

Original Article

THE ECHOES AND INVERSIONS: NARRATIVE MIRRORING AND SEMIOTIC INVERSION IN SAPTA SAGARADAACHE ELLO (SIDE A AND B)

Angela Rani J. ^{1*}, Dr. P. Panbuselvan ², Rahul S. ³

¹ M. Sc. Electronic Media, PSG College of Arts and Science, Coimbatore, Tamil Nadu, India

² Assistant Professor, Department of Visual Communication and Electronic Media PSG College of Arts and Science, Coimbatore, Tamil Nadu, India

³ Research Scholar, Department of Journalism and Mass Communication, PSG College of Arts and Science, Coimbatore, Tamil Nadu, India



ABSTRACT

The Proposed study analyses both films Sapta Sagaradaache Ello (Side A, Side B, 2023), directed by Hemanth M. Rao, examining them as one semiotic system rather than a sequel. Through film semiotics, narrative theory and spatial symbolism, the Analysis of how the construction of meaning is created across both films is determined. This study will utilise qualitative content analysis through close readings of selected scenes, visual motifs that recur throughout the films, and the use of domestic settings to demonstrate how the signs on Side A that represent aspiration and emotional expansiveness are systematically reversed on Side B through small and confining physical environments, degrading places. The findings indicate that the two-part structure of film is not only an extension of narrative but serves as an initial structural condition required to create meanings where the desires established by Side A are retrospectively reframed as Side B by way of temporal destruction, repetitions and negations. As the objects that recur in both films gain additional layers of semiotic meaning, they serve as containers of emotional surplus across both films. The climactic parallelisms of the two films restrict achieving integrative narrative closure, favouring incompleteness and consequence rather than resolution. This research contributes to the field of contemporary Indian cinema through an examination of how the use of multi-part narratives can function as relational semiotic systems that communicate complex emotional realities through their formal structural compositions, rather than by way of written expository dialogue.

Keywords: Narrative Mirroring, Semiotic Inversion, Spatial Signifiers, Contemporary Indian Cinema

INTRODUCTION

The cinema works as a complex system of signs through which meanings are communicated not only by using words but also by using a variety of visual strategies that involve manipulating the visual representation of an object, the way space is used, and the repetition of visual elements. According to Bordwell (1985), in the deconstructive model of film, meaning can often be created by delaying the process of revelation or by re-evaluating a story element each time it is brought up Metz (1974). The film Sapta Sagaradaache Ello (Side A and Side B) demonstrates the shift in the expression of the cinema's structural complexity in contemporary Indian cinema. This film employs a new way of creating sequels, in that it is conceived, produced, and exhibited as an aesthetic diptych. By viewing each side separately as if it were an individual piece of work, the audience can perform a semiotic analysis of how both sides work together to create a single unified text. By effectively reworking the story's intent and romantic idealism found in Side A, through Side B's use of mirrored narratives, Sapta Sagaradaache Ello offers two versions of the same character's thoughts/feelings.

*Corresponding Author:

Email address: Angela Rani J. (angelarani2003@gmail.com), Dr. P. Panbuselvan (dr.p.panbuselvan@gmail.com), Rahul S. (rxhulofficial@gmail.com)

Received: 19 April 2026; Accepted: 24 May 2026; Published 16 June 2026

DOI: [10.29121/ShodhVichar.v2.i1.2026.84](https://doi.org/10.29121/ShodhVichar.v2.i1.2026.84)

Page Number: 175-182

Journal Title: ShodhVichar: Journal of Media and Mass Communication

Journal Abbreviation: ShodhVichar J. Media & Mass Commun.

Online ISSN: 3107-6408, Print ISSN: 3108-270X

Publisher: Granthaalayah Publications and Printers, India

Conflict of Interests: The authors declare that they have no competing interests.

Funding: This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

Authors' Contributions: Each author made an equal contribution to the conception and design of the study. All authors have reviewed and approved the final version of the manuscript for publication.

Transparency: The authors affirm that this manuscript presents an honest, accurate, and transparent account of the study. All essential aspects have been included, and any deviations from the original study plan have been clearly explained. The writing process strictly adhered to established ethical standards.

Copyright: © 2026 The Author(s). This work is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).

With the license CC-BY, authors retain the copyright, allowing anyone to download, reuse, re-print, modify, distribute, and/or copy their contribution. The work must be properly attributed to its author.

In addition, the concept of "design space" [Bordwell and Thompson \(2013\)](#) can also serve to examine the mental state of the main characters throughout each part of the film. An examination of the use of "narrative mirroring" and "semiotic inversion" through an analytical lens will ultimately provide an understanding of how to create a sense of emotional change and narrative consequences, not through the conventional method of providing a resolution, but instead through illustrative use of the visual and spatial metaphors employed within the film.

LITERATURE REVIEW

SEMIOTIC SYSTEMS AND MEANING CONSTRUCTION

Cinema is theorised in the field of film studies as a sign system whereby meaning is formed rather than merely reflected. According to semiotic theory, meaning is not an intrinsic part of images but is created by the relational connections among signs within an organised system [Saussure \(1983\)](#). According to [Metz \(1974\)](#), cinematic meaning is produced not in isolation but in the arrangement of images- as difference and relation. This tenet is especially applicable to multi-part narratives, with the repetition of spaces and elements through texts taking on a different semiotic value.

Moreover, according to [Berger \(1972\)](#) what we know or what we believe influences how we see things and this implies that the gaze of the viewer is an acquired activity. In cinema, this "way of seeing" is directed by the filmmaker to facilitate non-verbal storytelling [Van Eenoo \(2023\)](#). According to [Barthes \(1977\)](#), film images have two operative layers (literal and culturally coded); therefore, objects and gestures convey more profound ideologies and feelings without having to be verbalised.

NARRATIVE STRUCTURE, DISCOURSE, AND VIEWER INTERPRETATION

Narrative comprehension is an interactive process between the audience and the film's formal structure. According to Bordwell, the formal structures can give us certain cues which help to guide our perception of cause and effect and of emotional development (1985). Narrative Discourse reigns over this, the way the story is told, that determines the way the viewers perceive the flow of time and causality [Chatman \(1978\)](#), [Genette \(1980\)](#).

According to [Rao \(2023\)](#), the director role is to redirect the audience focus with certain lenses and visual hierarchy, like choker close-ups to capture every look or minor nuances of an eye. It is through the denial or postponement of information that filmmakers present a retroactive time, thus allowing the audience to engage in the retroactive reconstruction of meaning (Branigan, 1992, [Mittell \(2015\)](#)).

SPATIALITY, DOMESTICITY, AND THE PSYCHOGEOGRAPHY OF CINEMA

The space in cinema is an action oriented semiotic element. Places and homely areas serve as physical constructions of the mental condition of a character [Bachelard \(1994\)](#), wherein the different journey through space is a projection of the emotional psyche [Bruno \(2002\)](#). According to [Lefebvre \(1991\)](#), space is ideologically and socially constructed; therefore, the deterioration or lack of change of a space when it returns visually creates emotional barriers and also emotive residues [Bruno \(2007\)](#).

In the Indian context, the transition from "spectacle" to "interiority" has resulted in structural fragmentation to establish meaning [Van Eenoo \(2023\)](#). According to [Rao \(2023\)](#), the space location of a film, like subway staircase, a weaving mill, or any other society location, gives the film an extra air and credibility, making a mass-accessible space appear like a mini home.

TEMPORALITY, REPETITION, AND NARRATIVE NEGATION

The concept of "afterwardsness" produces meaning through realizing the effect of emotion once the story's outcome is revealed [Elsaesser \(2012\)](#). Cinema repetition is used as a tactic of producing difference; the patterns of repetition acquire new meanings when they are presented in different contexts [Deleuze \(1989\)](#).

In case elements are reused in a distorted or diminished manner, they generate narrative negation which denotes loss as opposed to satisfaction [Doane \(2002\)](#), [Kovács \(2007\)](#). It is usually associated with the hamartia of the character, or tragic flaw [ThoughtCo \(2023\)](#). In Sapta Sagaradaache Ello, the redirection of a life that cannot be shifted back to its track through one misjudgment is portrayed through the visual metaphor's thread snapped in the weaving machine [Rao \(2023\)](#).

VISUAL METAPHOR AND THE SEMIOTICS OF COLOUR

Visual metaphors in films are important to express intricate psychological ideas based on silence and visual understatement instead of clear exposition [Elsaesser \(1987\)](#). [Rao \(2023\)](#) describes a colour scheme whereby, in Side A, most of the color is "Blue" (symbolizing the sea and alluding to what is dreamed of and envisioned) but in Side B, the color turns to Red and Brown (symbolizing the shore of reality and the breaking of dreams). This metaphorical transfer of objects, such as a tape recorder or a mannequin makes the movie express the emotional transformation without direct expression turning inanimate objects into images of what the character had in his or her dreams.

CONTEMPORARY INDIAN CINEMA AND FRAGMENTED NARRATIVES

The trend in the recent Indian filmmaking is characterized by the shift to the methods of emotional expression within and the fractured structure of the plot (Rajadhyaksa, 2009). These works focus on survival through "deferred satisfaction" and the results of emotional trauma (Illouz (2007), Mulvey (2006)). According to Jing (2023), contemporary film literature depends on the intersectionality of visual components in visual arts so as to form a novelistic density. This transition demands both semiotics and spatial analysis to describe the modern romanticist stories that center on endurance as opposed to the conventional plot resolution.

REPETITION AND NARRATIVE NEGATION

The term "narrative negation" can also refer to repeated elements which, when used in a lesser form, signify loss instead of satisfaction. In this method of demonstrating information, it is as minimal as possible, allowing the viewers to participate in using their skills of interpretation to "plug up" the absence of traditional dramatic exposition.

DOMESTICITY AND EMOTIONAL RESIDUE

The domestic realm is often an emotional landscape reflecting people's unfulfilled aspirations and their emotional world through the objects in it, and how those objects change with time or decay. The way these spaces decay or stagnate upon return visually expresses emotional voids. Furthermore, the way an object occupies a given space can be interpreted as an intellectual statement about how the character has acted in time before the visual example.

FRAGMENTED EMOTIONAL NARRATIVES

Recent cinematic works use a growing number of cinematic montage styles combined with more reserved characterisations that rely heavily upon the emotional aspect of their character's experience, while being less concerned with achieving resolutions to conflicts. The nature of this new direction in storytelling has focused on survival through deferred satisfaction and the results of emotional trauma. These changes call for both semiotics and spatial analysis to help explain contemporary romantic narratives.

THE RESEARCH GAP

Despite there being a strong body of literature on film semiotics and spatial symbolism, these conceptual traditions are seldom applied together when analysing a multi-part narrative as an integrated, cohesive whole. In particular, the phenomenon of "narrative mirroring" as an intentional semiotic act, and how emotional meaning is expressed through the visual and spatial opposition, rather than through the resolution of the narrative, has yet to receive much attention from researchers on this subject. This study aims to fill this void within the field of cinema studies by employing the perspectives of semiotic inversion and structural mirroring to discuss the narrative structure of *Sapta Sagaradaache Ello* (Side A and B).

RESEARCH OBJECTIVES

RQ1: To analyse *Sapta Sagaradaache Ello* - Side A and Side B as interconnected Narrative texts rather than as independent or conventional sequel films.

RQ2: To analyse how the concept of Narrative mirroring and semiotic inversions is used in both parts of the film

RQ3: To find the key visual metaphors and spatial signifiers and analyse the change in their meaning transformation from Side A to Side B.

RQ4: How the narrative wishes that were set in Side A are rearranged, or disarranged, on Side B, by visual and narrative opposition.

RQ5: To comprehend how the meaning is generated with the help of repetition, delay, and inversion rather than narrative closure.

RQ6: To examine the emotional effect brought about by the use of space and visual design and not actual dialogue or resolution.

METHODOLOGY

RESEARCH DESIGN AND NATURE OF THE STUDY

By considering *Sapta Sagaradaache Ello*-Side A and Side B as the primary sources of data collection, this research was a qualitative, textual film analysis, employing narrative mirroring and semiotic inversions to identify how meaning is constructed. By analysing the Patterns of repetition and negation across the two films by analysing both parts of *Sapta Sagaradaache Ello*

simultaneously, as if they were one single film. When viewed together, the films show that the signs used in Part A of the film are interpreted and inverted in Side B. The films are analysed based on three analytical frameworks

THEORETICAL FRAMEWORK

This study focuses on Film Semiotics, which determines that cinema is a system of signs that creates meaning. Film semiotics offers an in-depth way of analysing content on how the visual images, storylines, and spatial representations work together to create an emotional and ideological meaning. The concept of meaning in film is perceived as multi-level and contextual, and it’s developed through the interplay of signs within sequences and, in the context of multi-part narratives, between sequences and texts [Saussure \(1983\)](#), [Barthes \(1977\)](#). Narrative Structure is a linkage of significance, where Meaning-making is made through the sequence of events. Delayed information and retrospection. In Semiotic structure, the repetition of narrative elements, images and situations creates new meaning when placed in a new context. images, or situations, generate new meaning when used in new contexts. This interpretation of repetition helps in the analysis of narrative mirroring, as well as semiotic inversions in both films, where the repetition produces dissimilarity instead of similarity [Metz \(1974\)](#). Domestic and Spatial representations are observed as the visual markers.

By using the theoretical method of incorporating narrative organisation, repetition, and spatial representation within the unified framework, this framework lets us understand how the meaning is produced across the two films through narrative mirroring and semiotic inversion, and visual-spatial contrast.

ANALYTICAL FRAMEWORK

Based on the integrated semiotic theoretical frameworks, the research uses a tailor-made analytical framework to analyse Sapta Sagaradaache Ello Side A and Side B. The framework aims to analyse the construction of meaning across both the films based on Narrative Mirroring, Visual-spatial contrast, and semiotic inversion. The narrative layer defines how the Narrative elements, such as desire, expectations and hope set in Side A are delayed, reversed, and rejected in Side B. The Visual-Spatial Layer focuses on the repetition of visual motifs, objects and spaces in both movies. This analysis examines the visual shift in these elements, which are reintroduced with a new meaning across the films, like openness and confinement, aspiration and degradation, to explain how the spaces act as semiotic signifiers. The semiotic layer includes the identification of signs and symbols in Side A and Side B, and analyses their repetition, mirroring effects and their emotional impact. This helps to understand the emotional and ideological meaning present in the films. All three analytical layers are applied in a comparative way to analyse the selected scenes from both films. helping to identify the functions of narrative mirroring and semiotic inversion within the cinematic text in a two-part film.

ANALYSIS

NARRATIVE MIRRORING AND RETROSPECTIVE SIGNIFICATION

Table 1

Table 1 Narrative Desire Formation and Transformation			
Narrative Unit	Side A (Construction)	Side B (Transformation)	Semiotic Outcome
Blue House	Imagined domestic ideal	Reconstructed in the absence	Fulfilment → Irony
Balcony Future	Accelerated life projection	Emotional discontinuity	Projection → Collapse
Waiting	Hopeful anticipation	Temporal exhaustion	Faith → Burden
Marriage Desire	Future-oriented stability	Irreversible separation	Continuity → Rupture
Dialogue Warnings	Emotional concern	Narrative consequence	Meaning → Retrospective irony

ANALYSIS OF NARRATIVE AND TEMPORAL STRUCTURE

Sapta Sagaradaache Ello’s narrative structure contains components in Side A that repeat and are further reorganised in Side B under different circumstances. The process of reinforcing a meaning using narrative mirroring is used to create a contrasting meaning rather than a similar one to the existing meaning. The narrative of Side A is about the anticipation of what will be. The narrative has potential; what is anticipated will not become a reality. The anticipation of the future is built upon conversations, plans for life, and the anticipation of things that may happen. As a retrospective significance, the narrative unit, like the blue house, is reintroduced as a consequence of the residues of past actions. The meanings of retrospective signifiers are altered after Manu’s imprisonment has created a rupture or break in the sequential progression of time.

TEMPORALITY AND THE CONSTRUCTION OF DESIRE

The film’s discussion of desire cannot be separated from how time is sequenced, as desire would evolve from a forward motion toward achieving fulfilment to that of structural incompleteness. The process of meaning-making in the story is done when the narrative elements are relocated in time and given delayed significance. For example, the waiting inside Side A is characterised by hope and anticipation towards the future reunion, but as for Side B, the waiting is refined as the state of endurance and emotional erosion, where the waiting promises nothing but impossibility. By the reconfiguration of desires, which creates irreversible changes rather than resolution, the film uses the temporal incompleteness as a meaning-making agent.

TIME AS A SEMIOTIC SYSTEM

The objects in the film act as a primary “temporal Anchor” bridging the gap between presence and absence across the films. In Side A, the recordings of Priya act as an element that fills the gap of physical distance, keeping up with the emotional connectivity and the imagined future reunion and maintaining a sense of presence. The same device in Side B. Instead of bridging the gap, it reinforces the permanent gap with unattained desire in the recording with the contrasting reality. Repetitive sound objects don't bring back memories of previous times, but serve to reinforce the 'temporal void' and create awareness of the irreversible nature of time.

RUPTURE AND THE IMPOSSIBILITY OF RETURN

The Imprisonment of Manu serves as a temporal rupture that destroys the chronological reasoning of the movie. In Side A, the time is characterised as a continuous flow, flowing in parallel with the emotional development. And the impression breaks this continuity, and in Side B, this continuity is replaced by a "discontinuous structure", emphasising the gap between past anticipation and current loss. In Side A, spaces are described in terms of their openness, continuity, and mobility.

**VISUAL-SPATIAL ANALYSIS: SPACE AS EMOTIONAL AND NARRATIVE STRUCTURE
SPATIAL ORGANISATION AS A SEMIOTIC SYSTEM**

Both sides of the narrative offer a transition in both narrative desire, time defined by the distance between the two parts, and the psychological status of the characters. These elements allow the characters to project themselves into a future-oriented imagination. The projected spatial representation of these spaces also moves from optimistic hope to a broken structure characterised by closed and dull physical environments reflecting an emotional state of exhaustion. These shifts are not absolute but relative, as the repetition of the spatial motifs alters the charging narrative condition.

Table 2

Table 2 Spatial Signifiers Across Side A and Side B			
Spatial Element	Side A (Spatial Function)	Side B (Spatial Transformation)	Semiotic Meaning
House	Aspirational, open, bright	Congested, dark, deteriorated	Stability → Decline
Balcony	Projection of the future	Absence/irrelevance	Expansion → Loss
Train Space	Not central	Primary site of existence	Mobility → Confinement
Interior Spaces	Warm, relational	Isolated, fragmented	Intimacy → Disconnection
Light / Colour	Bright blue tones	Grey, faded tones	Hope → Emotional exhaustion

EXPANSION OF CONFINEMENT

Serving as the space between the interior and exterior, the balcony allows the characters to imagine the future together. The space and the lighting emphasise the openness, exhibiting their emotional state. The process, like house hunting and the interiors, plays as the visual extension of the narrative desire and future-oriented narrative element. In Side B, the spaces are characterised as a place of degradation and limitation. The absence of hues, light visually emphasises the material consequences of past choices made.

INTERIOR SPACE AND PSYCHOLOGICAL STAGNATION

The Spaces represent the character's psychological stage. For example, the spatial elements in Side B, like the train compartment, are closed, confined, and dull. It functions as a zone for hiding and observation. Domestic interiors like Priya’s residence in Side B are present near the train tracks, where the constant noise of trains symbolises the character's psychology. The stagnant framing and low light conditions in Side B create the sense of inertness

CHROMATIC SHIFTS AND SPATIAL AFFECT

Colour serves as the most important semiotic marker for the transition from desire to consequence. In Side A, the dominance of blue tones represents the signifiers of calmness and clarity in the relationship. These chromatic hues start turning dull after the temporal rupture of Manu's imprisonment. In Side B, there exists a transition in the perceived colours of the palette from vibrant, bright colours to faded and dull colours, indicative of the absence of enthusiasm and energy. For instance, the blue fabric with blood stains on it has become a symbol of the emotional renunciation and disconnection from reality that occurs as a result of the tragedy.

SPACE AS NARRATIVE CONSEQUENCE

In both parts of Sapta Saagaradaache Ello, each space continues to act as an active narrative device, thereby encoding the flow of narration. By restricting movement and creating disparate and disjointed spatial continuity, the narrative causes and effects are made apparent visually. The viewer is made to perceive every location as a site of residue of prior events and emotions. Spatial transformation, therefore, represents a mechanism for conveying narrative changes throughout the story.

SEMIOTIC LAYER: OBJECTS, REPETITION, AND MEANING TRANSFORMATION

OBJECT AS MOBILE SIGNIFIERS

The objects contained in Sapta Saagaradaache Ello become “mobile signifiers” instead of simply being seen as just objects in the narrative. The objects are characterised and make meaning in relation to their positioning within the narrative system. The meaning of the objects is not quite detailed at their initial appearance, but their meaning is redefined through the repetition across the films with relations to temporal, spatial, and emotional context. The original meaning of objects remains intact while adding additional layers of meaning, creating a multi-layered signification that depicts both the original meaning and the changes which occurred after.

Table 3

Table 3 Semiotic Transformation of Key Objects			
Object	Side A (Initial Signification)	Side B (Re-signification)	Semiotic Transformation
Seashell	Sensory connection, intimacy	Memory trigger, absence	Presence → Residue
Tape Recorder	Communication, continuity	Repetition, entrapment	Connection → Loop
Blue Colour	Desire, emotional clarity	Contamination, consequence	Ideal → Corruption
Water Tank	Death (suicide context)	Survival/concealment	End → Continuation
Thread / Fabric	Life continuity metaphor	Altered consequence (blood imagery)	Order → Disruption
Voice (Recorded)	Emotional presence	Disembodied memory	Presence → Disjunction

OBJECT RECURRENCE AND NARRATIVE CAUSALITY

Objects are represented to demonstrate how the previous actions of an object relate to the visually imposed structure of the object's previous action. For example, the thread is used as a metaphor for the fragility of life and the course of actions and their impact towards life. This is visualised as the fabric damaged with the bloodstain connecting the narrative causality and physical impact. The repetition of the object follows the principle of difference over sameness; during each repetition, it establishes a new connection that forces the viewers to perceive the new meaning it makes in the shift of circumstances

OBJECT AS CARRIERS OF EMOTIONAL RESIDUE

In conclusion, objects contain an emotional memory of the past, and they continue to exist into the future, reinforcing the central message of film. The central message of the film is that meaning does not exist in the individual shots, but in the context of the relationship created by interaction within the entire two-part narrative system that constitutes the film.

STRUCTURAL PARALLELISM AND CLIMACTIC OPPOSITION

PARALLELISM AS NARRATIVE ARCHITECTURE

The climax of Sapta Sagaradaache Ello – Side A serves as the most explicit expression of the film's structural logic, condensing the mechanisms of mirroring and transformation into a singular temporal event. Unlike previous sections where these units are dispersed, the climax presents events in succession that occur simultaneously but lead to dramatically opposite meanings. There is meaning to be made from the non-linear co-existence of contradictory outcomes as opposed to becoming linear in their outcome. In

creating the linear framework through which this movie builds, a place to view fulfilment and collapse as existing simultaneously is established.

PRODUCTION OF SIMULTANEITY AND RELATIONAL MEANING

The viewer can discover how meaningful it can be when two different events occur during two very different times; they can also find meaning in the relationship between the two events. For example, Side A is Priya's wedding, which represents the idea of bringing people together (a union) and being accepted in society as a whole. However, on Side B, you have Manu being torn apart (dissociation) in prison. This parallelism creates an understanding of the consequences of fulfilment on one path and of dissolution on another, not allowing for one outcome's consideration in isolation or individually.

CLOSURE AND ITS REFUSAL

Even with its climax, the film does not adhere to common storytelling conventions of closure; its parallel structure means that there is no overriding ending path through the end of the story. Although Priya reaches her completion, Manu's state builds a constant counterpoint to Priya, thus making it impossible to construct an absolute closure. In this way, the film is "open" not only because there is a level of ambiguity, but because the trajectories of each story character do not occupy a unified space. So, through the inability to produce a single, stable ending at the film's climax, there are several opportunities to create sightings of key themes at the same time as opposed to achieving unity.

DISCUSSION

The discussion proves that *Sapta Sagaradaache Ello* develops a system of relations in which a meaning is dispersed in two sections instead of moving linearly to resolution. Things placed in Side A as indications of hope and aspiration are left semantically undone until they are transformed by the eventualities and contrast that come with Side B. This formal logic turns romantic expectation towards irreversibility with the means of inversion of space and the delay of time to effect emotional trauma into a grammar of the visual and a grammar of the typical. In the last scene, the movie expresses a narrative style in which meaning is found in the engagement, transformation, and negation of the signs that previously defined the desire rather than in its fulfilment.

CONCLUSION

This paper shows that *Sapta Sagaradaache Ello* (Side A and Side B) redefines the form of the film because it acts as a single semiotic system in which the production of meaning takes place through narrative reflection, temporal delay, and spatial change instead of a traditional closure. In relation to this, the elements presented in Side A are systematically achieved in Side B, where there are no satisfied desires, only desires being expelled. The time and space of cinema continue to function as a self-producing visual record of the emotions and narrative consequences of each text. This dual form is a device of structural invention in which meaning is created in terms of afterwardness and which relies on structural incompleteness as a generative narrative practice in which significant effects of fulfilment and irreversibility are maintained. Finally, using this common framework to analyse the modern Indian cinema, the paper extends the use of formal analysis to a regional scope and finds that the expressiveness of cinema lies not in the variety of plot lines, but in the structure that alters both the limit and the negation itself into a creative and innovative force.

ACKNOWLEDGMENTS

None.

REFERENCES

- Bachelard, G. (1994). *The Poetics of Space* (M. Jolas, Trans.). Beacon Press. (Original work published 1958)
- Barthes, R. (1977). *Image, Music, Text* (S. Heath, Trans.). Fontana Press.
- Berger, J. (1972). *Ways of Seeing*. British Broadcasting Corporation and Penguin Books.
- Bordwell, D. (1985). *Narration in the Fiction Film*. University of Wisconsin Press.
- Bordwell, D. (2008). *Poetics of Cinema*. Routledge.
- Bordwell, D., and Thompson, K. (2013). *Film Art: An Introduction* (10th ed.). McGraw-Hill Education.
- Bruno, G. (2002). *Atlas of Emotion: Journeys in Art, Architecture, and Film*. Verso.
- Chatman, S. (1978). *Story and Discourse: Narrative Structure in Fiction and Film*. Cornell University Press.
- Deleuze, G. (1989). *Cinema 2: The Time-Image* (H. Tomlinson and R. Galeta, Trans.). University of Minnesota Press.
- Doane, M. A. (2002). *The Emergence of Cinematic Time: Modernity, Contingency, the Archive*. Harvard University Press.
<https://doi.org/10.4159/9780674263024>

- Elsaesser, T. (2012). *The Persistence of Hollywood*. Routledge. <https://doi.org/10.4324/9780203152508>
- Genette, G. (1980). *Narrative Discourse: An Essay in Method* (J. E. Lewin, Trans.). Cornell University Press. (Original work published 1972)
- Illouz, E. (2007). *Consuming the Romantic Utopia: Love and the Cultural Contradictions of Capitalism*. University of California Press.
- Jing, Z. (2023). Exploring the Narrative Literature in Films. *Journal of Education, Humanities and Social Sciences*, 21. <https://doi.org/10.54097/ehss.v21i.13181>
- Kovács, A. B. (2007). *Screening Modernism: European Art Cinema, 1950–1980*. University of Chicago Press. <https://doi.org/10.7208/chicago/9780226451664.001.0001>
- Lefebvre, H. (1991). *The Production of Space* (D. Nicholson-Smith, Trans.). Blackwell. (Original work published 1974)
- Metz, C. (1974). *Film Language: A Semiotics of the Cinema* (M. Taylor, Trans.). University of Chicago Press.
- Mittell, J. (2015). *Complex TV: The Poetics of Contemporary Television Storytelling*. New York University Press.
- Mulvey, L. (2006). *Death 24x a Second: Stillness and the Moving Image*. Reaktion Books.
- Rajadhyaksha, A. (2009). *Indian Cinema in the Time of Celluloid: From Bollywood to the Emergency*. Indiana University Press. <https://doi.org/10.2979/5466.0>
- Rao, H. M. (2023, September 1). *The Maathevan Show ft. Hemanth M Rao | Sapta Sagaradaache Ello | MPower Interview Video*. YouTube.
- Rao, H. M. (Director). (2023a). *Sapta Sagaradaache Ello – Side A Film*. Paramvah Studios.
- Rao, H. M. (Director). (2023b). *Sapta Sagaradaache Ello – Side B Film*. Paramvah Studios.
- Saussure, F. de. (1983). *Course in General Linguistics* (R. Harris, Trans.). Duckworth. (Original work published 1916)
- ThoughtCo. (2023). *Tragic Flaw (hamartia): Definition and examples*.
- Van Eenoo, C. (2023). *Cinematography and Storytelling*. IISTE Journals.
- Vasudevan, R. (2011). *The Melodramatic Public: Film form and Spectatorship in Indian Cinema*. Permanent Black. <https://doi.org/10.1007/978-0-230-11812-6>