

## Chapter 6

### Recommendations

Sound can be studied as a non literary signifier in films. Each and every sound used in the shots have a deliberate meaning. Music enhances the mood of a shot. It is also used to give a clue about the scene. Adoor never uses lyrical music in his films. And also, he rarely uses the back ground music. Rather he uses specific sounds which have a metaphorical implication with the shot. Adoor has pioneered the use of sounds in Malayalam with the innovative use in his debut film *Swayamvaram*. He made the innovative use of sync sound in *Swayamvaram*. He recorded the natural sounds using his own recorder and used that in the films.

The sounds used in the shot in which the character Viswam is dead highlights the sound from a saw mill. Though it has no denotative relationship with the shot it connotes the harsh realities that Viswam has faced and ultimately ends with the death. The sounds of fire crackers and the music in the climax of the film *Kodiyettam* propounds to the transformation in the characterisation of Sankarankutty. The music of kathakali in the climax of the film intensifies the affirmation of a set of values and reconfiguration of identities. The sounds in the film *Elepathayam* reflect the disorientation in the life of characters in UnniKunju's family. The female voice in the film *Mathilukal* is a sign and it may represent ambivalent power operations. There are subtle sounds like this in the films of Adoor which has its own aesthetics and deep layers of meaning. The sound of waterfalls in the film *Vidheyan* also acts a metaphor of resistance.

There is yet to be studied on the use of sounds and silence in the films of Adoor. It has complex intricate relationship with the power relations between the individual and the society. This research opens space for the studies on the synchronisation of sounds and narrative.