historical reveals and therefore does not contain kernels of truth in it.

Colour:

The sixth parameter of colour is seen to have great application as the visual element is analysed here. The braille bible is old looking and leather bound. It is a brown book with a golden cross on its cover. The book is sealed shut with an ancient looking lock and is wrapped in an old, brown cloth.

The brown on the book gives it an old, rich feel, and follows the stereotypical imagery of how an old book looks. Its richness adds to the feeling of it belonging to an ancient period, rather than the modern day. The lock adds to the secrecy of the book, never revealing until the very end that it is in braille and not an English Bible. The brown cloth serves as a reminder that for 30 years through great hardships and harsh climates Eli has carried the book. He opens and reads it everyday and has continued on his journey with it. The extent of this journey is revealed through the old, worn out cloth.

Repetition:

The seventh parameter of repetition focuses on the repeated imagery of the Bible. Eli is seen to open the cloth, read the bible and carefully wrap it back in the cloth before placing it in his bag. This routine only shows how he does not treat it carelessly even after carrying it for 30 years. He is seen repeating this routine in the deserted house in the beginning of the film and later in Carnegie's house and in the underground hiding place with Solara later.

The visual element, the braille Bible, acts a powerful tool of propaganda because it emphasizes the religious propaganda conveyed by the narrative.

E. Historical reference:

It is essential for any film that contains propaganda to have grounding in historical references in order to provide authenticity to its persuading claims. 'Book of Eli' due to its religious outlook and its attempt to instill propaganda on both religion and western supremacy need the support of historical truths and events to be successful.

Timing:

The first parameter of timing focuses on two major periods. One is the period before Christ (BC.) that is focused upon in the Bible and the second is the 1450s when the invention of Gutenberg's printing press took place. The timing of the historical references provides the basis for the narrative of the film.

Concealed motive:

The second parameter is the concealed motive in the historical references in 'Book of Eli'. Alcatraz is the location where Eli and Solara reach to deliver the Bible. Alcatraz is seen as a safe haven, where the book will be safe. It is viewed in the film as a place of progress where the west has started rebuilding a museum like safe house under the care of Lombardi. The purpose of this safe house is so that they can teach people about the lost world and help them rebuild that again. The place is therefore seen as the source of rebuilding lost values and life, and as a safe haven for the precious book. Alcatraz Island in reality is located in the San Francisco Bay and is often referred to as "The Rock". This island was developed with facilities for a lighthouse, a military fortification, a military prison and a federal prison. However in 1972, Alcatraz became a national recreation area and received designation as a National Historic Landmark in 1986.

Alcatraz is therefore in reality a prison. However in the film it is seen as a place of freedom where all the items that belonged to the past have been preserved in order to start a new future. It is also seen as a safe haven for Solara and Eli. This is a contradiction to the reality of the Alcatraz prison, which can be taken to mean that the times have changed and what was once a place where criminals were placed is now a place where sanctity is provided against criminals.

Specific objective:

The third parameter is the specific objective. The specific objective of the historical relevance has been to connect the film to the events from the Bible, thereby showing that the 'Book of Eli' is in many ways a narration guided by the events

from the bible. It also shows that the film wishes to emphasize on the fact that in the future when the world finds God again and rebuilds a prosperous society order will be restored and religion will find its place once again.

One of the first elements is the King James Bible. Like the translated King James version, Eli translates the Braille version to written, English form with the help of Lombardi.

Another character who bears large resemblance to characters from the Bible is Claudia, Carnegie's companion and Solara's mother. The objective of this resemblance is to show her true and good nature. Claudia in 'Book of Eli' is believed to be from the Christian reference of Claudia the wife of Pontius Pilate's. In the Bible she has a dream about Jesus being innocent. This dream causes her to beg her husband to free him.

This is very similar to the character of Claudia in the film. She plays the role of Carnegie's companion. She warns him that Eli will not subordinate himself to the will of Carnegie. She also curses Carnegie when he is dying and refuses to read the braille Bible to him. She, like the biblical Claudia understands the true nature of Eli, and was only one to understand the words in the Braille Bible.

Lombardi is another specific objective enunciated by the 'Book of Eli' to provide a similarity to Johannes Gutenberg. Lombardi wants to preserve the wisdom of the past and hopefully disseminate it so that it might impact the future. Like a medieval scribe he copies Eli's book, and then, like Gutenberg he prints it.

Moses travels to Israel to free the people of God. This is similar to Eli's travel for 30 years to free people from the despair brought by the apocalypse. He frees Carnegie's prisoners and delivers the Bible. Eli has been traveling for 30 years or so, and much of it in the American West desert, which is like Moses' journey to Israel.

By the end of the movie, Eli finally gets to leave that desert and get to the West, where he has to cross the Bay and get to Alcatraz where salvation awaits. This moment is similar to Joshua and the Israelis' entrance into the Promised Land by crossing the Jordan River.

The significance of these similarities is to provide a backbone to the 'Book of Eli'. It provides a historical relevance to the story and therefore is a stronger source of propaganda for it follows a sequence of true events from the biblical past.

Slogans and dialogues:

The fourth parameter is slogans or dialogues. "This is where we are going to start again". Lombardi spoke these words on the Alcatraz safe house. His words are of great significance for it was with the important things preserved from the past that the future was going to be built again.

This safe house is seen as the place of acceptance of all. It accepts religion, racial differences and gender, making no discrimination. It is also seen as a place of safety. Lombardi and his aids have started rebuilding a museum like safe house. The purpose of this safe house is so that they can teach people about the lost world and help them rebuild that again. This museum is therefore seen as the source of rebuilding lost values and life. Eli searches for the west in order to deliver the most precious object in the world. He delivers the last, remaining King James Bible to the place that is deemed most worthy of receiving it, for it was in this place that the future was going to rebuild itself to a prosperous utopian world.

Kernel of truth:

The fifth parameter is the kernel of truth. In the historical relevance of the film there is a lot of truth seen. However the most powerful resemblance is the similarity of Lombardo's museum to Guttenberg's printing press. This press was the first to print and spread the words of the Bible to the people.

The Safe house in the West is similar. It is here that the Bible is printed again. It is in Alcatraz that they restart a printing press and reprint the first Bible, after the war and apocalypse, which can now be circulated among the people. Lombardi is therefore akin to Guttenberg. His press and vision will make it possible to return God and the Bible to a distraught society and restore peace again. This truth makes it possible for the film to act as a powerful agent of religious propaganda and spread the message of western superiority.

Colour:

The sixth parameter of colour finds no relevance here since the historical relevance is an implied element. It is not visually depicted and is there understood through the narration and dialogues. Therefore it is not possible to attribute colour to this element.

Repetition:

The seventh parameter is repetition. The historical relevance of the Bible, its characters and the events find repetition frequently. However there is no repetition of the events surrounding Alcatraz for it is seen only as the ending of the film and is not mentioned before. Its only mention is as the 'west'.

It can be seen that the usage of historical, true and biblical, events is a powerful tool of propaganda as it lends the audience a strong element of truth that supports such a futuristic film. It also provides a foundation for the character of Eli and the narrative.

F. Key characters:

Eli is the protagonist of this film is the key character that can be analysed in order to understand the propaganda in this film. Eli is seen to be a character who is a mixture of two characters from the bible Eli and Samuel. Eli was, according to the Books of Samuel, the name of a priest of Shiloh, and one of the last Israelite Judges before the rule of kings in ancient Israel. Samuel was a man chosen for God, from his miraculous birth until his death. He served in several important positions during his life, earning God's favor because he knew how to obey. He grows up to become a great prophet.

Timing:

The first parameter is timing. The timing of the existence of Eli in the film is the post- apocalyptic period. It is set in the period that is seen to be after a nuclear war, thereby showing massive destruction. Abandoned cars and empty roads showing loss and destruction act as the mise-en-scene for this post-apocalyptic time. It is also a time of great despair, loss and desolation, where the weary victims are looking for a savior. This timing of the narration helps understand the climate in which the story takes place. This futuristic film is set in such a period of time. The timing of the characters of Eli and Samuel from the Bible is set in the period before Christ (BC).

Concealed motive:

The second parameter is concealed motive. In 'Book of Eli' the character of Eli is outwardly seen as a travelling protector of the Bible with extraordinary fighting skills and survival instincts. However it is the concealed motives that hide a wealth of meaning behind it. It is seen that God is constantly seen to be guiding Eli. In the bar fight he is seen to be quoting the bible as they having a conversation with God. Later in the old couple's house during the gunfire he tells Solara that the 'voice' said both of them would emerge from this gunfire safe and alive. He is therefore constantly guided by a presence, which tells him where to find the book, deliver the book and ultimately how to do it.

God has given him the task to find and deliver the Bible. Eli tells Solara that one day a voice had spoken to him and told him where to find the only remaining King James Bible and has instructed him to deliver it to the west. For 30 years he had travelled only based on faith and the power of this voice. Eli is seen to be a mixture of the biblical characters of Eli and Samuel, for while he is like the old prophet Eli guiding his prodigy Solara, he also hears voices and speaks to God like Samuel does. Further more he also bears the name 'Eli' which is the same as the name in the Bible.

Solara is also seen to be a kin to the biblical character of Samuel for though she does not hear voices or know of God her name, a female version of Samuel, and her role as the apprentice, student and friend of Eli is like that of Samuel to Eli. She is protected and raised by Eli to assume the role of future protector of the world.

The bullet only wounds Eli when the Bible is no longer in his possession. Eli gets shot upon several times in the film however the bullet never harms him, for the Bible, and God always protect him. As Redrich says, "It's like he's protected somehow. Nothing can touch him". When he leaves the Bible behind in the old couple's house he gets shot and wounded by Carnegie, ultimately leading to his death. This concealed meaning of the Bible as a protector against all harm is not overtly mentioned in the film but it keenly hinted upon by the narration of events.

One of the most powerful concealed motives in 'Book of Eli' is the instance when Eli teaches Solara how to pray. Prayer and God are not longer concepts that exist in the post-apocalyptic world. It is a Godless society where Bibles and God were blamed for the war and destroyed. People do not know the meaning of 'amen' or the words to pray before a meal. Eli has however never lost his faith and belief. He read the Bible ever night for many years. Before he and Solara share a meal for the first time he teaches Solara the simple art of a thankful prayer before a meal. Solara is deeply affected by this, for she had entered the room under the compulsion of Carnegie's instructions to please Eli so that he doesn't leave the town. However Eli's prayer instills in her a deep calm and new hope in life.

This instance is very important for it has mixed outcomes. While it enlightens Solara to the presence of a God, it also reveals to Carnegie that Eli possesses the book that he has been searching for. The prayer teaches Solara and the audience to never to lose sight of God even in tough times. She then hold her mother's hand to and prays because she knows her mother needs the strength to survive the tough times under the rule of Carnegie. Power of prayer and its influence on events can therefore be seen through this concealed motive.

Eli jokingly tells Solara that he wrote the verses from the Bible that he reads out to her.

"Eli: The Lord is my shepherd; I shall not want. He makes me to lie down in green pastures: he leads me beside the still waters. He restores my soul he leadeth me in the paths of righteousness for his name's sake, though I walk through the valley of the shadow of death, I will fear no evil for thou art with me

Solara: That's beautiful, did you write that?

Eli: Yes, I did.

[Chuckles]

Eli: No, no. No. No, that was around a long time before you and I got here, that's for sure."

These words though delivered in a comical manner have truth behind them for Eli is no ordinary man. He has been sent by god himself, and can in many instances be seen as God.

Specific objective:

The third parameter is the specific objectives of 'Book of Eli'. Eli is constantly shown as the holder and protector of the last surviving Bible. However along with this he is also shown as the savior of the world and all the suffering people in it. He is blind and a black man. However these two aspects which are considered to be a set back by society do not hamper him in any way. It shows him, as a strong character whose blindness remains hidden from the world, for even Solara who accompanies him on his journey does not realize he is blind.

Eli is seen for 30 years to remain steadfast to his path. He does not get influenced by anyone and has always travelled alone. He does not allow anyone to accompany him, nor does he stop to make friends. However his encounter with Solara changes his outlook and journey. He changes after meeting Solara. He allows her to accompany him and protects her through the journey and even seeks her protection when he gets wounded. Eli has always followed the philosophy of "Stay of the path its not your concern". However he breaks this philosophy when he meets Solara and he goes back to rescue her from the villains. It is Solara who teaches him that he can let go of his iron protection of the Bible. Her presence gives him the belief that should anything happen to him for she will carry his purpose forward.

Another overt expresses message in 'Book of Eli' is that Eli is the holder of the last and only remaining Bible. Eli is the only one in the world who knows its words. In the end of the film even though he bible has transferred hands and is in the hands of Carnegie he cannot read its words. He is left with a book that he has coveted for many years but not is of any use to him. Being the holder of the Bible he still dies of his wounds, and remains beyond the protection of God and the Bible.

In the end before Eli dies he does not curse the many hardships he has been through but instead thanks God for guiding and helping him stay strong. He thanks and asks him to protect Solara, for she was a friend that God has given to him.

"Dear lord, thank you for giving me the strength and the conviction to complete the task you entrusted to me. Thank you for guiding me straight and true through the many obstacles in my path, and keeping me resolute when all around seemed lost. Thank you for your protection and your many signs along the way.

Thank you for any good I may have done, and I'm so sorry about the bad. Thank you for the friend I made. Please watch over her as you have watched over me. Thank you for finally allowing me to rest. I am so very tired. But I go now to my rest, at peace, knowing that I have done right in my time on this earth, I fought the good fight. I finished the race. I kept the faith."

His words propagate the obvious message of faith, belief in God and strength of prayer.

Slogans and dialogues:

The fourth parameter of slogans or dialogues is of great importance in the analysis of the character of Eli.

The first slogan that Eli repeats through the film and which shows his principle and purpose is "Stay of the path its not your concern". This slogan shows his purpose. He was born for a task and that was to make sure that the Bible reaches its destination. He has always believed that he must not away from this purpose, however with the entry of Solara in his path he is forced to not only change course but also rethink his philosophy. The influence of Solara on Eli can be seen in many slogans. "I got so caught up with keeping it safe, I forgot to live by what I learned from it. Do for others more than you do for yourself". Eli speaks this powerful dialogue when he makes the decision to give the Bible to Carnegie to protect Solara. Due to her presence in his life he finally sees the true purpose of his journey to the west. It is not to hide and safeguard the Bible but to use it to help others and share the message of God.

Eli had faced many situations where he could have swayed from his path and goal. When Carnegie offers him the comforts of the town and power Eli refuses to stay. He says he had some place to be. "It's always a choice". These words spoken by Eli show the power and grid he possesses to complete the journey. The film sends out the message that with faith even a 30 year long journey will not seem difficult. With faith it is possible to stay true to your chosen path.

Eli ultimately reaches the west and enters Alcatraz where under the able care of Lombardi a safe house is slowly behind built. This safe house contains many items from the pre- apocalyptic world that he believes can help the people rebuild society. Eli reaches there with a King James Bible. However this bible is not in physical form but is help in the depths of his mind. For years every night he has read the words of the Bible and now he knows its every nuances, intricacies and words. He dictates the Bible to Lombardi asking him to write it down for it will now be the first Bible to be ever printed in the new world.

"Eli: Write everything exactly as I say it. The first book of Moses, called Genesis. Chapter 1, verse 1. In the beginning God created the heaven and the earth.

Eli: Verse 2. And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.

Eli: Verse 3. And God said, Let there be light: and there was light."

These words hold great truth behind them. It describes the world as it is in its dystopian state and speaks of the hopeful future that can exist with a belief in God.

Kernel of truth:

The fifth element is kernel of truth. This refers to the truth that exists behind the character of Eli, which acts a source of propaganda for truth has the ability to draw and convince the audience of a particular phenomenon.

The character of Eli bears strong resemblance to the biblical character of Eli, the prophet who raises Samuel.

Eli in the film like Eli in the Bible plays a great role in the growth and introduction of an important new savior to the world. While Eli raises Samuel one of the greatest prophets of the Bible, Eli from the film raises Solara who leaves Alcatraz with strength and purpose, giving hope that she will rescue the people from the desolation.

Both the biblical and film Eli are seen to be blind. A very important element is when Eli teaches Solara how to pray and talk to God. In the Bible when Samuel hears a voice in his sleep Eli tells him to answer tot hat voice for it is God who wishes to talk to him. The biblical Eli teaches Samuel to talk to God just as Eli teaches Solara the power of a prayer and the strength in conversing with God.

Claudia, Solara's mother like Hanna, the mother of Samuel in the Bible is faced with disabilities. Hanna can't have a child and is able to conceive only after prayer to God and Claudia can't see from birth. They both have disabilities and give their only child to the care of Eli. Solara and Samuel are taken care of, taught and protected by Eli.

Solara asks Eli to teach her how to read - "So teach me". Eli teaches Solara every step of their journey and reads to her from the Bible, teaching her the words of God. He is her guide just as Eli is to Samuel in the Bible.

Colour:

The sixth parameter is colour. Eli is a black man who wears rough brown clothes through his journey. His rough exterior is a complete contradiction to the white, pure clothes he wears in the end. The colours of his clothing show the transformation in his outlook and the serenity that takes over him as he reaches his destination.

Repetition:

The seventh and final parameter is repetition. Eli is seen to repeat many actions and behaviours through the film. He always kisses the cross he wears; he listens to music and prays before eating. He also reads the Bible every night without fail, as he says it. These repetitive actions are very important as they show how he has survived 30 years on his own. These actions are his companions through the loneliness and dangers that he combats everyday in his journey towards the west.

"Stay on the path. It's not your concern" is another dialogue he repeats frequently because this is the philosophy that has guided him through his journey. Eli's actions show the various means he has adopted to help him keep his faith and continue along his designated path. These actions also through repetition act as a source of propaganda for it is seen many times and might then be repeated by the audience.

V for Vendetta:

A. Overview of the film:

'V for Vendetta' (2006) is an American political dystopian film set in the future. It was directed by James McTeigue, and is based on the graphic novel by Alan Moore and David Lloyd.

The film speaks of a faceless character V, played by Hugo Weaving, who was once a prisoner of the Fascist government, in their deadly Larkhill facility. This facility was created to use the prisoners as experiments to create biological weapons from humans. The government is a powerful controlling agent, who maintains its people within their boundaries by using fear and violence as their tools. V destroyed by a chemical fire at the prison wears a mask to cover the horrific damage to his appearance. He decides to take action by blowing up the Justice building, sparking off the mood for a revolution. Evey Hammond (Natalie Portman), a simple worker and daughter of dead revolutionists gets unknowingly involved with V in his battle against the government. Evey however gains great significance as the film progresses for V helps her find the spirit and power of revolution that she possesses and it is her who ultimately pulls the lever that brings down the parliamentary building the film's climax. V and Evey are labelled as terrorists by the government, and the government's detective Finch sets out an active hunt for them. Finch however through the film learns of the government and their many misgivings.

The film concludes on a dramatic note with the whole town emerging in masks in silent protest, and V's dynamites blow up the parliament, giving hope and strength to the people. Evey Hammond and the detective watch and mourn V's death, and celebrate the spirit of revolution he has inspired in everyone.

The film carries many powerful elements of political propaganda. Bearing a close resemblance to the German Nazi rule of Hitler, the film bears messages of the effect of political control on the people in a dystopian future. It has also been critiqued to have close resemblance to the current global political scenario. An application of the seven parameters of Randal Marlin's theory from his book 'Propaganda and the Ethics of Persuasion' shows the extent of propaganda in the film 'V for Vendetta'.

B. Narrative:

The narrative of the film provides a detailed account of the events that interweave to form the story. The narrative has been analysed along the seven parameters of Randal Marlin.

Timing:

The timing of the narrative is set in the future, with strong references to the historical past. This timing of the narration helps understand the climate in which the story takes place. The film takes place in a futuristic environment, which is politically dystopian. However the film does not portray the future as one that is completely destroyed, forcing the people into destitution and starvation, but instead focuses on one whose people live in comfort with access to resources, but live under the totalitarian control of the government. The dystopia is therefore of political and moral control, and a destruction of democracy and free will.

Concealed motive:

The concealed motive of the narrative in the film is the second parameter for consideration. This refers to those elements in the film that are not overtly expressed but instead are the covert, intended meanings that hide behind the larger, obvious picture. These concealed elements or motives are the reason for the progress of the narration. In 'V for Vendetta' the concealed motives are many. The first is the negative impact of a totalitarian government and the need for the people to break out of this control. The film by drawing a scenario that bears great resemblance to the dictatorial rule of Hitler speaks of a society that is completely controlled by the government.

A second concealed motive is the emphasis on the presence of a revolutionary spirit in everyone. Evey is one of the first to display this aspect when under the influence of V she finds the spirit of rebellion in her. The small girl, who paints V's symbol on the wall and gets shot by the police for wearing V's mask is a prime example of the universal presence of a rebellion spirit in people. It also displays the motive to advise society to break free of the anti-democratic agents of control. The third and most important motive is the close resemblance of the totalitarian society to the existing modern society of today in the world. The film brings forward many elements like – distortion of information by the media, government control fed by fear among the people, prevalence of widespread corruption, and the illusion of democracy. These factors are seen to be a replication of the existing political system in society today.

Specific Objective:

The specific motive in the film is focused in the character and his thirst for justice for not only himself, but also all the people who have suffered great atrocities at the hands of the government. After the sufferings and deaths of V and his fellow inmates at Larkhill he realizes that the government will see their needs met despite the exorbitance of the price to be paid- sacrifice of human lives. This drives his thirst for vengeance.

The film seeks to also show the disastrous consequences of allowing a totalitarian government to take power. It speaks of how fear can be the strongest ally of a cruel, controlling chancellor and his desire for power. This is seen when the people, affected by the epidemic in 'three waters' tragedy lose their loved ones, and children in many families. This loss comes with the additional burden of the inability to find a cure or cause of the epidemic. The government steps forward after sufficient fear and hopelessness has spread and brings out a drug that will cure all. This miracle drug gives them the sufficient votes they needed leading to their victory, and consequent control over the people. The motive in of the film is also to inspire people to stand up and fight against injustice and cruelty, and draws on the rebellious spirit in the people to fight. The specific motive in 'V for Vendetta' is therefore a drive to protest against government control and suppression, and find true democracy.

Slogans and dialogues:

Slogans are the fourth parameter of analysis. In the film the government uses several dialogues to capture the people and hold them within their control. "England prevails", used by all government officials is one of the most powerful tools of propaganda and control seen in the film. This slogan is used to emphasis on the superiority of the government over the people. It speaks of England, and its officials being more powerful than anyone else. England comes before all and it is therefore England who should be the dominant, and not the people.

"Our job is to report the news, not fabricate it. That's the government's job." These words said by the news network employee speaks volumes of truths on the film's narrative for it tells us the power of the government over knowledge. The one way of maintaining absolute control over the people is to control their minds, and this can be done only by influencing the knowledge they have access to. Since the media is the sole source of political and current information for the people the government has complete control over the news.

The government had used the disaster at St. Marys to instill fear and desperation in the people. As V says to the detective “Fueled by the media fear and panic spread quickly”. This panic was harnessed into votes bringing the dictatorial government to the front. This dialogue has great significance for it provides an explanation of the very basis on which the government operates - fear and despair. V fights not only for the vengeance of his own sufferings at Larkhill but also for the people who are constantly oppressed by the dictatorial government. V says, “People should not be afraid of their governments, governments should be afraid of their people”. This dialogue is one of the most empowering statements made by V for it reflects the basis of V’s battle against the government. The film portrays the government as one to despised, not only for the cruelty inflicted on prisoners like V and Valerie, but also for the atrocities methods of control used like curfews, the shooting of a child, the black-bagging of Deitrich and Evey’s parents, and most importantly the purposeful creation of the epidemic to instill fear in the people. Valerie makes a very insightful statement in her letter to V about this control by saying, “I remember how ‘different’ became dangerous”. The government controlled everyone and everything, and they did not tolerate deviance for it threatened their iron hold upon the people and their actions.

Kernel of truth:

The fifth parameter is kernel of truth. ‘V for Vendetta’ holds great truths in its narrative. It constantly speaks of corruption in the political system and the need for people to rise up against corruption and control. This description of the political system holds great similarities to the existing political systems all over the world. It accurately displays the structure and future potential of the political system. Furthermore another truth is the basis of the story, which the gunpowder plot and Guy Fawkes. The gunpowder or Jesuit plot took place in 1605 and was an attempt by rebels to bring down the parliament of King James I. The failed attempt resulted in the conviction and hanging of Guy Fawkes. This historical event is the inspiration for the actions of V and is constantly emphasized upon in the film.

Colour:

The sixth parameter is colour. It can be seen that dark colour like black and brown constantly surround the character of V. It gives him a sinister and mysterious mood. It is seen that his clothing is always black, and his dark hair and the mask lead to the overall appeal of his character. Brighter colours can be seen to surround Evey and other characters helping draw a contrast between V and the others. The bright, deep crimson of the rose is seen, which due to its presence on the bodies of all the murdered officials, is a close resemblance to blood. The red adds to the visual appeal of the bloodless deaths. The prison and the flashback of V’s imprisonment at Larkhill is in shades of sepia, this not only instills a mood of despair and misery but also acts as a carrier of the pain of V and his fellow inmates.

Repetition:

The seventh and final parameter is repetition. ‘V for Vendetta’ has several instances of repetition, the most significant of which is the flashbacks seen. The flashback of the epidemic at St. Marys is frequently shown, and is used to reaffirm on the horrors that took place during that period. It is also used to show the tragedies that Evey has faced in her life. Another repetition is the commands given by the chancellor to the government officers. In these scenes the power of the chancellor and his control over the country, including the officials, is emphasized on constantly.

V is seen to constantly plan and execute his actions in a dramatic fashion, using not only flowery dialogues, but also setting the stage for his actions like a play. This is seen repeatedly when he murders all the officials involved in the horrors at Larkhill. It is seen that he kills them using the same drug and laces behind a red flower as a symbol of his involvement in their death. This repetition of method works to draw attention to the atrocities committed by them and the extent of V’s planning to commit the murder. One of the most noticeable repetitions is the symbol and mask used by V. These two elements are used repeatedly to emphasize on the need for the revolution to be unified, and come together with a single purpose and goal.

C. Establishment of myth:

Films seek to use propaganda to establish various myths or beliefs. This usage of persuasive messages helps to establish new myths that are generated by the film itself. These beliefs may or may not have existed before in the society, however the film helps to spread and solidify the myth amidst society.

There are two powerful myths that this film looks to establish; the first is the mask as a representation of Guy Fawkes, and the second that protest and revolution is the only way to overthrow a corrupt government.

Timing:

The timing acts as the first parameter for the analysis of the myth established by the film. On the fifth of November in the year 1605 Guy Fawkes and his band of rebels attempted to blow up the parliament as a sign of protest against the corrupt rule of King James I. However this attempt failed and Guy Fawkes was hung. V inspired by Guy Fawkes decided to act on the fifth of November. The actions of the film therefore revolve around the timing of the fifth of November, making it a central theme with the powerful dialogue, "Remember remember the fifth of November, treason and gunpowder plot."

Concealed motive:

The second parameter is concealed motive. The greatest concealed motive is the significance and purpose of the mask. Though outwardly the mask is used to hide V's scars and prevent his face from being revealed, there exists a strong purpose behind the use of the masks. The mask has been used as a symbol of protest by many organisations in recent times; as was seen in the protests by 'Anonymous' the online hackers organisation. The mask has come to be used by protestors all over the world and is being used as a representation of mass protest, and expression of a desire for change by the people.

The mask therefore holds the concealed meaning of being a symbol against any form of external and unwarranted control and domination. Another concealed meaning that is constantly emphasized upon is the belief that without God a society is headed for destruction. The politicians are seen to be constantly blaming Godlessness as the reason for all the troubles in the society. The film attempts to propagate the view that without a belief in God it is not possible for a society to survive and be free of dystopia.

Specific objective:

The third parameter is specific objective. The specific object in 'V for Vendetta' is to send a powerful message to the audience that the government functions in manipulative ways that are never revealed to the public. The myth of revolution as the only means to overthrow a corrupt government is seen to be clearly revealed in the film. Like it was seen at the three waters epidemic and at Larkhill, the government had worked in cruel and unfathomed ways, overlooking the disastrous price of human lives that were to be paid. All this was done with the sole purpose to seize power and gain totalitarian control over the people. Despite difficulties faced by the citizens until the appearance of V and his plans the people have never risen against the government. Fear and media control had for many years kept the people under the thumb of the chancellor. Through powerful propaganda like 'England Prevails' and Big Brother like working by chancellor Sutler the government is omnipresent. The film clearly reveals its motive of informing its audience that they must not fall prey to the manipulative ways of the government, but must instead rise in rebellion against them. It also attempts to use the historical references to instill courage and motivate people to follow the footsteps of their brave ancestors and speak out against government suppression of free will.

Slogans or dialogues:

Slogans or dialogues act as the fourth parameter for the analysis of the myth established by the film. In order to establish his purpose V uses several powerful dialogues to emphasize on the same. "The building is a symbol, as is the act of destroying it. Symbols are given power by the people. Alone, a symbol is meaningless, but with enough people, blowing up a building can change the world." This is a sentiment similar to the purpose of the mask and V's aura; it is for the purpose of giving the people a unified symbol of protest. "Strength through unity, unity through faith!" Powerful symbols have the ability to draw people together under the umbrella of a single purpose. The building and the mask are powerful agents to establish the myth of the mask being a symbol of protest against government control.

"Beneath this mask there is more than flesh. Beneath this mask there is an idea, Mr Creedy, and ideas are bullet-proof." This is one of the most significant dialogues that work to emphasize that the mask is a representation of the power of the people to revolt. It speaks not only of the mask but also establishes the myth that with the power of a unifying symbol even a suppressed population can rise in protest. Symbols are therefore the beacon of hope for the suppressed.

The film focuses on establishing a strong norm for democracy, which is expressed in V's dialogue, "People should not be afraid of their governments, governments should be afraid of their people". This is not a general norm of democracy, as this moves beyond the rule of the people, and instead focuses on governance and control by the people.

Colour:

The fifth parameter is colour. The dark and highly stylized V is shrouded in cloaks of black lending him an air of mystery and power. This persona is an important element in establishing the need for a single, powerful symbol to guide and fuel a revolution.

Kernel of truth:

The sixth parameters of kernel of truth cannot be analysed in the element of myth established by the film. Since the myth is not based upon truths but is instead a constructed entity, there is no kernel of truth behind it.

Repetition:

Repetition is the seventh and final parameter in the analysis of the myth established by 'V for Vendetta'. The mask is placed on all the employees in the TV station, providing V a route of escape after he hijacks the station. The mask is then sent to all the citizens of the town urging them to wear it as a sign of protest and assemble in front of parliament, on the fifth of November. This repeated usage of the mask spreads the message of universality of the revolt, and the mask as a symbol of protest against government control and domination.

D. Visual elements:

The major visual elements that occupy an important position through the film are the mask worn by V, the rose left by V and the bombing of the justice building and parliament. However the most important element is the mask worn by V. The significance and purpose of the mask is very great through the film. Though outwardly the mask is used to hide V's scars and prevent his face from being revealed, there exists a strong purpose behind the use of the masks.

Timing:

The first element of the analysis of the mask from 'V for Vendetta' is timing. V wears the mask through the film, in all scenes. The mask, a representation of Guy Fawkes and revolution, is worn by V making it his trademark. This ever-present mask allows the audience to connect to V and his expression through the film. However the timing that has significance is the usage of the mask under specific circumstances. The mask is used by others under 2 main circumstances – one is in the television building to escape, and the second is during the silent march for change by the people, towards the parliament building. This shows the usage of masks in two powerful events of revolution. The speech by V on television is broadcasted to all the people, through the emergency channel, was the spark the fire of rebellion required. The mask placed on the faces of the employees at the station was to send the powerful message that even they were under the wings of V and his plans.

The highlight of the film is when all the people wear the masks sent to them by V and march silently towards the parliament building. Here the mask are not to bring them under the wings of V and his motives, but to unify them in the face of protest and to give them the strength to demand and fight for change.

Concealed motive:

The second element for the analysis of the visual element of the mask is the study of the concealed motive. The mask is more than a simple cover of V's wounds and scars from the fire at Larkhill. His mask represents a greater motive than a simple covering, it is the symbol of protest and rebellion against a controlling government. The mask has been used a symbol of protest by many organisations in recent times; as was seen in the protests by 'Anonymous' the online hackers organisation. The mask has come to be used by protestors all over the world and is being used as a representation of mass protest, and expression of a desire for change by the people. The mask also has a second concealed motive of unifying the people and spreading the understanding that in the face of rebellion everybody is equal, there is no difference on any basis when it comes to a revolution. The purpose of a revolution is to spread equality and this is achieved when everyone uses the mask and fills the streets to watch the parliament being blown up.

The mask gives the people a unified symbol of protest. "Strength through unity, unity through faith!" Powerful symbols have the ability to draw people together under the umbrella of a single purpose. The mask is a powerful agent to establish the mask as a symbol of protest against government control. The mask therefore holds the concealed meaning of being a symbol against any form of external and unwarranted control and domination.

Specific objective:

The third parameter is specific objective. The specific motive is to use the mask as a reminder of the sacrifice of the brave men of 1605, and to honour their sacrifice by reinstating the revolution. The mask is a representation of the face of Guy Fawkes and is used to inspire the people to stand up against the tyranny of a fascist government. The film also focuses on the specific motive of spreading the message that a government with absolute control is a dangerous government, and must be opposed by the people who deserve a democracy.

Slogans and dialogues:

The fourth parameter of dialogues or slogans is very important, as there are several conversations on the true significance of the mask.

When Evey ask V who he is he replies saying, "Who? Who is but the form following the function of what and what I am is a man in a mask". These words by V though seem simplistic and explain outwardly who he is deceptive for they hold a wealth of meaning beneath them. V seeks to express that he like everyone else, there is nothing different about him, and like him everyone should rise in revolt for everyone is equal.

"Beneath this mask there is more than flesh. Beneath this mask there is an idea, Mr Creedy, and ideas are bullet-proof." This is one of the most significant dialogues that work to emphasize that the mask is a representation of the power of the people to revolt. It speaks not only of the mask but also establishes the myth that with the power of a unifying symbol even a suppressed population can rise in protest. Symbols are seen as the beacon of hope for the suppressed. This dialogue also moves beyond being a simple visual element that hides the damages on V's face and moves forward to emphasise the significance of the mask. The mask is not merely a cover but it is the shield of powerful ideas and the spirit of rebellion. The mask is the inspiration and power behind the democratic power of the people, and a reminder of the courage and sacrifice by their ancestors for the very same purpose.

"You wear a mask for so long you forget who you were beneath it". The words said by Gordon focuses on a mask, but the difference is that this mask is not tangible. He speaks of the circumstances that have forced him to hide his homosexuality, and maintain the façade of a womanizer only to save himself from the government's wrath. Gordon, just as V has been striving to instill in the people, breaks free in rebellion airing an episode mocking he chancellor, resulting in his ultimate death. The mask is the spark that allows the people to break free of the fear of the government and voice their needs and freedom.

Kernel of truth:

The fifth element is kernel of truth. The mask is a representation of the face of Guy Fawkes, and is to stir in people a rebellion using his courageous virtues from the past. The only kernel of truth is this historical implication.

Colour:

The sixth element is colour. The mask is seen to be sleek with sharp tracing of features in black. The colour tone of the mask is skin tone, with sharp perfect features. This contrast of colours and the drawn features gives a streamlined appearance to the mask. The wide smile adds a mysterious and crazed expression to the mask.

Repetition:

The seventh and final element is repetition. The mask s used by V through the film, in all scenes. The mask, a representation of Guy Fawkes and revolution, is work by V making it his trademark. This repetition of usage is important for it creates a lasting impact in the mind of the people. This ever-present mask allows the audience to connect to V and his expression through the film. The mask is used by others under 2 main circumstance – one is in the television building to escape, and the second is during the silent march for change by the people, towards the parliament building. This shows the repeated usage of masks in two powerful events of revolution. The speech by V on television is broadcasted to all the people, through the emergency channel, was the spark the fire of rebellion required. The mask placed on the faces of the employees at the station was to send the powerful message that even they were under the wings of V and his plans. The highlight of the film is when all the people wear the makes sent to them by V and march silently towards the parliament building. This repetition of usage of the masks is to emphasize the symbolic implication of the mask as a symbol of revolution.

E. Historical reference:

It is essential for any film that contains propaganda to have grounding in historical references in order to provide authenticity to its persuading claims. 'V for Vendetta' with its powerful political propaganda and consideration of rebellion as the most imperative tool of change uses historical references to strengthen its message. This film uses the events surrounding the Gunpowder plot of 1605 as its historical basis.

Timing:

Timing is the first parameter for the analysis of the historical references in the film. The gunpowder treason plot or Jesuit plot took place in 1605 and was an attempt by rebels to bring down the parliament of King James I. The failed attempt resulted in the conviction and hanging of Guy Fawkes. The rebels planned to blow up the parliament during the opening of England's parliament on 5 November 1605. This was timed to coincide with the installation of James' nine-year-old daughter, Princess Elizabeth as Catholic heir of the state. The timing and purpose of this historical event is the inspiration for the actions of V and is constantly emphasized upon in the film.

Concealed motive:

The second element is concealed motive. The historical events surrounding the gunpowder plot of 1605 hold one concealed motive and that is to say that there has never been a point of time in political history where the government has been free of corruption. Even at that period in time the rebels were fighting against the atrocities of a corrupt government, and sought independence and free will for the people. The event is a source of inspiration for the people that it is only through rebellion that democracy can be achieved.

Specific objective:

The third element is specific objective. The specific object in 'V for Vendetta' is to send a powerful message to the audience that the government functions in manipulative ways that are never revealed to the public. This has been seen in the historical events of 1605 as well. Like it was seen at the three waters epidemic and at Larkhill, the government had worked in cruel and unfathomable ways, overlooking the disastrous price of human lives that were to be paid, just like the treatment of the Catholics during the rule of King James I. All this was done with the sole purpose to seize power and gain totalitarian control over the people.

Despite difficulties faced by the citizens until the appearance of V and his plans the people have never risen against the government. Fear and media control had for many years kept the people under the thumb of the chancellor. Through powerful propaganda like 'England Prevails' and Big Brother like working by chancellor Sutler the government is omnipresent. The film clearly reveals its motive of informing its audience that they must not fall prey to the manipulative ways of the government, but must instead rise in rebellion against them. It also used historical events as motivation that though they did not succeed their work must not go in vain, and it is the purpose of the human race to correct the mistakes of their ancestors and make a powerful change in the future. It also attempts to use the historical references to instil courage and motivate people to follow the footsteps of their brave ancestors and speak out against government suppression of free will.

Slogans and dialogues:

The fourth element of dialogues or slogans is very important because of the powerful nature of the iconic dialogues in the film.

"Remember, remember the Fifth of November,
The Gunpowder Treason and Plot,
I know of no reason
Why the gunpowder treason
Should ever be forgot."

This dialogue is spoken in the beginning of the film accompanied with the flashback of Guy Fawkes. This dialogue is not only significant for overtly stating the theme and inspiration of V, but also as a historical reminder of the events of 1605.

The dialogue carries several layers to it. It urges the people to remember that corrupt government has been long present and it is up to the people to revolt against such a system, and stand up against atrocities. The dialogue also draws attention to the fact that the sacrifice of Guy Fawkes and his fellow rebels have sacrificed a great deal for the freedom of the people, however with time their sacrifice has been forgotten, and this is a great crime by itself for such sacrifice should not be forgotten but instead heralded and used as a motivation through time. This emphasis to remember the actions of the rebels on the fifth of November stirs the memory of the audience and makes them more sympathetic of V's cause.

"Guy Fawkes, Guy Fawkes, t'was his intent
To blow up the King and Parli'ment.
Three-score barrels of powder below
To prove old England's overthrow;
By God's providence he was catch'd
With a dark lantern and burning match.
Holloa boys, holloa boys, let the bells ring.
Holloa boys, holloa boys, God save the King!"

This dialogue talks about the event and the preparation for it. Guy Fawkes and his fellow rebels has with them gunpowder and a plan to blow up the parliament. But unfortunately he was captured and executed. However the irony of the dialogue lies in the fact that the lines are heavy with sarcasm, and says that God intervened and saved the King, because even though corrupt and dangerous to the people's freedom he was still all powerful. The gunpowder plot was revealed when a traitor sent an anonymous letter to the King warning him of the plot, and this disdain for the traitor is seen in the underlying sarcasm in the dialogue.

Kernel of truth:

The fifth element is kernel of truth. In November 1605, the infamous Gunpowder Plot took place in which some Catholics, most famously Guy Fawkes, plotted to blow up James I, the first of the Stuart kings of England. Catholics in England had expected James to be more tolerant of them; however he had proved to be the opposite and had ordered all Catholic priests to leave England. This angered the Catholics that they decided to kill James and put his daughter Elizabeth on the throne ensuring that she was a Catholic. This led to a plot to kill not only the king of England, James, but also everyone sitting in the Houses of Parliament at the same time as James was there when he opened Parliament on November 5th, 1605. Guy Fawkes and his fellow conspirators had managed to get 36 barrels of gunpowder into a cellar of the House of Lords. The explosive expert, Guy Fawkes, had been left in the cellars to set off the fuse. He was only caught when a group of guards decided to check the cellars at the last moment. Fawkes was arrested and sent to the Tower of London where he was tortured and eventually gave away the names of his fellow conspirators. At their trial on 27 January 1606, eight of the survivors, including Fawkes, were convicted and were sentenced to hanging.

These events, which took place in 1605 forms the basis for the plot of the film 'V for Vendetta'. Therefore it can be seen that the story of Guy Fawkes that is revealed in the film and is later emphasized upon by V to explain his action is ground in a large amount of truth.

Colour:

The sixth parameter of colour is insignificant, as the historical basis of the film is steeped in facts and not in visual elements.

Repetition:

The seventh and final parameter is repetition. There are several instances where the significance of Guy Fawkes and his significance is seen. The usage of the mask by V is in order to draw attention to the historical significance of the face and importance of Guy Fawkes, and his role in the events of 1605. The usage of the blowing up of the parliament as the central event through the film, that is planned and executed by V is very important because it is this event that draws the people together. Furthermore this event is a re enactment of Guy Fawkes' plans, only this time it is a success thereby

giving a sense of completion to the work of Guy Fawkes. It also gives the audience a sense that his work did not go in vain. This is achieved only through the repeated references to the Gunpowder plot of 1605.

F. Key character:

V is the protagonist of this film is the key character that can be analysed in order to understand the propaganda in this film. V is a man who lives alone and wears a black cloak, hat, wig and mask all the time. It is never known who the man is under the mask. V wears the mask and costume for several reasons. One is to cover the scars and wounds from the fire at Larkhill, where he suffered great atrocities at the hands of a cruel government experiment. Another reason, and an important one, is that V is seen to be a highly theatrical individual. He is well educated and immersed in drama and theatre. He constantly quotes Shakespeare and uses drama in all his actions and dialogues. He is also seen to be a determined rule breaker, following none of the constraints imposed by the government, and often stealing from the government themselves. In his house he has rooms filled with illegal art work that he is proud to have stolen from the government safe houses. His character is filled with emotion and a vengeance to destroy the people who caused his sufferings, however the strongest of the emotions is seen to be his love for Evey, when he lets go of his vengeance for her, and dies in peace.

Timing:

The first parameter to be analysed is timing. V though a character from the future is very ingrained in the historical rebels on the 1600s – like Guy Fawkes. He is therefore a modernist steeped in the values and actions of the past.

Concealed motive:

The second parameter is the concealed motive of the character of V. He is seen to be morally ambiguous. This gives V the image of both a hero fighting for a cause, as well as a man who is slightly insane. This adds to the allure of V for he is viewed as an imperfect hero with eccentricity to him, allowing V to connect to the audience. The flashback of his life adds to the sympathetic appeal of V giving him an appealing personality that the audience can connect to.

Specific objective:

The third parameter is specific objective. V has several distinct characteristics, namely – his flair for drama, his flowery language, his sleek, black costume and distinct mask, his speed and agility during fights and his sarcastic humor. These characteristics make V extremely appealing to the audience. His use of Shakespeare quotes and dramatic language provide a humorous cover to a very serious undertone, providing the audience with comic relief. His mask, a representation of Guy Fawkes is important because it serves several purposes. Primarily it acts as a reminder of the great sacrifice of Guy Fawkes and his fellow rebels. Secondly the mask is more than a simple cover of V's wounds and scars from the fire at Larkhill. His mask represents a greater motive than a simple covering, it is the symbol of protest and rebellion against a controlling government. The mask has been used as a symbol of protest by many organisations in recent times; as was seen in the protests by 'Anonymous' the online hackers organisation. The mask has come to be used by protestors all over the world and is being used as a representation of mass protest, and expression of a desire for change by the people. The mask also has a second concealed motive of unifying the people and spreading the understanding that in the face of rebellion everybody is equal, there is no difference on any basis when it comes to a revolution. The purpose of a revolution is to spread equality and this is achieved when everyone uses the mask and fills the streets to watch the parliament being blown up. The mask gives the people a unified symbol of protest. "Strength through unity, unity through faith!" Therefore V and his persona are created to attract and hold the attention and passion of the people.

Slogans and dialogues:

The fourth parameter of dialogues and slogans is very important because the character of V has several powerful dialogues that exemplify his character.

"So let me simply add that it's my very good honour to meet you and you may call me V." This dialogue is his introduction to Evey where you realize that his identity is a product of the fire at Larkhill. He no longer associated himself to the person he was before the horrific incident, for now he is the person after it. He even calls himself with the label of his prison cell.

“But if you see what I see, if you feel as I feel, and if you would seek as I seek, then I ask you to stand beside me one year from tonight, outside the gates of Parliament, and together we shall give them a fifth of November that shall never, ever be forgot.” These words by V are so powerful in their expression that the people hearing it on the television are drawn to the power and allure of the mysterious V. These words are the spark that ignites the rebellion in the people.

“Because he cared more about revenge than he did about her” – Evey speaks these words on watching the Count of Monte Cristo, about the protagonist Edmond Dantès. These words are a reflection of Evey’s belief that V can never care about anything more than his thirst for vengeance, however V proves her belief wrong when his love for her overcomes his thirst for revenge in the end.

“Finch: Who was he?”

Evey: He was Edmond Dantès. And he was my father. And my mother... my brother... my friend. He was you, and me. He was all of us.”

V held the wide appeal through the film and was a source of inspiration for all the people to rebel because he was one of them. He did not reveal his face nor did he make personal statements to anyone, instead with the power of unity and revolt he brought the people together to rebel.

Kernel of truth:

The fifth element is kernel of truth. V is a fictitious character created to resemble Guy Fawkes, one of the rebels involved in the Gunpowder plot of 1605. Neither his character, nor the events shown in the film are real, however the dystopian working of the political system is a close resemblance to those functioning globally today.

Colour:

The sixth element is colour. It can be seen that dark colour like black and brown constantly surround the character of V. It gives him a sinister and mysterious mood. It is seen that his clothing is always black, and his dark hair and the mask lead to the overall appeal of his character. The mask is seen to be sleek with sharp tracing of features in black. The colour tone of the mask is skin tone, with sharp perfect features. This contrast of colours and the drawn features gives a steam-lined appearance to the mask. The wide smile adds a mysterious and crazed expression to the mask.

Repetition:

The seventh element is repetition. V performs certain actions in a repetitive fashion to add to the power and working of his character. A few of the repetitive actions performed by V are his method of killing the officials at Larkhill. He injects them with a poison and leaves them with a red rose, as a symbol of his involvement in their death. He creates all his scenes like a theatre play, complete with music and dramatic flair. This is seen when he blows up the justice building and the parliament when orchestra music is played accompanied by a mesmerizing display of fireworks to blow up the building. His actions are therefore very repetitive in nature.

V. CONCLUSION

Dystopian films have strong elements of propaganda in them due to their predictive quality. Predictive quality refers to the ability of films to speak about the future, using evidence from the present. It can be on issues like the environment, problems in the society, political discourse, individualistic society, destroyed societies and other such issues. These films attempt to warn society about the possible impact of certain aspects in the future. They frequently speak of the impact of technology and the power of technology to overtake the future and destroy human life and freedom. The greatest threat is usually destruction of the universe and loss of individual freedom.

Propaganda is seen to be largely present in dystopian films set in the future and can be seen through an analysis of the films ‘Book of Eli’ and ‘V for Vendetta’ that propaganda plays a massive role in conveying the message of the films.

The films were analysed based on the framework that were construed from the seven parameters constructed from Marlin’s work. The parameters are timing, concealed motive, specific motive, slogans or dialogues, kernel of truth, colour and repetition. The films were studied along five elements – narrative, myth established by the film, historical reference, visual elements and key character. Each element taken from the films were studied using the seven parameters. The five

elements of the films were keenly analysed using the seven parameters of Marlin in order to identify the extent of propaganda seen

The film 'Book of Eli' was analysed using these seven parameters defined by Randal Marlin in his book 'Propaganda and the Ethics of Persuasion' along five elements.

Based on this analysis it can be seen that among the five elements the narrative and historical references of the film shows the highest adherence to Marlin's seven parameters. These two elements showed a highest level of presence of propaganda, which can be identified on the basis that the two elements' contents were synonymous to more parameters than the other elements. The narrative of the film is seen to contain a very strong concealed and specific motive that can be clearly defined by the actions of the film. The narrative also contains several slogans that help emphasize the persuasive message in the film. The element of historical reference on the other hand contains several powerful kernels of truth and concealed motives. Due to this prominence the content in the films attains a far greater persuasive ability than it otherwise would.

In the film 'Book of Eli' it can be seen that both propaganda of religious and western supremacy is clearly seen. The visual element of the braille Bible is a strong element to show this type of propaganda. Due to its religious significance and its power of change it contains. It can be seen that the specific or revealed objective of the Bible is a strong persuasive element. Though not as significant as the narrative and historical references the visual element satisfies several criteria allowing to be a strong agent of propaganda in the film. While analyzing the elements of narrative, historical reference, visual elements and key character of Eli the extent of propaganda seen is far greater than is seen in the element of myths established by the film. While the element of historical reference gives a powerful basis to lend a realistic approach to the film making the propaganda stronger and more convincing the protagonist is seen to be one of the strongest sources of propaganda and is seen as a character whose allure and aura is used to create an environment of persuasion. However the film does not establish any myth since it is steeped in history.

From this it can be seen that a majority of the elements satisfy the conditions defined by Randal Marlin which allows this film to be studied as a propaganda film, which is set in the future and dystopian in nature.

In the film 'V for Vendetta' political propaganda is seen to be very strong. This type of propaganda is focused on the achievement of democracy through a rebellion. In this analysis the elements of narrative, historical reference and the key character of V is seen to bear stronger strains of propaganda. The narrative of the film contains very strong references that can be analysed along the parameters of concealed and specific motive. The motives are very important parameters because they define the purpose to the audience. The narrative carries the message of propaganda through its progression. Therefore in the film the element of narrative is seen to be a great source of propaganda. Another element that is as powerful as the narrative in spreading propaganda is the element of myth established by the film. 'V for Vendetta' was the key to the spread of the world-wide phenomenon of the usage of Guy Fawkes masks. This shows the extent of propaganda that the film has managed to achieve by using a simple mask.

The unique impact of this film is therefore the myth established by the film – ie. The usage of the mask as a symbol of protest is seen to extend to usage in reality. This factor leads to the visual element of the mask being a powerful tool of propaganda as well. Both the myth and the mask contain strong concealed and specific motives. They also are accompanied by iconic slogans which help emphasise the power behind these tools of propaganda. The protagonist or the element of key character is seen to be other strongest sources of propaganda due to the adherence to the parameters of slogans and specific motive.

The character of V is seen as a character whose allure and aura is used to create an environment of persuasion. His dialogues have a powerful impact and are representations of Marlin's parameters that define propaganda. The elements of historical references though not as impactful as the visual elements are very important due to the reference to Guy Fawkes and his actions forming the basis for the film. However the character of V is more impactful than the Guy Fawkes.

Thus it can be concluded that the futuristic dystopian films taken in the 2000s are highly representative of the current period and also reflect the state of affairs in the future in an accurate manner.

The timing of the film 'Book of Eli' is the post-apocalyptic period. It is set in the period that is seen to be after a nuclear war, thereby showing massive destruction. Abandoned cars and empty roads showing loss and destruction act as the mise-en-scene for this post-apocalyptic time. It is also a time of great despair, loss and desolation, where the weary victims are

looking for a savior. This timing of the narration helps understand the climate in which the story takes place. This futuristic film is set in such a period of time and displays the future as a dystopian one.

The film 'V for vendetta' also is set in the future, with strong references to the historical past. This timing of the narration helps understand the climate in which the story takes place. The film takes place in a futuristic environment, which is politically dystopian. However the film does not portray the future as one that is completely destroyed, forcing the people into destitution and starvation, but instead focuses on one whose people live in comfort with access to resources, but live under the totalitarian control of the government. The dystopia is therefore of political and moral control, and a destruction of democracy and free will.

The two films show dystopian but the kind of dystopia is different. While 'Book of Eli' is physical dystopia, 'V for Vendetta' is more along the lines of a moral and political dystopia. These films hold strong elements of propaganda and attempt to persuade people to inform people about the predictive state of affairs in the future if the current state of corruption and neglect continue to exist. The films through the analysis on the basis of Randal Marlin's parameters show strong persuasive content. The films though primarily designed for entertainment have the ability to spread propaganda and influence audience. These films are predictive films and provide useful warnings about the future that are designed to influence viewers and inspire a new wave of thought and understanding. Dystopian films are therefore powerful agents of propaganda and contain in their depths many elements designed to spread propaganda among audience.

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