CHAPTER I

INTRODUCTION

1.1.Background

With the appearance of a film, people have greeted a new era of civilization. It brought a complete change in people's cultural lives and with a rapid development in technology, there has been a revolution in film making too. We now enjoy the various benefits of new technologies in the film industry such as the cinematography, editing and prompts, etc. With many popular films appearing every year, more and more research and analysis were done about them. One of the most significant theories in analyzing the film is a mise-en-scène which analyzes the elements inside scenes such as acting, costume, lighting and decor, etc. The analysis of a mise-en-scène is the best way to understand thoroughly about the film and as well as the hidden meanings behind it.

Sikov (2010) notes the first step in understanding how movies develop and reflect meaning is to comprehend mise-en-scène. The word "mise-en-scène" refers to the expressive wholeness of all you see in a single cinema image. Mise-en-scène is the collective term for everything that is put up in front of the camera to be photographed, including the backgrounds, props, lighting, outfits, makeup, and behaviour of the performers (meaning actors, their gestures, and their facial expressions). Additionally, mise-en-scène refers to the movements and perspectives of the camera as well as cinematography, which is basically photography for motion films. The term's description is broad because mise-en-scène encompasses

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everything in the recorded image. In film studies, everything in a picture is taken to have expressive implications. We may have a better idea of what those meanings might be by looking at the mise-en-scène. (Sikov, 2010, p. 18)

On the other hand, Gibbs (2002) stated that mise-en-scène is a term used in cinema studies to describe visual style. While it has been used in English dating back to at least 1833, the word is originated from French and has theater roots. Although its literal translation is "to put on stage," the phrase has a lengthy history of metaphorical usage. The definition "contents of the frame and the way they are organized" may be helpful for a cinema student. The contents and their organization are both important components of this formulation. When discussing movies, the phrase "mise-en-scène" is occasionally used as a simple descriptor, but in reality, it refers to a complex idea that is essential to a thorough knowledge of movies. The elements of the film include everything such as lighting, costumes, props and actors themselves. The actors' relationships to one another and to the décor, as well as their relationships to the camera and the audience's view, are all organized in the frame. Therefore, when discussing mise-en-scène, one also refers to framing, camera movement, the specific lens used, and other photographic decisions. As a result, "mise-en-scène" includes both what the audience can see and how we are invited to see it. It is about a lot of the major elements of cinematic communication and the ways they work together to express themselves. (Gibbs, 2002, p. 17)

Barsam and Monaham (2016) said that the French term mise-en-scène, which is often known as staging, literally translates to "staging or putting on an action or scene". Every visual on the screen enhances the narrative. The expression is used to describe the entire aesthetics of a film, or everything that the viewer notices,

hears, and feels while watching it. The setting of a movie affects our mood slowly while we watch, similar to how décor, lighting, smells, and sounds may affect how we feel about a specific place. Design and composition are the two main visual elements of mise-en-scène. Setting, prop, lighting, and actor looks are all decided during the design process. The overall design is influenced by the stage design, décor, prop choice, lighting setup, costume, make-up, and haircut choices. Composition refers to how actors and objects are arranged, distributed, balanced, and generally related inside the frame of each shot. (Barsam & Monaham, 2016, p. 190)

Bordwell and Thompson (2013) also stated that mise-en-scène which was used as a term used in play directing means "putting into the scene" in French and was extended by film scholars as the general aesthetic of a film, including features like lighting, staging, costumes, and set design in. (Bordwell & Thompson, 2013, p. 131)

Academy Award winner Robert Zemeckis has produced a new version of the classic film Pinocchio (2022) which tells a tale of a wooden puppet boy who embarks on an adventure to become a real human. The film which was originally produced in 1940 by Walt Disney has been remade into a musical fantasy film with new technologies. Much research was done about the plot in the previous Pinocchio film, but little has been done about the analysis of a mise-en-scène of the film. With this reason, the author found it interesting to analyze the mise-en-scène elements in the film to understand more about it.

Film is expressed through scenes and they are the main means in conveying the meaning to the audiences. Unlike the other art such as a picture or photo, it can give

a realistic feeling to audiences with its power of scenes. It gives an enormous effect to people in just a short time by both visual and auditory sense. When we watch a film, the first thing that catches the audience is the actors and few of them really pay attention to other elements of the film such as the costume, props, lights and so on. It is very interesting to find out how these small elements together constitute a scene and how these scenes make a complete film that touches many audiences. Knowing the background information about these elements will help us understand more deeply about the film and we can also have a broader sense of knowledge about filmmaking. With this reason, the author has chosen the topic as her thesis to understand more about how the mise-en-scène elements in two Pinocchio films (1940 and 2022 versions) contribute in delivering the message to the audiences. The reason she has chosen to analyze the film is because it is interesting to know there is the emergence of new version of Pinocchio and it arose no curiocity of how it differs than the old version until now.

A lot of researchers and critics have analyzed the films using the theory of mise-en-scène. Research done by Jayakrishnan and Amrita (2015) analyzes the specific scenes from the Iranian film 'The Song of Sparrows' to discuss each of the five elements and their importance in the storyline as well as its possible effects on the audience using content analysis. They concluded that meanings can be created through the interpretation of mise-en-scène elements and a close observation and analysis of these elements in the film could lead to a much-enhanced film-watching experience. Another research by Seilatuw, Muhid and Kurniadi (2020) which analyzes the different movie "Divergent" using the theory of mise-en-scène explored the meaning implicit in the movie. Unique research by Deldjoo and his

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friends (2016) uses mise-en-scène to investigate if stylistic visual features extracted from trailers are a good representation of the corresponding features extracted from the original full-length movies, as well as if the stylistic visual features are informative indicators of the movies.

Other than the research on the mise-en-scène, there are also other articles on the old Pinocchio film too. Nonnekes (2000) investigated the relationship between father and son using Freud's psychoanalysis. By doing the analysis he proved that Zipes is wrong in his criticism of Disney films, and in particular why he is wrong in his criticism of one specific film Pinocchio. Another research by Merivale (1997) examined the Pinocchio film using postcolonial criticism. He has concluded that in co-opting Pinocchio into the virtues of submissive obedience, dutiful school attendance and assiduous study habits, in preparation for a life of hard work for little pay, he is inculcating virtues designed to maintain and enhance the hierarchical hegemony of the rich over the poor, in a kind of home-grown provincial colonialism. On the other hand, Wunderlich (2015) examined how social change can wreck a good story through the storyline of Pinocchio. By investigating the story development year by year, he studies the changes in the story line and also how these changes were made deliberately along with the social changes.

As much research was done using the theory of mise-en-scène to analyze films and exploring the movie Pinocchio from various perspectives, little has been done to investigate the new version of Pinocchio film (2022) using the theory of mise-en-scène. Unlike the previous research mentioned above, this paper is going to explore the difference between the old and new version of Pinocchio (1940 and

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2022) films using the theory of mise-en-scène while focusing on the narrative and cinematic aspects of the two films to find out the differences as well as examine how do these differences contribute to the meaning of the films.

1.2. Research Question

On the basis of the above background, this paper intends to elaborate the following question.

- How do the old and new version of Pinocchio films differ significantly in terms of narrative aspect?
- How do the old and new version of Pinocchio films differ significantly in terms of cinematographic aspect?
- How do these differences contribute to the meaning of the films?

1.3. Objective of the Study

The objective of this study is to find out how the two versions of Pinocchio films (1940 and 2022 version) differentiate in terms of narrative and cinematographic aspect by analyzing the mise-en-scène elements as well as examine how these differences contribute to the meaning of the film.

1.4. Scope of the Study

This study is deeply focusing on the analysis of mise-en-scène elements, especially narrative and cinematic elements of the film. This process is carried out

by studying the film scenes and based on the previous articles on the theory of mise-en-scène as well as Pinocchio film.

1.5. Significance of the Study

This study can help the readers understand more about the theory of mise-en-scène as well as its analytical method. It can also be a helpful reference, especially for those who want to conduct research using the theory of mise-en-scène or the movie Pinocchio (2022).

1.6. Limitation of the Study

This paper covers only a few elements of the mise-en-scène in analyzing the difference between the old and new version of Pinocchio films. More elements of mise-en-scène such as the costumes, actors, and sound design, etc. especially the music can be studied more to find out more differences between two films in new aspects since they are both musical animation films.