

EP 17 Dec

Observation : +ve characters ke beech me discord hai that gives contextual -ves to work with Long incomplete arcs jaise behen aur hero ke bhai ka pyaar that keeps popping up.

EP 19 Dec

Ramp walk kharab > client meeting led to this

There are parts about the current storylines that are payoffs of their initial set up. That ship has sailed for us so we cannot borrow much from there. What we can do though is start setting up small new things for the future but that's it.

What we can borrow from is how they generate their episodes.

The most important difference between their episodes and ours is how they use gimmicky scenes to their advantage.

What they do is give characters a tangible goal and make the morally opposing characters create obstacles. To supplement these scenes, they use treatment and editing and build strong anticipation. If the goal is being chased by a positive character, the negative characters desperately create obstacles which make you doubt whether the character will achieve their goal. When it's the negative character who's chasing a goal, the positive characters create obstacles unknowingly making the viewers hope that the negative character fails.

To establish the difference between our narrative styles I'll pick a recent gimmicky scene from TNM : the scene where Khushboo adds barood to the Chandan

How we did it : Kuhu is given the responsibility for the Chandan > The servant rubs the Chandan > a blast happens > Kuhu is blamed > in the flashback it is revealed how Khushboo was the cause

How MS/MAS would've done it : Kuhu is given the Chandan responsibility > Khushboo wants to add the barood > small obstacle > she manages to add it > on the D day something happens that might not bring the blame on Kuhu > the problem is solved by Khushboo > the blast happens > Kuhu is blamed

Since the shock value of the fact that Khushboo added the barood is any way weak it makes sense to use suspense treatment instead of shock. It gives a longer duration and the on and off successes of the -ve characters create genuine anticipation regarding which party would win. It also gives us more screentime while hooking the audience for longer duration because of the primal feeling of anticipation.

The second thing we can imbibe is how there are only a few negative characters but even the positive characters have their own goals & reservations and because of that they often turn functionally negative in a certain context. Having such an intra-familial dynamic where even the

characters that are positive for the protagonist having reservations regarding each other because of which they even turn against the protagonist. This gives us a lot of playing ground to create conflict.

The third thing we should consider is that when we give a new direction to our story we very quickly move to “ and next...”. What these people do is they give a new direction and then maintain a long stasis where in every episode instead of answering “..and then..” they just show “what's happening in the house” that day. There are multiple incidents that are functionally the same and might not bring a significant change to the story.