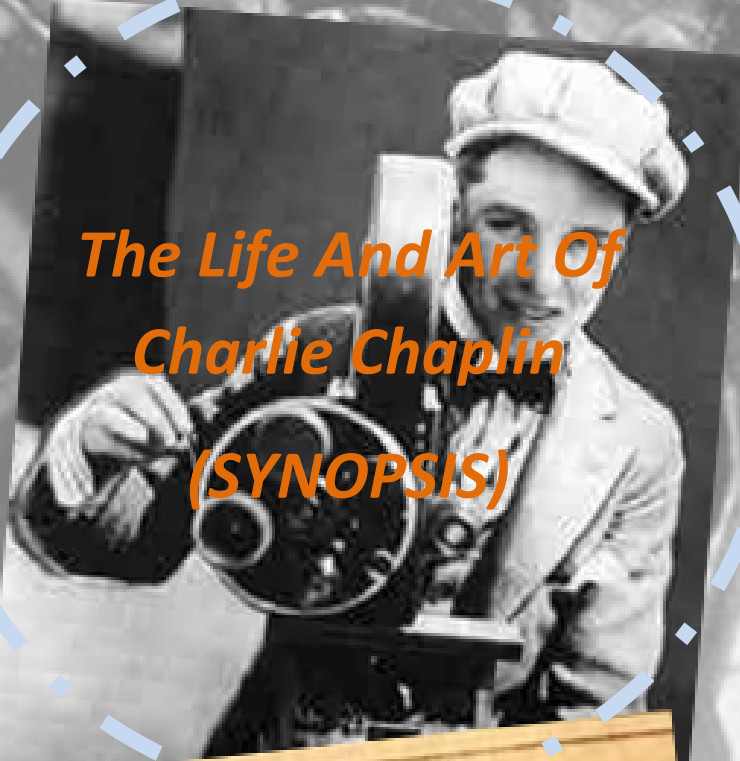


Charles Chaplin



*The Life And Art Of
Charlie Chaplin
(SYNOPSIS)*



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INTRODUCTION

“The life and art of Charlie Chaplin”

The reason for selecting this legendary topic is due to CHARLIE CHAPLIN’S authentic contribution and his incredible performance in world cinema. The discussion would be incomplete without highlighting what he taught to us and what makes him different from all as a person in the world of cinema. And also I will describe his various art forms in different movies undergoing various life situations.

Some may not know who Charlie Chaplin is. For them **Sir Charles Spencer "Charlie" Chaplin**, KBE (16 April 1889 – 25 December 1977) was an English comic actor, film director and composer best known for his work during the silent film era. He became the most famous film star in the world before the end of World War I.

Chaplin used mime, slapstick and other visual comedy routines, and continued well into the era of the talkies; though his films decreased in frequency from the end of the 1920s.

Chaplin wrote, directed and starred in dozens of feature films and short subjects. Highlights include *The Immigrant* (1927), *The Gold Rush* (1925), *City Lights* (1931), *Modern Times* (1936), and *The Great Dictator* (1940), all of which have been selected for inclusion in the National Film Registry.

Three of these films made the AFI’s 100

Years...100 Movies and AFI’s 100 Years...100 Movies (10th Anniversary Edition).

Since the 1960s, Chaplin's films have been compared to those of Buster Keaton and Harold Lloyd (the other two great silent film comedians of the time), especially among the loyal fans of each comic. The three had different styles: Chaplin had a strong affinity for sentimentality and pathos (which was popular in the 1920s), Lloyd was renowned for his everyman persona and 1920s optimism, and Keaton adhered to onscreen stoicism with a cynical tone more suited to modern audiences.



OBJECTIVES

How His contribution influenced the world cinema to able to achieve newer heights will be one of my main objective throughout the project.

He was 24. He'd been on-stage mostly in English music halls since he was 10. In the next three years, Chaplin would make 62 short films writing and directing the last 26 himself. By 1917, he was becoming, thanks to this new, universal medium the greatest comic icon the world had ever known. The films were fast, funny, seemingly casual yet ever more complex in construction.

The pressures were relentless, all-consuming and to the still youthful Chaplin of *The Kid*, not yet fully imaginable. Thirty-one years after *The Kid*, Chaplin made *Limelight*. It was set in 1914, the year he made his first movie and the year World War I blew away the Edwardian world in which he was raised and knew his first success. It's about a famous comedian whose once simple, perfect rapport with his audience has been lost.

Chaplin was the most famous personality during the silent film era and his work was spread everywhere over the world. He was an excellent actor, producer, director and music composer; moreover he was a wonderful person by nature.

SCOPE OF STUDY

To honour the silent movie era of those days I would like to recapitulate the old memories of Charlie Chaplin where he expressed everything without saying anything. My project's main concentration is to show how he inspire the then public and to make them aware of one of the most significant and innovative side of film world i.e. the silent films which is almost seem to be forgotten in today's cinema. I would be representing the situations and difficulties; he had to face at that time during making of his films and also some of the ways and techniques in the making of these kinds of films.

His was the face of his century. His was the life of his century. Through his will and energy, and yes, genius he encompassed, as much as one man can the joy and the anguish of his times their romance, their horrors and, of course, what laughter we could find in them. He was a flawed man, a haunted man, a tormented man. This is to say, he was only human but with this uncanny ability to reflect and refract our humanity back at us.

CONTENT ANALYSIS

Here i have presented a detailed description of the work of Chaplin in world cinema throughout his working life..

Charlie at Keystone: What Chaplin did for Keystone, you can see just fleetingly in moments. There's no aggregate transformation to great Chaplin. He hadn't reached that point of domination. That was one of the most valuable things Chaplin did. He came in to work with the Keystone Kops.

Chaplin at Essanay: The public had begun to notice Chaplin even before Tillie. He was on his way...first to George Spoor and "Broncho Billy" Anderson's Essanay Company \$1250 a week and a \$10,000 bonus.

THE TRAMP:

In *The Tramp*, the film opens. There he is in the Tramp outfit. He's on a lonely road. He's doing his little waddle down the road. You see the prototypical Charlie Chaplin. This is recognizably who we accept as the Chaplin image.

Easy Street:

In *Easy Street* he plays a paroled convict who will eventually become an unlikely policeman. The very title, *Easy Street*, suggests East Street which is the street on which he was born.

The Immigrant in 1917:

Things were still going right for them when Chaplin made *The Immigrant* in 1917. It was often broadly funny, yet also one of his most complex films to date. It would sympathetically take up an issue that had troubled America for years the tidal wave of lower class European immigration.

The Pawnshop:

The Pawnshop is a great example of that where, as a pawnbroker's assistant

Chaplin Own Studio:

He began building a studio in the groves of La Brea Avenue. Chaplin created this time-lapse sequence for a promotional short.

Shoulder Arms:

Chaplin began production of *Shoulder Arms* while the First World War was being fought. And many in the Hollywood community were persuading him not to do it. But Chaplin went on with it, trusting his own artistic instincts. But he had doubts. He was unsure of the result. But when the film was released, it was a huge hit.

The Kid:

His major preoccupation was *The Kid*. He'd seen the remarkable Jackie Coogan in vaudeville, signed him... then appeared with him before this assemblage of visiting exhibitors promoting his unfinished dream.

A Woman of Paris:

When A Woman of Paris came out, it had the biggest critical reception practically of any silent film. The critics said it was absolutely great. The audience just stayed away. It was Chaplin's first failure, and this was because he wasn't in it.

Mostly, The Gold Rush would be adored by critics and public. But some reviewers struck a note that would resound more loudly in the future. They said that Chaplin was old-fashioned...not keeping up with advances in film technique.

In The Circus, Chaplin's plagued by an endless array of animals all irrationally bent on assaulting his dignity

City Lights:

He, however, was already writing his next movie.

It was City Lights, Chaplin's last fully realized, fully acknowledged masterpiece. The Tramp's introduction, unconcernedly snoozing on the establishment's statuary, was the greatest of all his movie entrances.

Modern Times:

Mankind, he thought, was being turned into animals blindly serving the factories, the machinery that were supposed to serve it. In its most aspiring moments, Modern Times was about a Marxist concept: the dehumanization and the alienation of labor.

The Great Dictator opens on the Western Front during World War I. It is Chaplin's first all-talking production. In it, he would play two characters. One of them would be a Tramp variation an innocent Jewish barber serving bravely, if ineffectually in Tomania's army.

Limelight is autobiographical film of Chaplin.

I HAVE TRIED TO INCLUDE THE MAIN FILMS OF CHAPLIN ACCOMPANIED BY MY PERSONAL VIEW AND SOME INTERVIEWS REGARDING CHAPLIN AND HIS WORK

LASTLY TO CONCLUDE THESE ARE SOME OF THE OLD MOVIES OF CHAPLIN WHICH WILL ALWAYS BE REMEMBERED UPON..

THOUGH SILENT; BUT IT IS THE MOST INNOVATIVE WAY TO EXPRESS ONE'S FEELINGS THROUGH FILM TO REACH OUT TO THE WHOLE WORLD AND I BELIEVE MORE SUCH CONTRIBUTIONS SHOULD BE MADE EVEN IN TODAY'S FILMS..

CONCLUSION

He is not only excellent actor, producer, director and music composer but in mi believe he is my best cinema person who has inspired me all the time

His was the face of his century. His was the life of his century. Through his will and energy, and yes, genius he encompassed, as much as one man can the joy and the anguish of his times their romance, their horrors and, of course, what laughter we could find in them. He was a flawed man, a haunted man, a tormented man. Which is to say, he was only human but with this uncanny ability to reflect and refract our humanity back at us.

