



AN ANALYSIS OF FILM ELEMENTS:
TOWARDS THE APPRECIATION OF
PERFUME: THE STORY OF THE MURDERER

AUSAPARN SANGTHAKEONG

A THESIS SUBMITTED
FOR THE DEGREE OF MASTER OF ARTS IN
ENGLISH LANGUAGE AND LITERATURES
MA-ELL

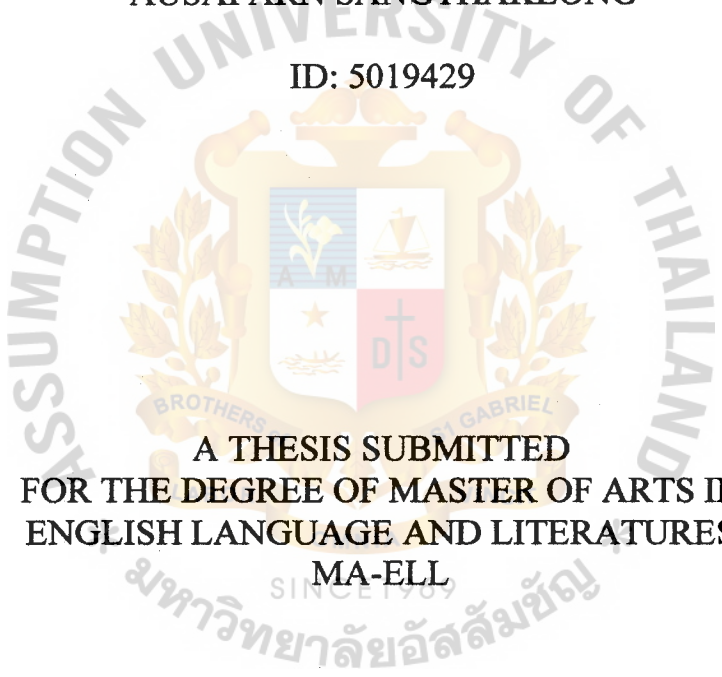
GRADUATE SCHOOL OF ENGLISH (GSE)
ASSUMPTION UNIVERSITY
BANGKOK, THAILAND.

NOVEMBER 2009

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A large, faint watermark of the Assumption University of Thailand seal is centered on the page. The seal is circular with a gold border. Inside, there is a shield divided into four quadrants: top-left (blue with a white lily), top-right (white with a gold cross), bottom-left (white with a gold star), and bottom-right (red with a white cross). The shield is flanked by gold laurel branches. Above the shield is a gold crown. Below the shield is a gold banner with the text 'BROTHERS AND SISTERS OF THE ASSUMPTION'. The outer ring of the seal contains the text 'ASSUMPTION UNIVERSITY OF THAILAND' at the top and 'มหาวิทยาลัยอัสสัมชัญ' at the bottom, with 'SINCE 1969' in the center of the bottom arc.

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PLAGIARISM STATEMENT

I certify that all the material in this study which is not my own work has been identified and acknowledged, and that no materials are included for which a degree has already been conferred upon me.

A.P. S

Signature

8 / 12 / 2009



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Most importantly, I would like to dedicate this accomplishment to my parents who have encouraged me to work hard and never given up on me. Without them, this thesis would have never been complete.

ABSTRACT

The purpose of this thesis is to help the readers feel more appreciative while watching a film and at the same time understand the film more than seeing in it just a form of entertainment. As a case in point, the film *Perfume: The Story of a Murderer*, based upon a novel of a German writer, has been selected for analysis. The presentation of the filming process and the analysis of the film begins with a discussion on how the perception of smelling is conveyed through images along with seeing and hearing. The study of characters and other aspects, such as plot and structure of the film also offers a chance to view the film from a different perspective. Alongside the analyses, the thesis looks at the issue of screen reality, referring to the realism of the film. The issues discussed in this thesis can help the readers gain an insightful understanding of film as a complex artwork and appreciate how this artwork is created and processed.

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Introduction

Composed of many elements, film is a form of art conveying ideas to viewers. These elements have a very close relationship with the impressions, emotions, and enjoyment felt by the spectators when they see the moving pictures on the screen. The spectators may experience the film differently, according to their perspective on the clues that help them read the messages conveyed in it. Film comprises both narrative elements and stylistic elements. Narrative elements can be defined as the film's story, told from the beginning until the end, and stylistic elements include camera shots, music, light, etc.

Film would never be complete if it was not watched by the audience. As a result, the spectators become one of many concerns when the film is produced. To be successful in making a movie, an appropriate filming process is required. Normally, the filming process involves many principles and techniques, such as, for instance, the *mise-en-scène*. Throughout the thesis, this term, which will be discussed later in more detail, is used extensively and repeatedly for the purpose of the analysis.

This thesis is concerned with the study of one film. The film selected for the purpose of analysis is *Perfume: The Story of a Murderer* [Tom Tykwer 2006]. The film in question was based on the novel by the same title written by Patrick Suskind, originally published in German as *Das Parfüm: Die Geschichte eines Mörders* (1985). The film tells the story of a man, Jean-Baptiste Grenouille, who was gifted with an unusually acute sense of smell. His nose could distinguish every scent in the

world. Grenouille was born among the stench of the fish market in Paris. His mother was hanged to death right after his birth because she had abandoned him. He was raised in an orphanage where he discovered his special talent. He worked as a labourer and later, making use of his special gift, he becomes a perfume maker. Having met a girl and accidentally killing her, he becomes inspired to preserve scent. This inspiration leads him on a journey to Grasse where he kills thirteen young women. He is determined to preserve their scent in his collection. Having turned thirteen victims into the finest perfume ever made, he gains special power to mesmerize the whole city of Grasse. The end of his life, however, turns out to be not as beautiful as the perfume he created.

Each film has its own unique style of presentation. Usually most films focus on the narrative or the plot which is being presented; some attract the spectators' attention by employing popular actors. For the author personally, the reason that this film has been chosen for analysis is mainly the film's uniqueness in the way the film communicates with the audience through the senses, particularly the sense of smell, which will be discussed in detail in Chapter I. To put it simply, this film can make spectators sense the smell through other sensory organs - their eyes and ears. It may be quite surprising but the spectators are able to perceive different scents through images while watching the film.

One more reason behind the selection of *Perfume: The Story of a Murderer* for analysis is the author's conviction that through the discussion of this particular film we can show how viewers of different nationalities or having different cultural background can benefit from film studies in general. Filmmakers should be

concerned about their audience since it is quite true that audiences with different cultural background have different opinions or feelings towards what they see. Language can also be confusing. It would be convenient if the viewers could understand every cultural element present in a movie, however frequently this is not possible. By studying the way films are made, we can see that even if the spectators are not able to understand the entirety of the presented culture, thanks to a lesson in film appreciation they can expand their horizon and learn how to view the film. They can enjoy the film even if they do not know much about the culture it comes from or it portrays.

Film analysis gives the spectators an idea to look at all the film components including the little details that often go unnoticed. It guides them how and where to look and it explains what each component means. The viewers can explore many new concepts about each film component. With this basic knowledge, they can learn how to interpret the acting of the actors, since sometimes, as mentioned before, symbols or signs can mean something else in other cultures; verbal communication may also be confusing to people from different backgrounds. The analysis of many aspects of the film will necessarily produce many explanations concerning things like traditions and attitudes of the people portrayed in the movie, or their language (both verbal and non-verbal). Additionally, the explanation takes other contexts into account to give the audience deeper interpretations. These contexts include the facial expression and gestures of the actor, the camera movement, the tone of the actors, and many other possible factors.

If we assume that the audience of the movie whose story is happening in 18th century France is Asian, without basic knowledge, this audience may lose the point the film tries to convey, thus possibly may not enjoy the film. The misunderstanding or confusion that prevents the enjoyment of the film also involves the language barrier. Asian audiences who do not use English as their first language could learn the language and try understand the story through the dialogue together with the action. In the case of this particular movie, when language fails they could resort to the common sensory experience of recognizing various scents. The way people communicate with each other and the shots shown on the screen may somehow indirectly give them an idea what the 18th century French culture was like. All this can make the audience aware of the differences and become more insightful about the film, which will make them enjoy and understand the film better at the same time.

The main purpose of this thesis focusing on the film *Perfume: The Story of a Murderer* is to present the readers with a method allowing them to see the film not only as a form of entertainment but also to appreciate it as a complex art form. The meaning of film “appreciation,” as advocated in this thesis refers to the idea that viewers should be able to obtain a wider range of understanding and entertainment, or even to be educated, as they will think as the film progresses. Such educated viewers will feel more engaged in the film, as if they were a part of the film. Apart from understanding the message of the story, they will look at the film analytically by processing each element of the film and finally gain a deeper insight into the film. The spectators will be able to see the hidden value of the film and realize that the creation of the film’s meaning is a complicated process that needs several ingredients

to be in place. This includes everything ranging from the script to camera shots. This deep understanding will encourage the viewers to value the film not only because of its meaning but also because of how its meaning has been made.

The analysis will discuss the issue of the sense of smell represented in the form of visual media, the characterization of the main character, and the realism of a film set in the 18th century. The thesis is organised into three main chapters with an introduction and conclusion.

Chapter I discusses film, which is a complex visual medium, as composed of many elements that need to work together in order to make the final product. Since the selected film is dealing with the human sense of smell as a significant element of the story, it is difficult for the director to create an image for the spectators to smell. This difficulty is resolved through a careful preparation of the film's *mise-en-scène*. *Mise-en-scène* basically means everything that is put into the scene to get the right look or feeling of that particular scene. This chapter will focus on how the spectators can sense smells through the film. This will be done by analysing each of the components of *mise-en-scène* that is used to help the audience visualise smells throughout the movie.

Chapter II focuses on how the film creates characters and how they develop throughout the story, especially the main character, Jean-Baptiste Grenouille. In order to appreciate the film, the characterization of Grenouille along with the understanding of the film's plot needs to be studied. The film is based on a narrative telling the story of Grenouille's life from birth until death. It can be seen that this character deals with the motif of temptations arising from pleasing scents. His quest for the perfect scent,

leading to the killing of thirteen victims in order to create the finest perfume comes to an end when his mission is accomplished. The number thirteen here comes from an ancient Egyptian perfume recipe that divided all perfumes into twelve scents similar to musical chords, and claimed that the discovery of the thirteenth scent would cause the perfume to be unforgettable. The exploration of the main character's personality will take us through many contexts and environments.

Chapter III is concerned with the notion of realism that is used to convince the spectator that the film really represents the culture and lifestyle of 18th century Europe. To accomplish that, the main elements of the film, especially *mise-en-scène*, but also dialogues, sound effects, and lightning have been designed to create an illusion of reality. These components again need to be effectively organized and well put into place in order that the spectators can believe and feel whatever the film is trying to make the spectators believe and feel. To be specific, the picture of the 18th century in many aspects of the film appears logical, corresponding to what the spectators expect about the lifestyle of that period.

This thesis provides the systematic basis for film appreciation and presents a reading of the chosen film based upon a firm belief that if the audience is able to understand the film's elements better, they will leave the cinema more than only entertained. If the audience can gain more understanding of the filming process and its elements, they will appreciate the film more. This process of sensing and appreciating the essence of the film here can also be applied to other types of film concerning other senses or can be examined across film genres.

Chapter I

Film is an artwork that displays pictures in motion, and the motion is said to be natural. The creation of these natural movements depends on many devices and techniques such as the *mise-en-scène*, editing, sound effects, lightning and cinematography; as a result, these pictures become more elaborate and realistic. When these moving pictures become more vivid, the story behind them begins to narrate itself. From the non-moving pictures to the complex artwork full of connotations and feelings, film requires the imagination and experience of the spectators.

The complex process of creating film as a work of art can be divided into three stages: preproduction, shooting, and post-production. The preproduction stage involves mainly planning, such as hiring cast and crew, finding locations and planning the budget, and script writing. In the shooting stage, elements such as the *mise-en-scène* and cinematography or camera movement are vital, because at this stage the director tries to convey messages by their means. Notice that during this stage the director has to be concerned about getting the precise image that is intended for the film. It is important that the messages that the director conveys through the film should not be totally misconceived by the spectators. Therefore, the shooting stage is the part where all the creativities emerge. Finally the last stage of making the film is post-production. Here, editing is the main device to eliminate unwanted

material and refine the parts by adding music, sound and special effects. All together the three stages combine in a process to form a fascinating artwork called film.

Film is a visual entertainment medium that anybody can understand by watching the moving images that tell us a story. In *How to read a film: The world of Movies, Media, and Multimedia*, (2000) James Monaco compares film and written/spoken language saying that "The standard theory suggested that the shot was the word of film, the scene its sentence, and the sequence its paragraph." (160). It is clearly seen that film is not composed of one shot only. To be able to convey messages, it requires different shots and techniques that need to be connected to get the final product. In a sense we see here a certain linguistic similarity to the literary form. Writers think of words to describe their ideas and then put these words into a sentence. Finally, they group all the related sentences into a paragraph. Film has a similar structure.

The main purpose of film is to convey messages, as well as act on our perception to achieve a specific reaction. This reaction will never happen if it has not been stimulated by the film's messages. It is obvious that film and the audience are deeply related. When we watch a film there are certain elements that we focus our attention on. Monaco suggested that film communicates meaning in two different ways, creating denotative and connotative meaning. Denotative meaning defines the object the way it is and there is no need to find further explanation for its existence in the movie. Connotative meaning requires of the audience additional knowledge or cultural background that adds to the general meaning of the object. Furthermore film usually does not intend the audience to think much but rather addresses the

spectator's imagination and emotion (161). This basically means that film is made to entertain the audience, so the feeling of the spectators about the film becomes the priority whereas the spectators' thoughts about the film come later. Sometimes it is impossible for film to illustrate everything as concrete ideas. It may require an emotional response of the audience instead. Consequently, we could think of film as the medium that depends on the audience. It not only involves the production part in order to create a fine complex product but it also requires the cooperation of the audience to fulfil its function as a medium.

The aim of this chapter is to show the reader how the selected film, *Perfume: The Story of a Murderer*, appeals to the spectators' sense of smell through the analysis of a number of specific scenes. It is theorized to be universal that our experience of smell is a significant factor in determining what smell is pleasant or unpleasant. People may think ahead of time what the smell would be like before entering a given place or being exposed to the actual smell. In the book, *Perception*, Blake explains that people can "elicit dramatically different experiences from you depending on how you construe the nature of the source" (Blake 517). In short, one's interpretation of smell depends on one's experience and expectations. For example, a person would not expect the smell of a dead fish from a bakery. Most importantly, it is confirmed that visual cues can influence our perception of smell. The study of Gottfried and Dolan, which involved an experiment to measure the neural activation from the area of the brain responsive to odours, found that "the pictures and the odor were congruent (e.g., the smell of orange accompanied by a picture of orange). Evidently, then, the eye and the nose can indeed jointly influence the brains' response

to odors” (Blake 517). This statement supports and can be applied to the point discussed here suggesting that by looking at the moving images in the film, the spectators could indirectly perceive the smell.

In creating the scenes in the selected film, the director uses basic filming technique called the *mise-en-scène* which is composed of settings, costume and make up, lighting, and staging. In order to make the reader see that the spectators could visually perceive the sense of smell, this thesis will analyze four chosen scenes from the film using the components of the film’s *mise-en-scène*. This chapter is divided into three sections. The first section will introduce the selected film in general, and provide descriptions of the four chosen scenes. The chosen scenes are all linked by their special characteristics: they all pertain to the sense of smell. As already mentioned, these scenes are special in that the spectators can sense the smell while watching them. The second section will provide some background information concerning the realization use of the *mise-en-scène* in the shooting stage. I will also discuss the four components of *mise-en-scène* and, most importantly, analyse the chosen scenes with regard to these components. Lastly, the third part will provide the conclusion to this chapter. It will explain how the *mise-en-scène* helps the spectators sense the smell via the images.

Perfume: The Story of a Murderer tells a unique story dealing with the human sense of smell. The main character, Grenouille, has been gifted with the capability of recognizing all the smells in the world. Yet, with his misuse of this talent, he becomes

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the country's most wanted murderer and the end of his life is not as prosperous as it could have been. At the very beginning of the film, Grenouille appears in the middle of the frame sitting with his neck locked by a chain. Then the camera and the spotlight focus on his sniffing nose. Shortly after that, two guards come in and take him away. The sniffing portrayed in the scene is a sign for Grenouille that someone is coming. The intention of the scene is to create this awareness in the spectators. Without knowing anything beforehand, the spectators can at least notice that the film will involve the sense of smell from its opening as well as indirectly learn about the gift of the main character to recognize various smells.

The main idea of the film is found in the narrative about the use of the sense of smell to produce the most desired perfume. The story shows the main character as the one who can smell and is able to differentiate many different scents while the spectators just follow his actions. But in fact, the four chosen scenes play with the spectators' sense of smell by their use of images. The four scenes in question are summarized below.*

The first scene takes place at the fish market in Paris where Grenouille was born. It is an outdoor fish market in the morning, which is very chaotic and crowded. The environment around the market is disorganized; people are busily selling and buying foods, fish are scattered on the selling stand, and the market itself looks old and very dirty. The walkway in the market is wet and dirty with all the rotten animal intestines and fish guts on the floor. There is a man holding a wooden carton full of dead fish. He is wading through the crowd to a pregnant woman, and dumps the fish on her selling stand. The man laves thereafter and the woman gives birth to

Grenouille under the fish stand. The newborn baby is abandoned on the floor among the fish guts. The putrid smell makes him cry out loud and, unexpectedly, he becomes the centre of attention to the crowd. Due to this incident, Grenouille's mother is charged and found guilty of trying to kill her own child.

This second scene displays the pursuit of a woman in an alley. It is the starting point for Grenouille when he first discovers that the scent of a human being cannot be preserved. The scene describes his first time visit to Paris. As he is delivering leather to the shops, he catches a scent of a woman walking with a basket full of plums. At the moment, Grenouille is standing in front of a perfume shop. The smell of the plum lady is so intriguing that he follows her into an alley. Grenouille stalks the lady and for the first time he smells the scent of a woman from her hand. The lady becomes afraid of him and runs away to her house.

Even after that, with his extraordinary ability to recognize her scent, Grenouille is able to find her at her place. He gets so close to her that he is literally an inch away from the woman and able to smell her easily. Interestingly, the lady is not aware of this until his nose almost touches her and that is when she notices the intruder. At this point she begins to scream. This action forces Grenouille to shut her mouth with his strong right hand, which unfortunately leads to the girl's death due to suffocation. This incident makes Grenouille realize that human scent cannot last forever.

The third scene takes place at a perfume shop owned by an Italian perfumer, Baldini. It is the first time that Grenouille meets Baldini. Grenouille has a chance to use his fine nose to make a perfume called "Amor and Psyche" for the perfumer.

Badini initially refuses to smell the perfume. Then Grenouille leaves the bottle of “Amor and Psyche” on the table before he goes back to the tannery where he works. Dubious, Baldini tries the perfume. The scent of “Amor and Psyche” is so magnificently pleasant that after smelling it Baldini is stunned and feels as if he is in the middle of the garden full of a multitude of colourful flowers. After his inhalation, the background changes from Baldini’s perfume lab to the imaginary garden. In his imagination, he is not only surrounded by those beautiful flowers but also attracted to a woman. She gives him a kiss and says “I love you.” After being so impressed with Grenouille’s fine nose and his talent for making perfume, he hires Grenouille from the tannery for fifty francs to work for him at the perfume shop instead.

The last scene takes place almost at the end of the film. It is the scene after Grenouille’s capture, when he is about to be executed in front of the crowd. Grenouille is dressed in blue and puts his perfume on before walking onto the execution stand. The rest of the perfume in the bottle is kept in his pocket. While he is walking to the stand, all the eyes of the people of Grasse stare at him with awe. This is because of the hidden power of the perfume extracted from thirteen beautiful female victims. Surprisingly, its power can turn him from being guilty into innocent in the eyes of the people who smell it. The executioner gets down on his knees and the crowd praises the convict as an angel. Grenouille puts a few more drops of his perfume onto his handkerchief and wafts it to make the scent spread out further. He can see that people are being mesmerized.

The situation gets even crazier after he flings his handkerchief into the crowd. Everyone is enchanted and attempts to catch the flying handkerchief. All of a sudden,

the people in the crowd apart from him begin to have sex with one another for some reason. This chaos makes Grenouille realize that the perfume can give him a lot of power, but cannot make him love or be loved.

All the four mentioned scenes illustrate the point that spectators can indeed perceive the sense of smell visually. In general, film is a medium that involves only the senses of seeing and hearing of the spectators. The plot of this film brings the spectators to experience many different kinds of smells while concentrating on the topic of making perfume. Therefore, in order to get into the film, the spectators need to perceive all the smells presented in the film; which is difficult due to the nature of film that presents only pictures and sounds.

To equip the spectators with the sense of smell while watching the film, it is the director's duty to make it feasible. Many different techniques are applied in this film for this purpose. Such techniques will be discussed in details in the next section. I will also analyse the four scenes with respect to the *mise-en-scène*, which at this point needs to be explained in more detail.

The word *mise-en-scène*, meaning "put into the scene," is a French term that could define the director's control over what will appear in the frame. As I already mentioned, of all the three stages of making a film, the shooting stage seems to be the most complex process since it is the stage in which the director has to pay much attention to create meaning through each frame. It is crucial for the director to decide what should or should not be put into the frame. Technically, *mise-en-scène* involves some plan which comes directly from the director. However, the plan can be open to changes to accommodate any unexpected events if the director considers that specific

change appropriate, and most importantly if the new change makes the frame look more realistic. The word “realistic” in this sense refers to the effect when spectators believe in what they see even though what they see is an illusion.

To make the film realistic, we control four elements of the *mise-en-scène*. According to Bordwell and Thompson, the authors of the book, *Film Art: An Introduction* (2004), these four elements are settings, costume and make up, lighting, and staging. Each of the elements will be described in details leading to the analysis of the four selected scenes.

Setting essentially means the background that is displayed in a scene, such as a busy street full of cars, a room, a forest, or even an imaginary city generated by a computer, etc. Basically, the director has two alternatives to control the setting. The first option is to shoot an existing location, and the other choice is to shoot at the studio set. It should be kept in mind that “setting needn’t be constructed although it often is” (Villarejo 29). This is perhaps because it is easier for the crew to work with no limitations.

Setting is mainly concerned with two aspects: props and colour. The term “prop” can be defined as any object that has a function and takes part in an ongoing action. In several films, props can be a motif, an object that appears repeatedly throughout the movie, and that object needs to have an impact on the narrative.

In a setting, the character does not even have to be there and the setting can still be self-explanatory. In other words, by just watching the scene, the spectators can automatically receive the message from the particular settings without any narrator. The settings also can lead the spectators to enter the narrative action. To explain, a

setting can set the mood of the spectators and give them a clue about the story. When looking at a setting, the spectators can somewhat sense what the story may be about.

With respect to our four selected scenes, it is obvious that they all have different settings. The setting in the first scene is crucial for the narrative. In this scene, the narrator is conveying the atmosphere of the fish market in the morning, as well as describing the smell. The dirtiness and disgust are plainly seen from the images which consist of the appearance of the people with dirty and blood-stained clothes on, the old and ripped selling stand, the damp walkway, the rotten fish and garbage, etc. The setting is composed of many props including dead fish, selling stands, damp objects, which are normally recognized as symbols of a fish market. One important prop in this scene is a variety of abundant fish in different shapes and sizes, such as rotten fish, heads cut off fish, half-eaten fish, sliced fish, and others. With these images, the large quantity and many different appearances of fish effectively display the nature of the market and have much effect on the spectators' perception.

In the scene of pursuing the plum girl, the setting is an alley at night, and the other setting is an open air basement where the woman peels her plums and is killed. It is apparent for the spectators that the plums somehow have something to do with this scene. In fact, the plums are a prop for this scene. They act as a metaphor for the scent of the woman. There are two obvious shots where the plums are seen and can capture the attention of the spectators very well. The first shot occurs in the alley when Grenouille meets the woman in person and tries to smell her hand while the woman hands him two plums. After she gets smelled, she accidentally drops the

plums in confusion. The other shot is the close up shot at the woman's place when she is peeling the plums. In the latter shot, the spectators can see the details of the plums. These plums are very juicy and sticky inside. The act of peeling the fruit can make spectators imagine their smell, especially when the plums are cut into half as shown in the film. With the presence of the plums in these two shots, the director wants to emphasize the connection between the woman and the plums. It can be interpreted that the odour of the plum is most likely meant to be a metaphor for the scent of a woman.

In scene three, the setting is a perfume shop at first and then it changes to an imaginary garden after Baldini has smelled the perfume. It seems that the setting of the garden is imaginary. One of the reasons for that might be because the plot means to show Baldini's illusion, and for that we do not need the real background. Along with the intention of this setting, the garden is not supposed to be realistic-looking since it is a figment of his imagination. Additionally, the props in this scene are represented by numerous bottles of perfume in Baldini's lab. These bottles contain different concentrated perfume extracts. However, the major prop in this scene is the perfume bottle labelled "Amor and Psyche." It is Grenouille's first perfume that makes Baldini astonished about his talent. All the components forming the setting contribute to creating the sensation of smell by the presence of a diversity of flowers in the garden and a variety of fragrances in the shop. With the abundance of these props, the spectator can definitely get a sense of various random smells, which could in fact add to creating some sort of mixing and confusing smells instead of a pleasant one.

The last scene of Grenouille's execution takes place in the city of Grasse where thousands of people gather around to see the end of his life. The crowd is so dense that we can gather the importance of this execution and the murderer. This great amount of people being in the end under the perfume's spell is also an indication of Grenouille's accomplishment in making the most desirable perfume from thirteen selected attractive ladies. In this specific scene many props including the perfume and the handkerchief all play an important role in making the spectators curious about the scent of that particular perfume. Due to the exaggeration which is present in the number of people presented in the scene and their fight for the handkerchief, the spectators wonder and are eager to know what kind of smell exactly we are talking about and why it is so powerful.

The spectators might think about the most impressive scents that they themselves have been exposed to. It is somewhat difficult for the spectators to pinpoint the smell in this scene exactly but looking at what happens later, the idea emerges that the smell presented here must be able to make the crowd feel love. Love in this case has two meanings: lust and forgiveness. With that smell, the crowd unconsciously feels forgiving love towards the murderer but later that love becomes lust. People cannot control themselves and have sex with one another in public without any embarrassment. In addition, the smell can help Grenouille manipulate his sentence. The smell makes people forgive him, even though he is a criminal. Still, on the whole, with many elements of the setting, the spectators who are the film's audience can still have difficulty sensing the smell from this scene. However, the details and context of the scene can help them understand and characterize the

smell as a powerful smell that makes people love each other and even forgive the murderer and let him get away.

Settings are frequently closely related to the costumes and make up designed for the characters. Costume and make up represent the status, ideas, and perspectives of the characters. In addition, they can indicate the time period the characters are in. Costume and make up can be meaningless if they do not coordinate with the settings. Therefore, when setting the settings, the director needs to assign appropriate clothing to the characters in order to convey the message to the spectators correctly. The costumes and make up used in *Perfume: The Story of a Murderer* reflect 18th century clothing and indicate the social status of the wearer. As they do not contribute much to our perception of the sense of smell, as such, costumes and make-up will be discussed in more detail in Chapter III dealing with the realism of the movie.

Similarly to the setting, lighting has much effect on the scenes of a film. Its function is not just to illuminate the settings and the characters to allow the spectators to see them better. Different lighting qualities create different feelings. Two types of lighting, high key and low key, are normally used in almost every film. High key lighting refers to a bright light with little or no shadow whose purpose is to make the atmosphere lively and let the spectators feel energetic. This kind of lighting is usually used in comedies or romantic films. On the other hand, low key lighting is a light shining at a particular spot in the scene while other parts in the scene remain shaded. This lighting type creates feelings of loneliness and fright, so it is used mostly in suspense or horror films. Another essential aspect of lighting in a film is direction.

Many directions of lighting such as frontal lighting, back lighting, top lighting, and under lighting are applied to make the pictures look dimensional.

Throughout the film discussed in this thesis, it is obviously seen that light is also the factor that contributes to the feelings of the spectators. In the fish market scene, the soft light quality and the high key illumination of the sun in the morning support the feeling of being at the morning fish market. The nature of the market in this particular scene noticeably includes the features of dampness, high humidity, and a slightly cloudy early morning. All these aspects require diffused illumination and high-key lighting, which all well correspond to the narrative mentioned before. The narrator generally talks about the feeling of dampness and dirtiness in the morning of the fish market.

Lighting can help the setting become more meaningful as shown in the second scene; when Grenouille follows the female plum seller into an alley. The low key illumination in the setting can have a huge impact on the action of tracking the woman. Commonly, the tracking of a person is designed to make the spectator wonder about what will happen with the ongoing action. For this scene, the narrow and wet alley, the darkness of the night, and the action of tracking are well constituted to provide the feelings of suspense and curiosity for the spectators. Thanks to the lighting, the tracking of the woman can be more mysterious and exciting.

In the last scene, lighting is one of the main elements that creates the power of the main character, Grenouille. The use of high key lighting in this scene is intended to provide the feeling of relaxation, since Grenouille is captured and the truth

becomes known. The intensity of this high key lighting increases even more as the scene goes on. This is to signify the happiness and safety felt by the crowd. The brighter the light shines, the happier the crowd feels. We can for instance see it when Grenouille flings his handkerchief into the air and the crowd looks happy as the light shines on them. Moreover, the top light shines on Grenouille to make him look as if he had god-like power. The direction of the light points to his head accurately, creating the connotation that God uses light as a means to transfer power to him. That is the reason why the crowd is mesmerized by his apparent power through his perfume. Controlling the direction of light can mean controlling the emotions of the audience.

Staging, one of four elements of a *mise-en-scène*, can also be controlled by the director in such a way that any figures in the scene including both living and non living things can express feelings and thoughts. These figures can be energized to exhibit many different patterns. Staging indeed is mainly about the acting of actors who serve as storytellers in the film. To do this, the director has to control his or her actors to act according to their assigned roles by using different techniques. Such techniques include acting and actuality technique among others.

The first technique, acting and actuality, relies on the ability of actors to act. Skilful actors are needed in this technique thereof. The acting in this technique is used to describe the action of the characters and express the feelings and thoughts of the actors, as well as other living things in the given scene. It is further categorised into actuality and non-realistic performance. Actuality is an act where a character behaves close to real-life behaviour. Non-realistic performance typically involves fantasy and

fictional film. This performance requires skilful actors since they have to be able to act unrealistically, as already mentioned. The use of either actuality or non realistic performance depends on “what kind of acting style the film is aiming at” (Bordwell 200). What this means is that the film itself determines the acting style for the actors. Genre is one main factor of that determination. Some films presenting daily life require of the actors to act naturally and imitate the personal characteristics effectively. Or if it is a fantasy film, the actors need to be able to act imaginatively.

In studying this film, the acting of the main character, Grenouille, appears to be real-life performance, but includes abnormal behaviour. To explain, his real-life performance concerns his life as a worker who earns his living just like everyone else. Along with this normality, Grenouille also acts abnormally, differently from other people. This can be seen in scene II, the tracking of the female plum scene. In most cases people would not be following a lady trying to get within an inch of her just to smell her. Everyone knows what space is considered “proper” in a given society. What Grenouille does can be considered the invasion of the girl’s privacy; something most people would not do as it is against the society’s norms. Another odd behaviour is his criminal act of making the perfume. In the film, Grenouille attempts to extract the scent of a woman. Unfortunately to achieve that purpose he has to kill her in order to get what he wants. His behaviour is judged to be unethical and irrational. He kills thirteen women to merely fulfil his goal of making the perfume.

The acting of the actors can be affected by the setting in such a way that the setting can help the characters enter into their mood more easily, thus perform their role more effectively as well. The acting does not only help the spectators

understand the narrative or the character itself, but in this film it also allows the spectators perceive the smell; the acting of Baldini in scene III and the the crowd in scene IV for example. After smelling the “Amor and Psyche” Baldini’s shut eyes and half-open mouth tell us that he is filled with happiness and freshness from the scent. It seems to the spectators as if he is in the flower garden of paradise and the spectators can perceive the smell just like Baldini from looking at his acting and the setting of a flower garden in the scene.

Similarly to scene III, the spectators can have the sense of smell by looking at the acting of the crowd in scene IV. We can see how large the crowd is, and how much the crowd admires Grenouille’s perfume. The outdoor area for the execution is fully packed with people, and the situation is very chaotic. Everyone is very angry about the crimes. This can be observed from the facial expressions of the people in the crowd. With this environment, the spectators can feel the sweat of the crowd and get a sense of a musty smell. Later, the verbal expression, “he is an angel” emphasizes that Grenouille’s scent must be heavenly pleasant from.

In some circumstances, acting cannot convey the whole message to the spectators; consequently, it is common that many films utilise other techniques to help the characters and other objects in a scene communicate to the spectators more effectively. One of them is a camera technique, and another one typical technique used is editing which will be explained in the next paragraphs.

Camera technique is a method of moving the camera to have different views, thus changing the picture. The camera is not just fixed and takes pictures. It is used to control acting, to create different views and help the scenes to be more vivid and

interesting. The reason for having camera techniques is that the camera itself can act as a narrator. By using these techniques, the camera basically becomes the eyes of the actor or spectators, and this leads the spectators to follow the camera and perceive exactly just what the actor or spectators in the film see. Also, camera techniques can change the emotion of the spectators. Different camera movements produce different feelings. Normally, there are three major camera movements in the filming process; movements permitted on a standard tripod, physical movements of the camera, and virtual movement created using the lens.

In scene IV of the film, a crane is intentionally used to provide the top view image. The purpose of this intention is to show the large quantity of the crowd that comes to hear Grenouille's sentencing and to imitate the action of the flying handkerchief. With this view, the spectators can also observe the crowd cheering Grenouille on and fighting for his handkerchief more clearly, and they can also see the large picture better.

Virtual movement created using the lens is another camera movement which can affect the spectators' view in terms of size and distance while the camera itself is immobile. Zooming seems to be the most basic technique used by several directors, this change of a focal length can give us many different kinds of shot such as close up, medium, long shot, and etc.

The close up shot can actually be seen at the beginning of the selected film. It is when Grenouille sits in the dungeon. The shot has him in the middle of the frame, and then the camera zooms in to focus on his nose. The shot implicitly gives the spectators a hint as to the main character's uniqueness regarding the sense of smell.

This middle and close-up position, according to film theory, is usually used for important objects and it is set to focus the spectators' attention onto that one object which is his nose.

Another close up shot shows the female seller peeling the plums. The spectators can see the details of the plums. These plums are very juicy and sticky inside. This observation is portrayed through an extreme close up shot. The act of peeling the fruit can make us sense the smell especially when the plums are cut into half as shown via a clear and close image. With the presence of the plums in these two shots, the director wants to emphasize the connection between the woman and the plums.

Editing is also generally used to shape the movie. We can think of editing as a technique to coordinate one shot to the next shot to create a smooth continuity (Bordwell 194). To achieve this goal, the editor eliminates unnecessary shots and selects the best shots relevant to the narrative. According to Ken Dancyger, *The Technique of Film and Video Editing*, good editing should be seamless and smooth. This is not to draw disorient the spectators since when improper editing occurs, the spectators are always aware of it and able to recognize it (Dancyger 256). Good editing can also help direct the spectators' emotions to keep them involved in the story. Such factors include also sound editing or music.

Technically, editing can be categorized into many different types. The most basic one would be the continuity cutting. It is commonly used in most films with the purpose to "create a smooth flow from shot to shot [...]" Since the continuity style seeks to present a story, however, it is chiefly through the handling of space and time

that editing furthers narrative continuity” (Bordwell 310). Bordwell tries to explain to us that through a process done by the editor, the spectators should not be confused with the plot and the seamlessness needs to be achieved. Cross cutting is one other editing method used when we need to cut and alternate two or more events. Its purpose includes the need to increase the spectator’s curiosity and the interest of the plot, or to compare the characters or the events.

Throughout the discussed movie, editing is applied to make all the scenes smooth, and make it easy for the spectators to understand the story better. As usual, the selected scenes will be studied pertaining to editing. First, the fish market scene displays many different shots conveying disgust with only milliseconds between the transitions. In reality, this could not be done without editing. The shots, displayed in a short period of time are designed to convince the spectators to undoubtedly believe that what they see is real. If left to the spectators for too long, the image could look unreal for them, and would not create the feeling of disgust, which would conflict with the purpose of this scene.

Unlike editing in the fish market scene, editing in scene III is meant to create another world to make the spectators think that it is an illusion. The editor obviously changes the setting using editing. The way the flowery garden appears in the frame and the basement of Baldini’s house fades out are clear evidence for this. In addition, the spectators can obviously notice that the garden is blurry in order to make it appear dreamlike.

Besides that, editing can be used in many other situations. It can be seen in the tracking of the plum seller. The tracking action has been edited to shorten the time of

pursuit. This time-saving editing not only provides the smooth transition between each shot, but also maintains the continuity of the narrative. Therefore, the spectators will not lose any information in the given scene.

Last but not least, editing is used in the last scene to put the significance into a non-living object, the handkerchief. This is seen after Grenouille throws his handkerchief into the air. The slow motion of the flying objects resulting from editing makes us imagine the scent slowly spreading out through the crowd. The fact is that with the gravity, the handkerchief could not possibly fly that far.

All the components discussed in this chapter undoubtedly contribute to making the film complete and correspond to the plot of the story. In *Perfume: The Story of a Murderer*, specifically, these elements help the viewers understand the narrative and indirectly perceive the sense of smell. As seen on the examples of the sample scenes mentioned in the chapter, it is quite apparent that the details of the images shown have an effect on human's perception. In order to convey the sense of smell and the feeling of pleasure and disgust to the spectators, the images need to be fairly descriptive and corresponding to the narrative. Many techniques dealing with *mise-en-scène* can be used to achieve this intention. Another important element necessary for the formulation of a perfect story that attracts the spectators to stick with the narration are film characters. With this in mind, chapter II will focus on the development of the film characters and their characterisation.

Chapter II

Film as previously mentioned is a complex artwork. It requires a lot of effort to study and fully understand it. The spectators need to know the basic “principles of literature or dramatic analysis” when watching the film (Boggs 40). Joseph M Boggs, the author of the book, *The Art of Watching Film*, says that literature, drama, and film seem to have many elements in common; as a result, it is very crucial to understand the elements that film and good story share with each other before actually going to study film (40).

In addition to a well-organized structure, a remarkable film also needs other elements to be considered. One of the most important elements of the film is the characters. Boggs clearly articulates that “if we are not interested in a film’s most human elements – its characters – there is little chance that we will be interested in the film as a whole” (57). This statement obviously tells us that a character has an effect on the spectator’s feelings and can make the film more interesting. Regardless of their specific roles, all characters play an important part in a film as their function is to drive the narrative onwards. However, the main characters are still the focal point in every film because they are the ones who are involved in the conflict or who build up the climax and has it resolved at the end. In this chapter, the reader will learn about the narrative structure used in the film *Perfume: The Story of a Murderer* and explore several important characterizations of the main character, Grenouille. The

discussion that follows will explain how these features combined together create this character to become the focal point among other characters.

A good story needs to have a good strong dramatic structure in order to make the film interesting. Typically, dramatic structure is said to be of two different kinds, linear and nonlinear. Both consist of four elements which are exposition, complication, climax, and dénouement. The difference between the two types of structure is that linear structure is chronologically arranged while the other one is not.

Commonly, the elements of any story are as follows. Exposition, the first part of the story, is the part that introduces the characters, and explains the relationships among them, and the story begins here. After the story has been developing for a period of time, the conflict begins and this is the part where tension and suspense emerge and continue (Boggs 52). This section is called complication. Once the complication reaches the point where things need clarity and the situation gets extremely intense, the next part called climax comes into place. The climax is the peak of the story. It can emotionally “lift the viewer to a high degree of tension or suspense” since the action here leads to “a narrow range of possible outcomes” (Bordwell 82). It means that the spectators at this point know there are not many ways that the situation can progress to and can hope for the outcome that they expect (82). It is where the conflict is fixed and the issues of the story are settled down. (82). Finally, the dénouement takes place. It is the part where the normal situation returns and everything is into place. The spectators can feel that this is the end of the story.

Linear structure tends to be organized in a chronological order. Unlike linear structure, nonlinear structure has its elements arranged not chronologically. The

elements can be shuffled depending on the author of the story. This means the resolution of the story or the climax could be the opening scene and then the necessary exposition and complication are filled in later. The flashbacks - “film sequences that go back in time to provide expository material” - tend to be widely used in this structure. Thus the sequencing of the plot is changed (Boggs 53).

The film, *Perfume: The Story of a Murderer* is seemingly presented in a nonlinear structure but only in the beginning of the film. The climax, which takes place when Grenouille is imprisoned and his sentencing is to be announced to the public, is brought to the opening scene. The author might have wanted to attract the audience attention from the beginning and decided to use flashback to gradually explain the story. Moreover as the story continues it reveals the cause and effect of each action presented in the film. Although this film is nonlinearly structured, when the flashbacks begin, the narrative seems to be arranged in a chronological order.

Once the story reaches the climax where Grenouille could complete his goal of collecting the smells from thirteen young females to create his perfume, he gets captured after killing the last victim. Then he is sentenced to death. However, the execution does not happen since, thanks to his powerful perfume that he uses on his body, he can mesmerize everyone and luckily get out. However, he is still punished for what he did. In the dénouement, he comes back to Paris where he sees a group of homeless and hungry people. Feeling lonely, abandoned and in need of love, he decides to use the leftover perfume. With the power of the leftover perfume and the hunger of the poor, the perfume magically controls the people who all target Grenouille. Not long after that, he ends up eaten alive. One other possible

interpretation could lead us to see his action as resulting from the realisation that once his goal has been accomplished he has no reason to live anymore. In this light, the scene could be seen as an act of suicide. Still, even with Grenouille's disappearance from this world the story does not end. Right before the movie ends we see an extreme close up shot of the last drop of perfume dripping onto the market ground. The ending of the film is thus somehow left open for the audience. The author may want to encourage the audience to imagine or expect what would happen next.

In the selected film, *Perfume: The Story of a Murderer* Jean-Baptise Grenouille initiates the story and plays a significant role that makes the spectators want to follow the story from the beginning to the end. As the main character of this movie, Grenouille is a character who is designed to have a special ability to recognize all the scents. This movie basically tells the story of his life from birth until death. Due to his gift, his life turns for the better when he leaves the tannery and becomes a perfume maker. For a moment it seems that he can become famous while working with Baldini, the renowned Parisian perfumer who gives him a job and teaches him the basics of the trade. Unfortunately, Grenouille uses his talent in a wrong way, to achieve his need of collecting female scent. Throughout his life, many characters that he interacts with indirectly have an influence on developing his personality and character as a person.

It is undeniable that characters in a film serve as a medium to convey the message to the spectators, and at the same time they are the main factor that has an effect on the spectators' perception. In order to have an insight about the characters, the word characterization needs to be clearly understood first. The book, *The Art of*

Technique, An Aesthetic Approach to Film and Video Production written by Douglass and Harnden describes characterization as the act of character which shows the action or what the character is doing and reveals the personality of the character in some extent (95). Generally, the characterization of a character can be observed through many ways. The most obvious one is to judge the characterization through appearance. Appearance is defined as “the collection of features that appeal or don’t appeal to us, or at least make us feel confident in making a snap judgment about the person” (98). In short, the key characteristics of the character can be visually observed at first sight since most actors usually express their attitude and certain attributes on the screen. This could occur even the first time they appear on the screen (58). However, it is feasible that our impression could be wrong as the story continues.

In the sample film, the first appearance of Grenouille provides some obvious characterization to the spectators. As he appears in a dungeon without a shirt on and has his neck locked in by chains, we may visually characterize him as a dangerous prisoner. Actually he is the main character, but some may not see him that way because from the spectator’s point of view, the main character of any film is most likely a hero. This is why it may be easy to think that this man is just an ordinary character who starts the conflict which the main character comes to solve later on in the story.

Another possibility that could come into the spectators’ mind might be the assumption that the main character is presented as a scapegoat. They may believe that this prisoner is the main protagonist who has not done anything wrong but has been

charged with what someone else has done. The story will then proceed chronologically, and gradually it will be revealed to who is actually guilty.

Somehow, however, in the case of our film, if watching the film carefully, the viewers can sense that the man they see is in fact the main character. At one point, after the scene of announcing the sentence to the crowd, when the actual narrative is about to begin, the camera, enhanced by a sound of inhaling loudly, gradually zooms into the character's nostril. This special effect and the use of camera movement try to make us feel that the spectators is being "inhaled" back in time to the starting point of the character's life. The answer becomes even clearer as the story progresses. This example seems to prove that spectators often make an assumption about the characters by their first appearance.

Because appearance cannot give us the definite characteristics and personality of the character, we need to consider other factors in order to understand the characterization of a character. The director creates the character to have certain characterizations through many means including dialogue, external action, internal action, and reaction of other characters. The study of characterizations by observing these aspects will definitely help the spectators understand the importance inside each character affecting the narrative of the movie.

In a film, the most obvious indication allowing us to know more about the characters is very likely the dialogue. Surely, when the characters talk, they tend to reveal things about themselves. What they say is the direct message, and the spectators can easily understand that. How the characters say their lines is also important to notice. The way they say things can reveal their actual thoughts,

attitudes, and feelings. How things are said covers many aspects such as the tone, word choice, and speaking pattern (59). Also, grammar and vocabulary usage can help us identify the social status as well as the background education of the speaker.

In the studied film, however, it is seen that Grenouille rarely communicates with people. Most of the time, he uses non-verbal communication. This kind of communication does not work well for him as it makes the situation worse. To explain, his action without any conversation potentially leads to the death of other people; which makes him a murderer. In the film, the scene in which he starts collecting the scents of the women is a good example of this. When he picked his first victim, who was a prostitute, he did not tell her about his intention to extract her scent instead of having sex. If he had done that, she would have probably agreed, and the death would not have occurred. A series of deaths after this incident also would not have happened, and he might not have ended up in jail as a prisoner.

In the film, whenever Grenouille actually talks, he tends to speak only when he demands something; which is clearly displayed in a scene where he asks Baldini to work for him begs to be given a chance. In his conversation with Baldini, Grenouille says:

Grenouille:	My nose knows all the smells in the world. It's the best nose in Paris. Only I don't know the names. I need to learn the names, learn them all.
Baldini:	Stop. You don't interrupt when I'm speaking. You're both impertinent and insolent. Even I don't know every scent ...

After making an Amor and Psyche, when he was about to leave the shop:

Grenouille:	Can I come to work for you, master? Can I?
Baldini:	Let me think.

From the conversation we can see that Grenouille is not only demanding but also boastful. He starts bragging that he has the best nose in Paris in categorizing smells despite the fact it is his first time to see Baldini and that he is of much lower social status than the famous perfumer. From the dialogue we can infer that Grenouille seems to be an introvert person who is fairly self-confident and believes in his capability of doing things.

Although appearance and dialogue of the characters can help the spectators understand the characteristics of the character, it appears that these two items can possibly lead to mistakes. Boggs suggests that “perhaps the best reflections of character are a person’s action” (59). This means that the action of characters is inclined to correspond to their purpose. Their action is supposed to come from their mind directly relating to their personality. With that being said, it is certain that the character and his or her action relate to each other, and the action should come from the character’s personality in nature.

Likewise, many actions of Grenouille in the film reveal his overall personality. His creepy personality can be noticed through his actions throughout the movie, particularly when he kills all the female victims. His first victim, a plum seller, is killed unintentionally. Her death is a result of Grenouille’s action of following her to her house to get intimately close to her in order to smell her scent. Surprisingly, the lady is not even aware of being closely followed. This unawareness results from the fact that Grenouille lacks any body scent himself. The moment when Grenouille attempts to sniff the girl reflects the creepy oddity of his character. The way he sniffs at the lady is abnormal in that it is not like a human action. It is much

more akin to an animal sniffing when tracking its prey. Normally, people do not sniff other people since one's body scent is considered very personal, and people do not react kindly to being sniffed by strangers.

Still, nothing could reveal Grenouille's personality better than his criminal acts. He sets out on a mission to collect thirteen scents from female victims. He kills the women only to fulfil his goal of making the perfect perfume. Every time he kills he has his own signature style - using a big hard stick to hit the victims on the head, and only beautiful virgins are being selected. He always extracts the scent from the victims very neatly and delicately. His killing action can indeed be compared to the process of making perfume. In the movie, making perfume is an artistic career, and the maker is considered an artiste. From observing this particular action, we could conclude that Grenouille is determined, diligent, and choosy.

Even though the external action can help us understand the overall personality of the character, there is a need to study the inner world of action. This aspect is fairly crucial in order to understand the character, but it is frequently overlooked and unheard of by even the careful spectators (60). Boggs clearly states, "Inner action occurs within characters' minds and emotions and consists of secret, unspoken thoughts, daydreams, aspirations, memories, fears, and fantasies" (60). For the filmmakers, their job is to reveal the character's inner reality by "taking us visually or aurally into the mind so that we see or hear the things that the character imagines, remembers, or thinks about" (60).

In the film, what the spectators see and hear of Grenouille's thoughts and the impressions they get from being implicitly guided through his inner world by the

narrator, make us see Grenouille like a person who fears of losing his identity and at the same time needs love from other people, especially from the female plum seller. After the murder of the plum seller, Grenouille is determined to find a way to preserve scent that he seriously admires and appreciates. On the way to Grasse, he isolates himself in a cave to explore his real body scent which, he later realizes, he does not have. Because of this, he is inspired to create a perfume. His creation is meant to give him a scent to conserve his identity so that other people know and recognize his existence.

The narrator is also one of the most important aspects that help the spectators realize the internal feelings and thoughts of characters. In the film, a non-character narrator – a narrator with an anonymous voice that the audience cannot attribute to any character - narrates along the whole story. Bordwell claims that a non-character narrator can provide a lot of useful information to let us know what a character knows and include subjective depths (87). In the film, the narrator explicitly makes a commentary and explains what is in the characters' mind for the spectators. This action of the narrator fully helps us see Grenouille's ideas and be able to foresee the future action of the characters in the story.

Apart from the information provided by the narrator, the character of the female plum seller also helps guide the spectators to know how and what Grenouille thinks inside his head. She is the origin of his aspiration to become a perfume maker. The lady appears periodically in Grenouille's thoughts. After the experiments to extract the scent of glass, a cat, and metal fail since these substances give off no scent, he is hopeless and becomes ill. He starts to dream of the girl. In the dream, he

smells her body and when he wakes up he is inspired to pursue his goal to learn how to preserve the scent. The girl appears in his dream again when he is alone in a cave. His dream takes him to the same alley as the one where they first met. Grenouille follows the girl, and when she turns around, she does not see anyone. In fact, Grenouille is standing right there. Grenouille suddenly wakes up, and fears his non-existence. The emergence of the lady in his dream triggers his awareness not to forget his goal. At the same time, he realizes that he does not possess a scent himself and that this problem needs to be resolved.

In the execution scene, when everyone is hypnotized to have sex due to the effect of Grenouille's perfume, Grenouille is left alone on the execution stand. It appears that even though he is the one who makes the crowd enjoy the spontaneous lovemaking, he cannot sexually attract others. Then he sees a falling basket full of plums. This triggers his thought of the plum seller. He imagines that he comes to see her at her place and the lady does not mind his visit. Moreover, she even embraces him with love and has an affair with him at last. Unfortunately, in reality she is dead. The images shown in this scene are a cut between the imaginary shot and a close up shot of Grenouille's crying face. His imagination reveals his inside thought that he wants to be loved by her and feels sorry for what he had done to her. In short, deeply inside his heart, this character has a high desire for love but his wrongdoings for the sake of love result in loneliness.

The main character alone cannot well define him or herself without other characters' action. A characterization through reactions of other characters will give the spectators different perspectives towards the main character. Other than the

observation through the dialogues, external and internal action, Douglass mentions that “the reaction of others is so important in revealing the nature of a character” (106). This means that often other characters apart from the main character have a great contribution in creating interesting reactions which support the role of the main character to be more explicit.

From the reactions of other characters to Grenouille in the opening scene, the spectators can somewhat sense that his previous deeds must have been a severe offence and mark him as a very brutal criminal. The most noticeable evidence of the other characters’ reactions is shown at the very beginning of the scene when Grenouille is sentenced. There are a lot of verbal condemnations flying from the crowd. For example, one person shouts “let him suffer like my sister” and another one shouts, “may you burn in the eternal fires of damnation.” With the verbal condemnations, the spectators can assume that Grenouille had to have something to do with women, and also that his must have been such a serious crime that the crowd condemns him and wants him to receive the death sentence. This could have been the crime of raping and killing. This crime is also most likely to be the extremely important crime for the town since the number of the people in the crowd condemning him is enormous. Not only does the hateful shouting or the facial expression of the people show the deep anger full of acrimonious feeling towards Grenouille. Their hateful condemnation gets even stronger when the verdict is read out loud to the crowd. There is a lot of cheering following the announcement of the punishment.

In the part of the story concerned with Grenouille's life, we see him exposed to people who both have and have no impact on his life. Starting from the orphanage where he is raised, the reaction of the other children to him was not welcoming at all. Grenouille was rejected by everyone. This rejection from the group started even when Grenouille was a newborn baby who did not know anything going on around him. The rejection began as soon as he arrived at the orphanage. He was seen as an alien that nobody wanted there and no one wanted to interact with. One kid clearly said to his friend, "That is not staying in my bed. Let's throw it out." As seen in the quote, the use of word "That" emphasizes the point that nobody saw him as human since normally this word is used with objects or animals. One kid even encouraged others to kill the baby and it seemed that everyone agreed to that. Suddenly a few people covered the baby's face with a pillow to suffocate it. His death was prevented by Madame Gaillard, the woman who ran the orphanage, as Grenouille was a source of her income. Kids from the orphanage were usually sold once they were grown up enough to work.

Another interesting point that makes Grenouille become the main character with contrasting and intriguing features is expressed through the difference of opinions of two characters, Madam Arnulfi and Drout. Madam Arnulfi was Grenouille's employer at a flower extracting factory. She usually had a positive attitude towards Grenouille; which was fairly opposite to Drout, Arnulfi's secret lover. The spectators could see her admiring remarks about Grenouille since the moment she first appeared in the scene. When she got upset with other workers she was still very happy with Grenouille's skill and praised him in front of others, "watch

how Grenouille does it. Look how skillfully he handles them.” She also made a comment that Grenouille was so gentle that he handled his flower as if the flower were a lady. This comment of Madam Arnulfi in fact presents the irony of the character in this film. To explain, Madam Arnulfi is very glad with Grenouille’s skill and gentleness and openly compares them to the way a gentleman would treat a woman. In reality, Grenouille is totally the opposite of that. He treats women as if they were flowers. He makes great attempts to preserve the smell of women. This action is usually reserved for flowers.

On the other hand, Drout always picks on Grenouille. It seems to him that what Grenouille does is never good enough. His picking on Grenouille is noticeably displayed through his facial expression, gestures, and verbal communication. For example, after receiving praise from madam Arnulfi, Grenouille gets slapped and told to check on the ongoing work by Drout with a demanding and dissatisfying tone; “You check the jonquil blossoms. Go! Do what I say.” He also usually gives a lot of orders to Grenouille to make him busy.

The spectators could think that Drout’s reaction to Grenouille may result from the jealousy. He may be afraid of Grenouille taking all the attention and love of Madam Arnulfi and that would make him unimportant to her. Additionally, Drout may sense that something is strange about Grenouille. This can be seen from the following dialogue in the scene when Drout is not happy about Grenouille not finishing work, when Grenouille was finishing creating his second perfume.

Drout: (speaking to Arnulfi)

I told that cretin to get these ready.

Arnulfi:

Don’t keep picking on the boy.

Drouot: (speaking as walking to Grenouille)

I'll kill him, the useless little sewer rat.

Drouot: Grenouille! What are you doing? Why aren't the effleurage frame...

The perfume is dripping along Grenouille's hand.

Grenouille: Yes master.

Drouot: I mean would you be good enough to prepare the effleurage frame Jean – Baptise?

Grenouille: Certainly master.

Drouot can feel that something strange is happening to him. His mood has suddenly turned from bad to nice. He unconsciously becomes nice to Grenouille. His change in behavior is due to the power of the perfume dropping from Grenouille's hand. The spectators can also feel that Drouot does not really like the way Grenouille talks. It seems that Grenouille has too much confidence and he tends to boast about how capable he is every time they talk.

To conclude this part, many characters seem to indirectly contribute to help the spectators know how others view the main character, Grenouille. This, however, is only one part of the analysis. The spectators cannot have the definite insight into Grenouille's thoughts and feelings. This is because throughout the film, the main character is not really intimate with any character in particular. From the others' point of view, Grenouille is most likely a person who full of mystery and of suspicious personality, and no one wants to be friends with. At the same time, he is determined and dedicated to working with his full capability. He is also careful and gentle with everything he is assigned to do.

To conclude, we could see how the structure of the plot and the development of the characters have an impact on the narrative as a whole. The film will be

interesting and worthwhile if its dramatic structure has all the needed components, and most importantly, if the characters play their roles correspondingly to the story. At this point, the reader should be able to understand the film to some extent. No element of the film can stand alone. Each is interdependent. Beginning with the story, a film then needs other components such as characters, dialogue for communicating, and the process to put all these elements to become alive. The process to achieve this task includes many cinematic techniques, as already mentioned in Chapter I. All in all, the final product will be judged by the audience, which will decide if the film is good or not. A good film is supposed to be realistic and at the same time fit with the story. This realistic aspect in the cinematography is called realism. Realism is portrayed differently in different movies. We will explore the realism of the film discussed in this thesis in Chapter III.

Chapter III

For filmmakers, it is not easy to draw the spectators' attention. One basic recipe for success is to include a good story. In *The Art of Watching Films*, Boggs discusses what can make a film story "good." He suggests that a good story needs to be credible in order to convince the spectators to become fully involved in it (41). This point brings up an important concept of film, that is, screen reality. Screen reality relates to many aspects of a film. Such aspects normally include "principles of time, space, character behaviour, and audiovisual design that filmmakers systematically organize in a given film to create an ordered world on screen in which characters may act and in which a narrative may unfold" (Prince 289). In other words, the idea is to make the movie look realistic so that the spectators believe it and feel interested in it. As a result, it is the filmmaker's responsibility to persuade the spectators that what is on the screen is possible and real (Prince 289).

To create the screen reality, realism is frequently used in the filmmaking process. The viewers' decision on how realistic the film is generally depends on their knowledge and experience. Another point to remember here is that whether a film is real to the viewers or not does not mean that the story in the film really happened in the real world. There are many things that cannot happen in our daily life but the directors can still make the viewers believe that they happen in the film. To achieve this goal, another factor, mood, has to be mentioned as it has an impact on the viewer's thinking.

The importance and role of the mood have been explicitly stated by Douglass in *The Art of Technique*:

We are drawn into scenes through the persuasion of mood. It sets the emotional tone and guides our reactions toward the story, action, and characters. Creating and controlling the mood of the film or video is a weaving together of all the elements of the scene or production—not only the action of the performer or subject of the film or video, but also the location, the design elements of the frame, the lighting, cinematography, editing, and sound. (71)

Douglass explains that mood is an important factor when watching a film, since whether a film shall be attractive to people directly involves playing with the spectators' emotions and feelings. It is crucial to be able to control the mood in order for all the components of *mise-en-scène* to fall into place effectively, thus making the film realistic. Therefore, it could be said that there is a link or relationship between mood and realism in that mood supports realism. Having taken in the mood of the film, the film itself becomes more credible and the spectators can settle their emotions and be able to enjoy the story even more.

It is apparent that realism has become one of many considerations in the filmmaking process. In the end, every film has to achieve it somehow. According to Prince, realism is typically divided into two kinds including ordinary fictional realism and historical realism. The analysis of the use of realism in *Perfume: The Story of a Murderer* included in this chapter is presented to show that the director tries to convince the spectators to believe that what happens in the film portrays lifestyle in the eighteenth century.

In ordinary fictional realism, things shown in the film, such as places, people, and events, are similar to those in the world where the spectators live. In other words,

the people in the film do not have any magical powers. What is going on in the film cannot be irrational or beyond the spectators' understanding (209). The spectators are accustomed and exposed to the same lifestyle as the lifestyle of the characters in the movie. The film discussed in this thesis shows the story of a man, Grenouille, who lives in France during the eighteenth century. The film is basically his biography. The narrative also lets the spectators see how Grenouille faces the obstacles coming his way and shows his interactions with other characters. All of these details are presented in a non-linear structure at the beginning of the film, followed by a linear narrative, as mentioned in Chapter II.

Pertaining to ordinary fictional realism in the selected film, the focus is on the main character, Grenouille. In general, the life of characters in the film is just as ordinary as the life of people today. They work for a living according to their occupations. The poor work for the rich. The rich run their own businesses. Grenouille still has the basic human needs, especially the need for love from people around him. His strange behaviour also does not come from nowhere. There is a cause for that. The main cause would be the lack of people who can understand him, love him, and can give him advice. Starting from his mother who abandoned him the very second he got to see this world, Grenouille has not had anyone or anything to be intimate with except for the smells around him. Without this, perhaps he would have had a "normal" life and not ended up a murderer.

Another aspect of ordinary fictional realism in this film is Grenouille's killing. It seems that his act of killing people is not unusual to the spectators today. People today agree that commonly, a criminal intent exists in the murderer. Like other

criminals, Grenouille also has his own intent to commit the crime. He has no magical power to kill the girls. The spectators cannot feel that he is different from anybody else and have no doubt that he is responsible for his murdering action. From the spectators' point of view, although Grenouille is a serial killer, he is still viewed as a man, not only because of his appearance which is just like everyone. He is not considered a demon as the other characters in the film think of him. This is because what he did is not really extraordinary. He murders women to create a work of art. We are used to finding out that the murder of beautiful young ladies is frequently in some way sexual. Grenouille also takes sexual advantage of his victims, even if he does not actually have sex with them. Instead, he extracts the beauty of each woman to create his perfume. The spectators know that a murderer commonly has his or her own motivation to commit a crime, which leads them to try to understand Grenouille's action.

On the contrary, in the film, Grenouille is repeatedly referred to as non-human. This can be seen, for instance, in the scene which has the Bishop announcing in the church to the people of Grasse that the murderer is going to be excommunicated:

We hereby declare that this murderer, this demon in our midst has incurred the sentence of excommunication. Not only has this depraved monster robbed us of our daughters [...] we therefore declare that this vile viper this ignominious carbuncle this execrable in our midst shall henceforth be solemnly banned from our holy presence rejected from the communication of Holy Mother Church as a disciple of Satan slayer of souls.

We can see that Grenouille is referred to by many different names, none of them meaning human.

As mentioned, ordinary fictional realism tries to represent the world on the screen as not very different from the real world of the audience. However, many films are created to present the events that happen in the past. This is called historical realism. In this type of realism, the filmmakers need to do some research and collect data about the norms and culture reflecting the time period the film presents, so that every component of the film, such as settings, costumes and props corresponded to the narrative. Moreover, the actors are required to perform as if they lived in that era. Nonetheless, the realism does not have to be historically accurate, but simply meet the spectators' expectations. With the time period of story in the film discussed in this thesis, the director has to make the film so real that it seems for the spectators to actually happen in the eighteenth century. This brings us to the discussion of the other type of realism in the film, historical realism.

Historical realism can be observed throughout the film discussed here, as all the events occur in the eighteenth century. Such observations include settings, costumes, props, cultures and traditions. The spectators can see this type of realism since the beginning of the film. The settings in the film reflect the filmmaker's idea of the eighteenth century. The buildings and other constructions shown in every scene have been set up and decorated in a way corresponding with the eighteenth century architecture. As understood, historical realism has to meet the expectations of the audience of what the 18th century reality might have possibly looked like. The aspects

that need to be considered include society, culture, religion, law and justice and the lifestyle of people.

Let us begin our discussion with the organisation of society. From what is today known about the 18th century France, the audience is likely to expect to see the French society divided into different classes. In the film, the difference in status allows us to clearly see the people grouped into the lower class, the middle class, and the upper class. One of the obvious indications of class differences is clothing. Poor people are usually presented as wearing old and torn clothes. Some even stitch pieces of old dirty rags together to make their dress. The colour of their clothes is usually in a dark tone, especially in the lower class. For women, the long dress and corset are commonly worn and their hair is curled up and covered by a cap. Men wear plain shirts and trousers. A wig is also often worn to make people look more formal.

If we talk about clothing in the film, a chaotic market alley scene is a good example to show social class differences among people. It is the place which Grenouille visited first in Paris. The spectators can see many different people walking around. The rich women dress nicely holding a folded fan and commuting by a horse carriage. Props, such as wigs and ornaments help define the high social status of people. The upper or middle class people tend to wear precious jewellery and blonde wigs. Their clothing is frequently decorated with fancy golden stripes, as well as gold and silver embroidery. On the other hand, the poor are easily noticed. They look dirty and untidy. The clothes they wear are old, and they travel by foot.

The atmosphere of that era can also be grasped through the display of social disorganization in public places in different scenes. Today's audience is likely to

expect that the 18th century was somehow less civilized than today's world. Things were not as systematized and organized as nowadays. The surrounding seems to be dirty and disordered. People have poor hygiene. The dirtiness and filth become the symbol of the time.

What is expected can also be seen in the film. The fish market scene described in Chapter I, for instance, shows the dirtiness and disorganization in a community. The spectators can see dirt all over the place; fish guts, blood stains, dirty clothes, disorganized fish stands, the chaos of people walking around, and wet and dirty market place. This point is also emphasized by the narrator explicitly describing how dirty and disgusting the community is. It seems that the 18th century market was not beautiful at all and most likely destined for the working class people.

The area in the alley scene also shows disorder. In this scene, many random goods and services are displayed, including a variety of spices, portraits, shoe shine, food stands, and many other products along the alley. With these abundant props presented, there is no area allocation, no lanes for vehicles and no footpaths for pedestrians. Everyone just uses the area to do business as he or she prefers, causing the place to become very chaotic and disorganized.

In company with the disorganization of the location, one part of social life that can reveal the realism of the film concerns the problem of poor care for children during that period. As a result of the social system, the poor tend to have no or low education. A great majority of the people in the country are poor. This results in a poor quality of life and lack of caring for children. Some people even abandon their children, which the spectators can plainly see in the film. There is a great chance that

these children will face a hard life and become poor and uneducated workers who work in a factory.

Before that happens, however, many of such children have a chance to end up in an orphanage. The film makes a point that in the 18th century, the orphanage was not meant to help those children. In fact, it was a place raising children to be sold for money. The example here is Madam Gaillard who treats the children badly and her greed for money when she sells Grenouille. The setting of the orphanage shows the picture of despair. The house is fairly crowded and not suitable for children to live in. The place is disorganized and everyone, including orphan boys and girls live together in its limited space. The children look very dirty and their clothes are torn and old, indicating their low quality of life.

In addition, it seems that the children at the house are treated inhumanely. Madame Gaillard who is in charge of the house tends to abuse her power. In the film, it can be seen that the children are treated as if they were animals. They are frequently punished, even whipped when they make a mistake. This display of the poor quality life of the orphans is also realistically intensified by means of using low key illumination adding to the oppressiveness of the place.

Cultural values and traditions presented in the film have also been fashioned to fit the audience's expectations of the 18th century reality. Today we are likely to imagine the people living 300 years ago as conventional and irrational, having a strong belief in superstition and relying highly on religion and God. The film supports that. Characters in the film believe that bad things happen because of evil or bad luck. Religion is so important to people that Bishop, who represents the authority of the

church becomes the centre and serves as the representative of the King. Religion and superstition become the basis of people's beliefs and values.

Religion is frequently called upon in *Perfume: The Story of a Murderer*. Like other religions, Christianity, is something to count on when faced with a situation like the one described in the movie. While the young girls keep being murdered, the committee of Grasse consisting of numerous businessmen and high rank government officials tries to figure out the solution for the incidents. When it seems hopeless they will ever come to a conclusion, one of the members brings up religion as a tool to calm everybody down, even though it might have nothing to do with the incident. The following dialogue shows details of the discussion of the committee in the scene:

Man 1: This man is a demon. A phantom who cannot be fought by human means.

Now, I insist that we call upon our bishop to excommunicate him!

Man 2: What good would that do?

Man 3: Have you no faith in the power of our Holy Mother Church?

Man 2: This is not a matter of faith. There's a murderer out there and we must catch him by using our God-given wits!

Man 1: I say until we submit to Mother Church, these killings will not cease.

As we can see from the dialogue, most of the discussion is concerned with God and religious matters. Contrary to logic, everyone except for the father of the 13th victim hopes that God will help them find the murderer. This scene also displays the cultural behaviour of people as deeply believing in superstition and ignoring rationality.

Similarly, when the Bishop announces to the people that the murderer is a demon, everyone in the church listening to him really imagines that the homicidal

incident was the action of a demon or the devil, and not human. The fact that the Bishop and the committee come up with not very rational solutions, such as excommunicating the murderer, is good evidence that the church becomes the last resort for the people who cannot understand the situation, and the Bishop seems to serve as a leader to control the situation.

Apart from religion, one other form of control exerted over the people was also law and this also needs to be considered in order to get to the film's realism. One of many expected behaviours of the people in the 18th century was the public excitement connected with crime. News of a crime spread fast that shows good cooperation in communicating. On the other hand, the fast spreading of such bad news could stir people's fear and lead to overreacting. An example of that can be the scene at the beginning of the film in which Grenouille's mother leaves her newborn baby on the floor. A woman hears the baby:

What's that noise?

It's a baby. What's going on here? (a woman looked down and saw a baby under a selling stand)

It's a newborn.

Where's its mother?

She was just there.

She tried to kill it. Her own child.

She tried to kill her baby!

There! There she is!

Stop! Stop where you are!

Murderer! (screaming)

The dialogue shows that people let everyone know about what happens so that the unlawful action cannot get unnoticed, meaning the criminal is taken to justice. This action may result from panic as well as from the desire to improve the society.

Two other aspects of public participation in the justice system involve public condemnation and execution. It is easy to assume that in a less civilised society badly educated people tend to use violence and be ruled by their emotions, which could explain their interest in participating in public events leading to the humiliation of the criminal and exacting revenge. The beginning of the film shows the scene of Grenouille's sentencing, with a huge crowd of people gathered around the area shouting at him. They use aggressive gestures and cheer on when Grenouille's sentence is announced. The film itself also inserts sound effects in this scene to "contribute to the realism of the scene by providing the ambient background that our audience would expect to hear in a location" (Douglass 88). In this scene, an enormous amount of people gathers around to make noise, and the film can well relate the sound effect (cheering noise) and the pictures on the screen; causing the scene become real and powerful to the spectators. In addition to the beginning scene mentioned, other scenes which show the punishment also illustrate the forming of the crowd for condemnation. In the scene which Grenouille's mother was hung after being charged with trying to kill her own child, the spectators can see that many people have come to watch her die.

Additionally, with the old-fashioned system of the law, the spectators can anticipate the injustice to exist. The high ranking people and the rich did not care much about others. The number of government officials was not sufficient to perform

the work. Therefore, there is a great chance that the poor could become scapegoats; the wrong verdict was quite possible. Overall, it is probable that the system in 18th century could not provide real justice to the people as they expected. Injustice could easily happen, definitely more easily than today.

In the film, the spectators can see the overreaction of people and the injustice through the scene in which the people of Grasse find out about the massacre of the first five young ladies. The meeting of the committee of Grasse is held immediately. The meeting comes up with an idea to have a curfew. With that policy announced to the people, everyone becomes clearly scared and overprotective of themselves. All the doors are securely shut with big chains or with wooden beams. Unfortunately, more victims are found and the committee meets again. One of the committee members who is the father of the 13th victim suggests that the murderer must be some kind of collector. At the same time, a man gives an uncertain opinion that it could be a hair collector. After that, the film employs editing to switch to another scene showing the owner of a wig shop being thrown out of his shop and bullied by other people. They also damage the property in the shop. What they do here is to punish the owner by using the power of the mob instead of passing on to the process of law. The spectators can see and feel the overreaction and reasonless violence of the people as they hurt the shop owner without mercy or listening to an explanation.

Similarly, the death penalty given to Drout is an excellent example that the justice system of the time was rather faulty. When Grenouille was released after he had used his powerful perfume, the government had to close the case and Drout was the unlucky person who ended up taken prisoner and hanged. To finish the case, the

government decided to convict him only because one of the dead bodies had been found in the back yard of his house. There was no proper legal process at all, and a scapegoat had to be chosen to make it look as if the real murderer had been punished. This scene apparently helps contribute to the realism of the film by promoting the idea of legal injustice in the past.

The reality of the film and every aspect that is discussed here cannot be complete without talking about *mise-en-scène* again. In this film, many elements of its *mise-en-scène* help create the film's realism. For instance, in a condemnation scene, the intention is to create the image of the angry mob. The settings need to support and relate to the scenes. Most of the time, the scenes take place in a large outdoor area so that a lot of people can participate in the condemnation. Also, lighting and acting are important in promoting the reality of feelings in the condemnation scene. Generally, within the scenes, there are two feelings displayed: sadness and ferociousness. In the Grenouille's sentencing scene at the very beginning, the proper lighting using soft light is well applied to create such feelings. Since it is said that soft light is not very directional and can be easily controlled to focus on the details on an actor's face, the acting plus the good lighting can yield to a good and realistic atmosphere (Prince 69). With dim lighting in the background, the sky is quite dark and the atmosphere becomes intense. The spectators can clearly see and feel anger and sadness in people's facial expressions.

In order to emphasize the notion of overreaction, cut-in or insert, one of the editing techniques, is used in this case to give emphasis on the inserted scene in which the shop owner is hurt while the main scene remains the discussion of the

committee. This cut-in “diverts the audience’s attention away from the main subject [...] the intent is for the audience to believe that something in the scene is essential and deserves close attention at this point in the production” (Douglass 207). The insert is used to show that the citizens of Grasse are ready to believe in whatever the committee says. For the spectators, the insert shows the overreaction of people who just a few seconds later from the scene showing the committee talking about female hair, assault the owner of a wig shop.

The notion of overreaction is stressed more when the film resorts to cross-cutting. Sometimes called parallel action, cross-cutting “is generally cutting back and forth between the action in one scene to the action in another to give the impression of two simultaneous events” (Douglass 86). In a scene, one event is a committee discussion in progress and the other is the incident of a nun being murdered. The film uses cross cuts in these two events. The second event is shown in a wide shot displaying a nun lying naked on the floor in a praying hall and the Bishop with his wand walking by and finding the body. The background of the scene is the interior of the town church. The scene helps strengthen the excitement of the spectators by emphasizing that the murderer has no faith and in fact is not afraid of committing a sin. At the same time, it shows that God has no power over the murderer and cannot do anything to help capture him.

As we can see, realism plays a vital role in making the film credible and worthy our attention. *Perfume: The Story of a Murderer* contains both ordinary and historical realism in order to make the story become realistic and well adjusted to the 18th century reality. As a key part, *mise-en-scène* still has an impact on this matter,

many of its elements have been compromised and modified, sometimes even with the additional help of editing, to help accomplish the goal. To provide a better picture of how realism is portrayed in this film, many aspects of the films including the characterization and behaviour of the main character, society, culture and religion, social behaviour and way of life of people, and justice system of punishment during that period have been discussed here. In short, it can be observed that some of those aspects are not quite similar to today's reality. In the film, the 18th century seems to be presented as a disorganized time period. As analyzed, many public places such as a fish market and an alley are dirty and disordered. The social life is quite below standard, particularly for the children who are usually left orphaned. The orphanage house is a case in point here. Money becomes the main factor to raise the orphans. The children are poorly treated and kept until they are ready to become the new workforce. The legal system seems to allow for injustice and ordinary people, used to gathering around and condemning the criminals are easily overreacting with no regard for reason. With the effective manipulation of all these components in the story, all the aspects contribute to the realism of the film and help the spectators imagine what the 18th century could possibly look like.

Conclusion

Film is not only a collection of moving pictures. It has many details and ideas hidden inside. It is indeed an artwork that needs to go through many processes, and many components are required to create it. *Mise-en-scène* is the main factor that plays a vital role in processing a written script into a film. Film can serve as a medium to convey messages between the writer/director and the spectators. It is imperative that all the four key parts of *mise-en-scène*, including setting, costumes and make up, lighting, and staging come together in order for the product to become a good film. In this thesis, the film *Perfume: The Story of the Murderer* has been studied to present a possible reading of this film.

The main concern of this thesis has been to give justice to the complexity of the film in order to appreciate it better. Chapter I, discussing the concept of visualising the sense of smell in the movie, dealt with the basics of film reading, introducing fundamental filming techniques and their purpose. Chapter II showed that the story and characters are also two factors that create entertainment and interest for the spectators. The study of the main character, Grenouille, served as an illustration here. The appreciation of a film also extends to other its realism. Chapter III was concerned with film realism and its effect on the quality and attractiveness of the film. The effective use of *mise-en-scène* along with the help of other film techniques can help portray the 18th century and that can make the spectators believe in the reality that the film tries to depict.

Perfume: The Story of the Murderer has been selected for analysis as a useful tool in the process of educating the audiences in film appreciation. The film has been used as an example as the author believes it to be somewhat more special than other movies in that it conveys the sense of smell through images. In the thesis, the film has been made into a case study for film analysis, particularly with regard to the construction of *mise-en-scène*. It is hoped that after reading this thesis, the readers will be more confident when interpreting films and looking at films as the result of creative efforts of the filmmakers. This thesis also provides several examples and explanations that may help these viewers who are not too fluent in English, nor too familiar with foreign cultures to understand this particular movie.

Throughout the film, the spectators are made to believe and follow the story through numerous techniques employed by the filmmakers. As the story is mainly concerned with the process of making perfume, the film tries to get the spectators involved with the power of the smell thanks to creating many shots that inspire the spectators' imagination by resorting to their experiences and making them imagine the smells. The film displays this point in many different scenes, and the four selected scenes are a very clear example of that.

This thesis has gone through many stages before completion. The author has run into numerous limitations during the process. The analysis and the style of the presentation can be seen as problematic. As the thesis concerns the film involving the sense of smell and focuses on analysing four selected scenes, the author could have included stills from the film to strengthen the analysis. However, by nature these stills could not really have created the sense of smell. As the images are not moving, it is

very difficult to recreate the conditions in which all the elements in the scenes contribute to the creation of the illusion of a scent.

Another limitation is the fact that it is fairly hard to define the scope of this thesis as such. The main purpose of the author has been to present a study of the film, the uniqueness of which lies in its sensory connotations. This in itself is already a very broad topic and if we add to this the historical dimension of the movie under discussion, there are obviously going to be parts of the analysis more neglected than other. The author could have related the story to the 18th century philosophy and to the discussion of sense and senses, for instance, but this would have taken the analysis in a different direction and was therefore omitted from discussion.

The final constraint concerns the time allocated for the completion of this thesis. With those limitations in mind, it is hoped that further studies could be conducted to expand on what has already been said. Further research could not only extend the findings of this thesis but also focus them on a more specific direction, such as looking at a similar way of approaching films in an Asian context or looking at film audiences in Asia.

It goes without saying that film can offer more than just entertainment. The readers can become more involved in the film. They can appreciate and value the film more. The appreciation includes the feeling of valuing its meaning and how its meaning is created. In addition, this study obliquely tells us that no matter whom the readers are or what cultures they believe in, they can understand the movie even though the movie can be about something that they are not familiar with. One way to appreciate film as stated is to find out more about the basic concept of filmmaking

and to be able to apply the concept to any given film. An educated audience is a more appreciative audience. It is hoped that this thesis can contribute in part to such education.



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