On the "mise-en-scène" of Pinoocchio: 1940 and 2022 films' versions

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ABSTRACT
This study examines the film Pinocchio (2022) by Robert Zemeckis in comparison to the 1940 version of old animation on the basis of mise-en-scène. The analysis was done using the descriptive analysis method with the film approach and the films are analyzed on both the narrative and cinematographic aspect. The result showed that two films show a lot of similarities since they were both made on the same story. The analysis of the narrative aspect showed that they have different opening and conclusion in plot, have extra more characters in the new film, as well as show different social setting of the film. The cinematic examination proved that the new film put more details on the props of cuckoo clocks made by Geppetto and the lighting analysis showed that the 1940 version used constant high-key lighting while the new version used both low-key and high-key lighting. The 2022 version also used various camera angles and movements, while the 1940 version used constant standard camera angles throughout the film. The overall analysis showed that while the old version is made simply for young audiences, the new film targets audiences of not only young children, but also young adults.

Keywords: mise-en-scène, Pinocchio, narrative, cinematic

INTRODUCTION

As our world develops rapidly, there has been a significant advance in the film industry too making the scenes more vivid than the ones in the old days. Films are not only a great cultural source for bringing entertainment to people, but also for giving valuable lessons of life in various fields. The more people's interests and demands on films grow, the more research are being conducted to increase the quality of films in various aspect. One of the most significant methods that is being used to examine the film is by studying the mise-en-scène elements. Mise-en-scène which means putting onto the stage in French was used for theatrical term for the drama arrangements on stage, but later has been developed as a cinematic term that analyzes everything on the screen.

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. Another research by Seilatuw, Muhid and Kurniadi (2020) which analyzed the different movie "Divergent" using the theory of mise-en-scène explored the meaning implicit in the movie. Unique research by Deldjoo and his 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.

One of the most famous film producer companies is the Walt Disney company which has the history of a century and attracts the audience of all ages. It has produced many films that are being loved by viewers and recently, 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 has been remade into a musical fantasy film with new technologies.

Nonnekes (2000) investigated the relationship between father and son in Pinocchio using Freud's psychoanalysis. By doing the analysis he proved that Zipes is wrong in his criticism of Disney films, and why he is wrong in his criticism of one specific film Pinocchio. On the other hand, by investigating the story development year by year, Wunderlich (2015) studied the changes in the story line and how these changes were made deliberately along with the social changes.

Previous research on Pinocchio shows that there has been little done on the analysis of Pinocchio film especially the new version on the base of mise-en-scène. Therefore, the paper aims to examine the difference between the old and new version of Pinoocchio (1940 and 2022) on the theory of mise-en-scène studying the narrative and cinematic aspect of the films. The results showed that two films share a lot of similarities since they were both made on the same story such as the appearance of the same characters and similar plot development and settings. However, they also have different conclusions as the old version turns Pinocchio into a real boy whereas the new version doesn't give the conclusion to the audiences. If the old version targets the young children by making the film simple using standard camera angles and high-key lighting throughout the film, the new version targets both the young children and adults by changing the scenes from the tight to wide angles and low-key lighting at first to high-key lighting in the end.

LITERATURE REVIEW

Sikov (2010) said the first step in understanding how movies develop and reflect meaning is to comprehend mise-en-scène. It is the collective term for everything that is put up in front of the camera to be filmed, including the backgrounds, props, lighting, costumes, make-up, and acting of the actors. (Sikov, 2010, p.18) There are shot, camera distance, camera angle, camera movement as well as film sound in mise-en-scène. Despite the fact that the phrase "mise-en-scène" includes the word "scene," mise-en-scène actually refers to the content of a single shot as well as a series of shots. A scene is a larger unit that often consists of many shots or more. A shot is a unit of length or duration—a minimal unit of dramatic content. Mise-en-scène produces significance, even at the most elementary level of a single shot. An important character's first shot is significant in this context. Mise-en-scène is important because addition to the actual occurrence, it reveals something to us. It refers to all of the emotive material in an image and each little thing has a big impact. For camera angle, directors use a variety of camera angles to provide their subjects emotive substance. (Sikov, 2010, p. 26-35) Gibbs (2002) pointed out that nine elements of mise-en-scène are lighting, costume, color, props, décor, action and

performance, space, the position of the camera as well as framing. By examining the many parts of mise-en-scène, we can see how many different alternatives the filmmakers have as well as how expressively diverse they may be. It is critical to understand the distinct components of mise-en-scène and to take into account each one's potential for expression. (Gibbs, 2002, p. 46) Barsam and Monaham (2016) also stated 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 and the expression is used to describe the entire asthetics of a film, or everything that the audience notices, hears and feels while watching it. (Barsam & Monaham, 2016, p. 190)

Elements of design are consisted of setting, décor, properties, lighting, costume, make-up and hairstyle while elements of composition are filled with framing and kinesis. Despite its final style and impact, design should support a film's vision, establish believable times, places, and moods, imply a character's state of mind, and connect to emerging ideas. The aesthetics of a movie should fit the story. The setting, whether imagined or realistic, in which the story is told is recognized as the spatial and temporal setting. A mood is created by the setting that has social, psychological, emotional, economic, and cultural value in addition to its physical relevance. A variety of professionals are under the command of the set decorator, who is in charge of numerous aspects involved in furnishing and decorating a set. Choosing when to shoot on location versus a set is the most crucial choice a director must make when choosing a place. Most production designers provide a concept for lighting in their designs while preparing a film. These designs enable the cinematographer in combining the camera and lighting when the movie is set for filming. The costume, commonly referred to as wardrobe, worn by an actor in a movie is called a costume, and its design is typically influenced by the setting of the movie. Costumes may add to the scene and imply particular character attributes, such as social position, self-image, the public image that the character is attempting to portray, state of mind, scenario overall, and so forth. There are two main types of makeup: classic materials and digital techniques. They are used to improve or change (in a good or negative way) an actor's look. Every physical item, animal, or human included within the frame is referred to as a figure. The actor is often the most significant character since they are chosen, costumed, made up, and directed specifically for the movie. As a consequence, they play a crucial role in the composition and ensuing mise-en-scène. (Barsam & Monahan, 2016, p. 198-229)

The elements of narrative include story and plot, order, events, duration, suspense versus surprise, repetition, setting as well as scope while cinematography has color, lighting, framing of the shots, camera angle and height with camera movement. Every movie's main narrator is the camera and other cinematic elements such as lighting, set design and makeup, etc. in every shot all may contribute to the narration. On the other hand, Cinematography is the technique of recording moving images on film or a digital storage device. Extreme long shot, long shot, medium long shot, medium shot, close-up, medium close-up and extreme close-up belong to the faming of the shots while pan shot, tilt shot, dolly shot (dolly-in & dolly-out), tracking shot, zoom shot (zoom-in & zoom-out) as well as crane shot are all camera movement. (Barsam and Monahan, 2016, p. 147-237)

Bordwell and Thompson (2013) stated that filmmakers may apply mise-en-scène to create surroundings that look realistic or to allow performers to act as organically as possible. (Bordwell & Thompson, 2013, p. 132) Gibbs (2002) noted that mise-en-scène

has played an important role in the growth of serious film criticism. Arguments that the director of a movie should be seen as the artist in charge of it rather than the scriptwriter are directly related to the idea of mise-en-scène. This link is supported by the fact that mise-en-scène covers all of the director's decision-making responsibilities. A script is transformed into a film by the filmmaker using the mise-en-scène. (Gibbs, 2002, p. 45)

Sebeok (2001) noted that the sign is bifacial and the sign is made of two necessary moieties. When the circumstances are right, a sign vehicle in any of the many sign systems—most particularly language—may occasionally indicate nothing at all, that is, in Zero form. When linguists use the term "zero sign," they must imply either "zero signifier" or, less frequently, "zero signified," but never both. If the term were to be used literally, it would be oxymoronic. There has never been a thorough examination of the function of zero sign vehicles in nonverbal communication systems. There are also zero sign vehicles in animal communication systems. Therefore, the classic bipartite model of the sign is not vitiated by the occurrence of zero forms in multiple communication systems. Today, it is more customary to refer to a specific instance of a sign known as a "sinsign" as a "token," whereas Peirce's "legisign," which is a category of all instances, is known as a "type." Three fundamental inquiries that have preoccupied the majority of verbal sign students appear unavoidable and fundamental: What does a certain sign token mean? How do sign kinds come to be and remain capable of meaning? What is the fundamental difference between the relationship of denotation or reference and the relationship of meaning or designation? One may also include a fourth question on the relationship between meaning and usage. A considerable divergence between the meaning of one of a sign type's tokens and what the sign type itself denotes might account, in part, for the linguistic mechanisms that poetics and rhetoric have come to refer to as "figures of speech," as well as similar phenomena observed in animals. This is also the underlying process of lying, which, despite some views to the contrary, is comparable to the several kinds of deceit that are present across the animal kingdom. (Sebeok, 2001, p. 52)

Barsam and Monahan (2016) indicated that animation is frequently categorized as a specific category of moving image. Animation films undoubtedly have a different aesthetic from other movies. But, it's crucial to understand that animation is simply a new method of filmmaking and not necessarily a certain genre of film, even if it uses various techniques to produce the variety of still images that motion pictures demand. The difference between animation with other filmmaking is the process that depends on conventional photography. The animation method has been used to tell hundreds of tales for both adults and children. Animated narrative feature films are a genre that we are all familiar with. Moreover, animated pictures that are entirely abstract and realistic have a long history in experimental cinema. (Barsam and Monahan, 2016, p. 136).

RESEARCH METHOD

The paper uses the descriptive analytical method with the film approach to examine the difference between the old and new version of Pinocchio film on the basis of mise-en-scène. The main data source for this study is both the old and new version of Disney's Pinocchio film and the data for the analysis is the narrative and cinematographic aspects of the films. The narrative aspect data includes plot, characters, and setting of the film.

Cinematic aspect data includes the props, lighting, as well as camera angles and movement of the film. The data were collected from two films and collected data were analyzed on the narrative and cinematic aspect separately. Two films were compared in both narrative and cinematographic aspect to examine how the two films differentiate with each other and the differences were interpreted as a result and then a conclusion was drawn on the data analysis.

RESULT AND DISCUSSION

A. Narrative Aspect of the Old and New Version of Pinocchio

Mise-en-scène is consisted of various narrative elements, including plot, characters, setting, mood, and structure. However, this analysis will specifically concentrate on three key narrative components: plot, character, and the social setting within the film. By focusing in on these elements, the paper tries to identify difference between two films in how they all interact together to shape the overall narrative aspect.

Plot

The two films share a lot of common things since the new version of the film was based on the original story. However, they also have some differences in plot and characters as the new version have more characters and detailed plot. First, they have different opening style as the old one starts with the recalling of Jiminy which attracts the interest of children while the new one begins in a fresh way with the conversation between present and future Jiminy talking each other. In the opening part, they also have difference on the importance of clocks made by Geppetto. The wooden clocks in the animation (1940) just shows various cute clocks that Geppetto has made for himself while the cuckoo clocks in the film (2022) indicates that they are not just ordinary clocks but the memory of his beloved wife, Constanza and Geppetto refuses to sell even in high price. He is only willing to sell them when he needs a boat to go to the Pleasure Island to find Pinocchio and this shows his great love towards his son, Pinoke.

In the development part, Robert Zemeckis added more characters and events that will add more details in his plot than the previous one. First, there is a headmaster appearing on the screen in the new film. In the old animation, Pinocchio is just deceived by Honest John on the way to school that he never gets a chance to go there. However, in the new film, Pinoke listens to Jiminy and goes to school but only get kicked out of school for he is not the real human boy. This incident makes Pinoke learn about the discrimination and unfairness of the world. Secondly, he meets Fabiana who crippled her leg as well as her wooden puppet girl, Sabiana who all works for Stromboli. The appearance of these two characters emphasizes the cruelty of Stromboli and helps Pinoke understand how Stromboli exploits his own crews.

Finally in the climax and closing part, Pinocchio goes to find his father who has already been swallowed by Monstro under the sea in the old animation while Pinoke and Geppetto are swallowed together by Monstro on the sea together when they were just about to reunite. This difference shows that the new films have put more details on the incident than the old version of the films whereas the 1940 animation implied the plot. Since the

target audience for the old animation is just for young children, the plot is made in a simple way while the new films targets for not only the small children, but also for young adults and therefore, made the plot in a more dramatic way. Probably, the most significant difference of two film's plot is that they have different conclusions. The old animation gave a clear conclusion in the end by making Pinocchio a real boy as Geppetto wished, while Robert Zemeckis did not make Pinocchio a real boy, but rather leave the conclusion up to the audiences by mentioning that being real is not what he is made of, but rather about what is in his heart.

Characters

The new depiction of the film introduces a number of similar faces, surpassing the original with the addition of six more characters. Most of the characters in the two films are same as they were both made on the same story. Among the fresh additions are Sofia, Fabiana, Sabrina, Signora Vitelli, the School Teacher/Headmaster, and Signore Rizzi. These new characters play an important role in enriching the narrative with additional layers and elaboration. Signore Rizzi's entrance into the storyline serves as a wonderful reflection of Geppetto's love for his late wife, Constanza. Signore Rizzi expresses a desire to acquire Geppetto's clocks, cherished by Constanza, thereby emphasizing the depth of Geppetto's affection for his dear wife and son. Through Signore's appearance, the audience gains insights into Geppetto's loneliness who have lost both his wife and son.

The appearance of the School Teacher/Headmaster becomes an opportunity for Pinocchio's understanding of the unjust societal norms prevalent in the world. By expelling Pinocchio from school merely because he is a wooden boy, the Headmaster shows the existence of unfairness and discrimination. This encounter prompts Pinocchio to confront the harsh realities of the world around him.

Sofia's introduction contributes to make the film more realistic, offering the new film different from the previous animation where the letter just fell from the sky. Fabiana and Sabrina's characters bring forth a deeper exploration of Stromboli's cruelty. Fabiana, with a crippled leg and difficulty in walking, becomes a symbol of exploitation within Stromboli's circus. Stromboli, indifferent to her struggles, shamelessly exploits all his circus members, including Fabiana, for financial gain. Through the portrayal of these two characters, Pinocchio is exposed to the kindness of those working diligently and honestly, contrasting sharply with the cruelty embodied by figures like Stromboli. The different characterizations of Fabiana and Sabrina serve as an occasion for Pinocchio's evolving understanding of the world. Through their experiences, Pinocchio not only perceives the hardships faced by the poor but also witnesses the cruelty of individuals like Stromboli who exploit the vulnerable for personal gain.

Finally, the addition of these new characters in the film not only expands the cast but also upgrades the narrative by exploring into the complexities of the characters' relationships and the societal dynamics at play. Signore Rizzi, the Headmaster, Sofia, Fabiana, and Sabrina each contribute a unique dimension to the plot, enriching the audience's engagement with the timeless tale of Pinocchio.

Setting

Both of the films indicates that they show the lives of people who are not rich, but rather poor. Because the film (2022) was remade on the base of the animation (1940), they share a lot of similarities in setting. The background setting of two films such as Geppetto's house, Stromboli's circus and the Pleasure Island both appear on the films. To point a few differences in the setting, it can be said that the new version gives more details than the old one thanks to its modern technologies that can give vivid and clear images as well as the added description of characters and props. The animation from the 1940 has its limitation in describing as the animation technology is not as modern as today while the technology today helps us describe anything we want sufficiently to the audiences. The significant difference can be found in Geppetto as the character from the old version is from a middle class who is not short of money for everyday living and the one from the new version is closer to the low class. Geppetto (2022) had to sell all of his assets including his precious cuckoo clocks that he used to refuse to sell for just a small wooden boat when he sets out his journey to the Pleasure Island to find Pinocchio. The new version also clearly shows that the story took place in Italy through the characters' name (Figaro, Signora Vitelli, Constanza, Signore Rizzi, Monstro, etc.), the use of Italian and Italian accent English of some people as well as the name of Italian places such as Siena.

B. Cinematic Elements of the Old and New Version of Pinocchio

The study will exam the distinct cinematic components encompassed by mise-en-scène, with a particular emphasis on analysis of the film's props, costumes, and lighting. While numerous elements contribute to the overall mise-en-scène, this investigation narrows its focus to these specific aspects, aiming to exammine the different impact they wield in shaping the visual and thematic dimensions of the cinematic narrative.

Props

Although two films both show the cuckoo clocks made by Geppetto it has slightly different meaning in two films. The new film also has some updated clocks such as Disney characters' clocks that attracts the audiences for its new style. Each clock, meticulously crafted by Geppetto himself, holds a different meaning in the 2022 film, offering a touching glimpse into the character's sentiments and values. This is sentimentally depicted in a scene where Geppetto firmly refuses to part with his clocks, even when faced with a lucrative offer from Signore Rizzi. The reluctance to sell highlights the immeasurable worth Geppetto puts to these clocks, transcending their material value.

The film masterfully portrays the clocks as more than inanimate objects; they become repositories of emotion and sentimentality for Geppetto. They embody solid link to his past, a connection to the warmth of familial bonds. The refusal to part with them at a high price becomes a testament to Geppetto's unwavering devotion to the memories encapsulated within these clocks. The clocks, thus, emerge as symbols of love and remembrance, underscoring the depth of Geppetto's character.

However, the narrative takes a significant turn when Geppetto embarks on a risky journey with his companions Figaro and Cleo to Pleasure Island in search of Pinocchio. Faced with the urgency of the situation, Geppetto makes a heart-wrenching decision to part with his most treasured possessions. He sells not only his property but, significantly, his beloved cuckoo clocks to purchase a boat that will carry him to the island. This

sacrifice underscores the significant importance of Pinocchio in Geppetto's life, revealing the extent of his love for his long-lost son. The act of selling the clocks, which represents his familial ties, exceeds a mere financial transaction. It becomes a remarkable expression of Geppetto's dedication and emotional investment in reuniting with Pinocchio and shows his sacrifice and the depths of his paternal love.

Lighting

Because of the differences in their filming technologies, there is a significant change in lighting approaches between the animation from 1940 and the film from 2022. Since the movie records actors in real time, different lighting arrangements must be used to accurately light situations. The old version, on the other hand, do not require the careful consideration of intricate lighting settings. As a result, the animation attains an impressive level of clarity and simplicity, free from the complexities of subtle lighting.

The animation from 1940 takes benefit of the advantages that come with its medium, allowing the visual story to be the main focus without requiring complex lighting design. Because of its simplicity, the presentation is made easier to understand, making the animated images appealing to a wider audience—especially younger viewers. By way of contrast, the film from 2022 technically handles the elaboration of live-action lighting in its quest for authenticity, providing a more detailed depiction of the story and including effects that intensify the emotional drama.

One significant difference is the way the lighting changes dynamically throughout the movie, especially when Pinocchio grows and changes. The lighting is deliberately modulated by the filmmakers to reflect the protagonist's journey from dark to bright tones. This deliberate use of lighting highlights the character growth and storyline advancement while acting as a visual metaphor. On the other hand, the animation from 1940 avoids drastic color and lighting shifts in favor of maintaining a constant mood and tone throughout.

The 1940 version uses a more traditional and long-lasting method, yet the film makes use of lighting's transforming and dramatic power. The thoughtful lighting decisions used for each film highlight the distinctive qualities of their respective narrative techniques. The animation from the old version embraces simplicity, producing a visually straightforward and timeless tale free from the complications of live-action lighting dynamics, while the film of new version makes use of a variety of lighting techniques to heighten realism and emotional effect.

Camera Angles and Movements

One of the most significant changes that the two films has is probably the cinematography. Although the narrative is quite similar since both the animation (1940) and Robert Zemeckis's Pinocchio (2022) are made based on the same story, we can find that the film (2022) uses various camera effects while the animation (1940) mostly uses standard camera angles and movements. The most notable difference between two films is that while the old version is an animated musical fantasy film with no persons appearing which is made for children, the new version is a live-action animated musical fantasy film with fictional characters and real actors appearing together on the screen with the target audience of both children and adults. Therefore, Robert Zemeckis used tight shots with

gloomy lighting to emphasis the danger and difficulty of Pinocchio at first, and then used wide shots with bright lighting in the end giving the tension in the opening and development part and then finally giving the stability in the closing part. Those camera effects with various lighting and fast tempo of the screen helped depicting the dramatic changes of the story. However, the animation (1940) used standard camera angles with a lot of mid shot, mid full shot and full shot which gives the feeling of stability to the audiences throughout the story. With standard camera angles, high-key lighting and slow tempo, it is made easy for young children to understand the story. Overall, the fast tempo and dramatic camera angles of the new film are helpful in adding details of the story such as changing from gloomy scene to the bright scene while the slow tempo and standard camera angles of the old version are depicted in a simple and clear way that it is easy for the young children to enter the Pinocchio's world.

CONCLUSION

The paper has examined the difference between the old and new version of Pinocchio films and how do these differences contribute to the meaning of the films on the basis of mise-en-scène using the descriptive analytical method. It has studied differences of both narrative and cinematic elements of the films including the plot, characters, social setting, props (Geppetto's cuckoo clocks), lighting as well as camera angles and movements. The results showed that two films have a lot of common points in narrative elements since they are both made on the base of the same story such as the same characters and setting. Two films both talk about the development of Pinocchio who wish to become a real human boy from a wooden boy with his "conscience" Jiminy who was appointed by the Blue Fairy.

However, they also have some differences as the new version has more details and characters than the old version in the narrative aspect. Firstly, the narrative analysis showed that the new film which is for both children and adults, is more detailed than the old one that interests only young children with the appearance of new characters and new storylines. Robert Zemeckis added six more characters in his film than the old animation and the films also have two different endings as Pinocchio in the animation becomes the real boy while the new film did not give the conclusion to the audiences showing that being real is not what he is made of, but rather about what is in his heart. Secondly, the cinematic difference of the two films can be seen clearly as the old animation was made in 1940 with fictional characters only while the new film uses various cinematic techniques with live-action actors interacting with animated characters. The lighting and camera angles in the previous animation is used in standard way so that the young audiences can understand the context easily. On the other hand, in the new film, the director used low-key lighting in the first part of the story which gives dark and gloomy mood in the opening and development parts. The scene gradually becomes bright when Pinocchio comes to understand his father's love towards him and bravely fights against Monstro. The camera angles also change from tight shots in the first part to the wide shots in the end which gives the feeling of calmness to the audiences.

Overall, although the two films were made based on the same story and share many similarities in plot, characters, and setting, they all have their unique characteristics whether in narrative and cinematic aspects. If the old version is made in a simple way for the easy understanding, the new film uses dramatic cinematography with more details.

The procedures and results of analysis showed that even a small element or part in the film can contribute a lot of meaning to the story such as the cuckoo clocks that Geppetto made. Films which are closely connected with our lives are great assets for nourishing our minds and the rapid development in film techniques will bring more entertainment to audiences.

Drawing on the above conclusion, the authors would like to suggest to the future researchers who would like to conduct their research on the theory of mise-en-scène or examine Pinocchio films that more elements of mise-en-scène such as the costumes, actors, sound design, and music, etc can be analyzed to find out the hidden meaning that the film tries to convey to its audiences. The Pinocchio films can be further explored using other remaining elements of the mise-en-scène elements, especially the music to find out more differences between two films in new aspects since they are both musical animation films.

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