

CHAPTER 2

TEXTUAL AND CINEMATOGRAPHIC CONCEPTS

In this chapter the writer would like to mention some of the textual and cinematographic concepts from the experts that are used in analyzing the depressive behaviors of the women's character in *The Hours*.

2.1 Textual Elements

2.1.1 Character

According to Richard (1985) a character is an imaginary someone with some kind of identity; identity formed by the writer's will for its character actions, words, feelings and thoughts; that is made up by the writer in order to make his literary work becomes real to the reader.

In the story *The Hours*, we shall find some shots of actions that did not show much word spoken out from the character but it only shows an image of the character's facial expression. Richard states that: "A character might, for instance, use lots of vivid images; or might be given a vocabulary which is laden with moral words" (1985:136). With this type of methods, the viewer will be able to understand or predict what that character has in his mind and or what would he do next or what actions will he take (Richard, 1985).

Definition of types of Characters in literary works will be described below, in which those definitions are taken from experts. Kirszner quoted "In his influential 1927 work *Aspects of the Novel*, English novelist E.M. Forster classifies characters as round

(well developed, closely involved in and responsive to the action) or flat (barely developed or stereotypical)” (2000:93).

Besides flat or rounded type of characters, we should also find the dynamic or static characterization, which further definition is described by Kirsznner as:

Characters may also be classified as either dynamic or static. Dynamic characters grow and change in the course of a story, developing as they react to events and to other characters. A static character may face the same challenges a dynamic character might face but will remain essentially unchanged: a static character who has selfish and arrogant will remain selfish and arrogant, regardless of the nature of the story’s conflict. Whereas round characters tend to be dynamic, flat characters tend to be static.

(Kirsznner, 2000:93)

Aside of definitions of character, some methods are also explained by experts such as Spack (1998) which states that writers seldom tells the reader directly whom about the character in their work, therefore the reader must interpret how the character is described by analyzing his appearance, emotional and intellectual and also his moral qualities. She also gives another statement, “Character is also revealed by the choices the person makes and the changes the person undergoes.” (1998:27).

In a simple yet fruitful words, Meyer (1994) explained that a reader should be able grasp more information that is addressed by the writer about the character by emphasizing on the character’s name, appearance, the way he dressed up, and also his facial expressions.

Additional information that can be useful for the reader is noticing the language that is used by the character which is called diction. In *The Hours* the main characters used a very formal and formal language for daily conversation. This diction is used to show the viewer something and Kirsznner (2000:221) explained that:

”Formal diction, whether used by a narrator or by a character, may indicate erudition, a high educational lever, a superior social or professional position, or

emotional detachment. Thus, level of diction reveals a good deal about characters and about the narrator's attitude towards them".

2.1.2 Depression and Conflict

The *Webster's New Encyclopedic Dictionary* states that depression is "low in spirits; sad, affected with psychological depression; depression is also a mental disorder marked by sadness, inactivity, difficulty in thinking and concentration, and feelings of dejection." (1994:270) Definition of depression in psychological terms from Feldman is "Individuals who suffer from major depression experience similar sorts of feelings, but the severity tends to be considerably greater. They may feel useless, worthless, and lonely and may despair over the future feelings that may continue for months and years." (1992:432)

As for the word conflict taken from also *Webster's New Encyclopedic Dictionary* states that conflict means "a hostile encounter, fight; battle, a clashing or sharp disagreements (as between ideas, interests or purposes)." (1994:208)

Expression of sadness, depression and conflict that the three women of the main characters in *The Hours* vary, however most of them lead to their need of independency. The women's struggles for their independency have been written by many famous women even men authors. The writer concludes and quotes some of the related ideas that linked to the literary works of Virginia Woolfs to help the viewer understanding of *The Hours*. Widdowson (1997:126) quotes that: "One of Woolf's most interesting essays about women writers is *Professions for Women*, in which she regards her own career as hindered in two ways. First, she was imprisoned and constrained by the dominant ideologies of womanhood". In addition to that Ruthven (1984:36-37) states that: "Feminist can argue accordingly that the dominant construct of woman in our

society was produced originally to serve the interests of a patriarchy” and (1984:73) “Traditionally woman’s lives have been imagined in relation to men’s lives, as the daughters, mothers, mistresses , wives of men”. Whilst from Widdowson’s (1997:125) point of view, she states that:

Rejecting a ‘feminist’ consciousness, and wanting her femininity to be unconscious so that she might ‘escape from the confrontation with femaleness or maleness’ (A Room of One’s Own), she appropriated the Bloomsbury sexual ethic of ‘androgyny’ and hoped to achieve a balance between a ‘male’ self-realization and ‘female’ self-annihilation.

Besides the conflict that concerns independency problems, the writer will add accompanying information to some of the shots in *The Hours* that expresses the same gender contacts that occurs in all three character’s shots. According to Widdowson (1997:126) “..., the taboo about expressing female passion prevented her from “telling the truth about [her] own experiences as a body.”

2.2 Cinematographic Elements

In this chapter, the writer would like to introduce some of the basic cinematographic elements that were used in the film *The Hours* that could help the viewers understand about the depressive behavior of the women’s main characters.

The first of the basic techniques that the writer will introduce is the Distance and Angle camera techniques quoted from Daniel Chandler’s internet source as follows:

Camera Techniques: Distance and Angle

Long shot (LS). Shot which shows all or most of a fairly large subject (for example, a person) and usually much of the surroundings.

Extreme Long Shot (ELS) - see establishing shot: In this type of shot the camera is at its furthest distance from the subject, emphasizing the background.

Medium Long Shot (MLS): In the case of a standing actor, the lower frame line cuts off his feet and ankles.

Establishing shot: Opening shot or sequence, frequently an exterior ‘General View’ as an Extreme Long Shot (ELS). Used to set the scene.

Medium shots or Mid-Shot (MS): in such a shot the subject or actor and its setting occupy roughly equal areas in the frame. In the case of the standing

actor, the lower frame passes through the waist. There is space for hand gestures to be seen.

Medium Close Shot (MCS): The setting can still be seen. The lower frame line passes through the chest of the actor. Medium shots are frequently used for the tight presentation of two actors (the two shot), or with dexterity three (the three shot).

Close-up (CU): A picture which shows a fairly small part of the scene, such as a character's face, in great detail so that it fills the screen. It abstracts the subject from a context.

MCU (Medium Close-Up): head and shoulders. MCUs are preferred, the camera providing a sense of distance.

(<http://www.aber.ac.uk/media/Documents/short/grantv.html>)

The second basic cinematographic elements are the Camera Techniques

Movements, by Chandler as follows:

Camera Techniques: Movements

Zoom. In zooming in the camera does not move; the lens is focussed down from a long-shot to a close-up whilst the picture is still being shown. The subject is magnified, and attention is concentrated on details previously invisible as the shot tightens (contrast tracking). It may be used to surprise the viewer. Zooming out reveals more of the scene (perhaps where a character is, or to whom he or she is speaking) as the shot widens. Zooming in rapidly brings not only the subject but also the background hurtling towards the viewer, which can be disconcerting.

(<http://www.aber.ac.uk/media/Documents/short/grantv.html>)

Concluded by Vinyard (1977) with the usage of zooming technique it will not be necessary for the camera to be moved at all.

The third basic cinematographic elements are the Formats and other features by Chandler:

Formats and other features:

Shot. A single run of the camera or the piece of film resulting from such a run.

Scene. A dramatic unit composed of a single or several shots. A scene usually takes place in a continuous time period, in the same setting, and involves the same characters.

Sequence. A dramatic unit composed of several scenes, all linked together by their emotional and narrative momentum.

(<http://www.aber.ac.uk/media/Documents/short/grantv.html>)

The fourth basic cinematographic elements are the Editing techniques:

Editing Techniques

Cut. Sudden change of shot from one viewpoint or location to another. On television cuts occur on average about every 7 or 8 seconds. Cutting may change the scene; compress time; vary the point of view; or build up an image or idea.

There is always a reason for a cut, and you should ask yourself what the reason is. Less abrupt transitions are achieved with the fade, dissolve, and wipe.

Matched cut. In a 'matched cut' a familiar relationship between the shots may make the change seem smooth: continuity of direction; completed action (for example, a person begins to turn towards a door in one shot; the next shot, taken from the doorway, catches him completing the turn). a similar centre of attention in the frame; a one-step change of shot size (e.g. long to medium); a change of angle (conventionally at least 30 degrees).

Jump cut: Abrupt switch from one scene to another which may be used deliberately to make a dramatic point. Sometimes boldly used to begin or end action. Alternatively, it may be result of poor pictorial continuity, perhaps from deleting a section.

(<http://www.aber.ac.uk/media/Documents/short/grantv.html>)

Another term of cut is Transition and in Vinyard (1977:8) it defines that "Transition is any method for switching from one image to another. A cut may appear seamless to the audience or it may be used to create harsh jumps in time and space".

According to Vinyard (1977) Composition techniques meaning is the director's way to look at the object of the film inside the frame from everyway. One of his composition techniques is a Bird's-Eye View "an extreme angle in which the camera is positioned directly above a scene facing straight down" (1977:15).

A Staging camera technique is also used in *The Hours*. Quoted from Vinyard (1977:19) the definition of Staging is "Staging derives its name from its similarity to watching a play being performed on stage. When you watch a play, there is no camera to cut back and forth between actors. The audience sees all of the action being performed from a single distance and angle". One of the types of staging is depth staging, in Vinyard the term is "Depth staging involves placing the characters in the frame at excessive distance from one another emphasizing depth. One character could be all the

way down the hall, while the other character sits in close-up toward the front” (1977:20). Vinyard (1977) also explains about a Multi-level action composition techniques. Multi-level action is also often used in *The Hours*, it looked like “the audience watches on scene occur in the foreground while another occurs in the background” (1977:21).