

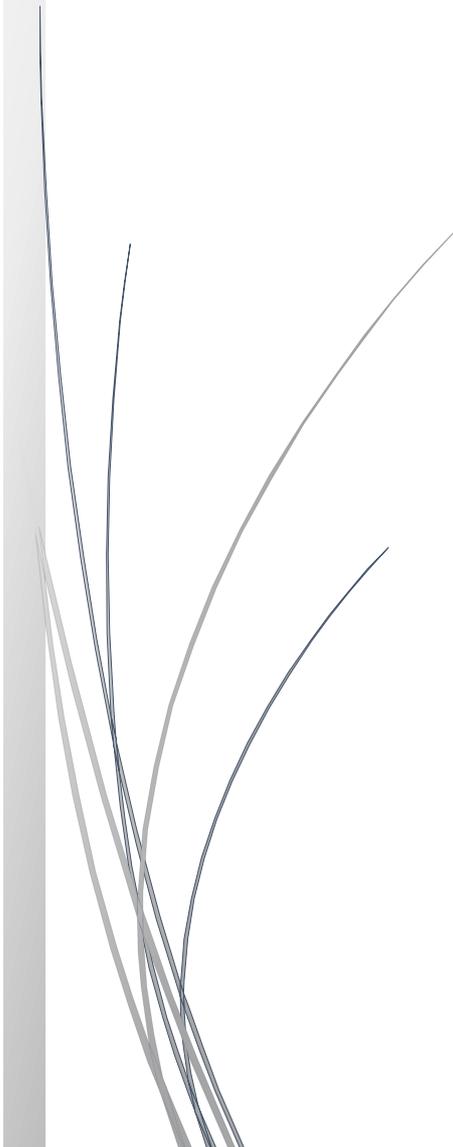
# Is she guilty after all, but we just did not notice?

*A study on how focalization in the film CLOSET LAND colors the information provided to the viewer of the film*

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## Abstract

How a story is presented to the viewer of a film and how this affects the viewer, has been a subject of discussion for a long time. Focalization is a narratological concept to describe how a story is colored, or from which perspective the viewer or reader experiences a story. This thesis looks at how focalization affects the viewers understanding of the film CLOSET LAND. In this thesis, focalization is considered to be the flow of knowledge a viewer experiences when watching a film, where the story-information provided to the viewer is restricted, usually by a character of the story-world. The purpose of this thesis is to examine how focalization could be examined in film, how the story information provided to the viewer affects the viewer, and how theme of the film is related to focalization. To obtain my research results, I did a literature review and conducted a film analysis. With the use of the literature review, I constructed a model to analyze the focalization in three scenes of CLOSET LAND. The results of the analysis of focalization indicate that the focalization, or how the story information is presented to the viewer, shapes the viewer in a way that he or she will believe that the woman in the film is innocent, and the interrogator falsely accuses her of something she did not do.

## Introduction

In this Bachelor thesis, I am going to conduct a narratological film analysis of the film CLOSET LAND by Radha Bharadwaj to investigate how the information providing shapes the viewers experience of the film. Jan Christoph Meister describes narratology in *The Living Handbook of Narratology* as the study of the logic, principles, and practices of the representation of the narrative.<sup>1</sup> I will examine the representation of the narrative in the film CLOSET LAND, based on the narratological concept of ‘focalization’. Focalization describes that a story is always mediated from a perspective, and narrative information given to the viewer is selected.<sup>2</sup> The narrative potential of film has a strong bond with the novel, as they both tell detailed stories mediated from a perspective which interposes a level of knowledge between story and observer.<sup>3</sup> Film differs from novels in the aspect that it can use audiovisual techniques in addition to narration to present or withhold story information, where novels can only use

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<sup>1</sup> Jan Christoph Meister, “Narratology,” in *The Living Handbook of Narratology*, accessed 10 March 2017, <http://www.lhn.uni-hamburg.de/article/narratology>.

<sup>2</sup> Tatjana Jesch and Malte Stein, “Perspectivization and Focalization: Two Concepts-One Meaning? An Attempt at Conceptual Differentiation,” in *Point of View, Perspective, and Focalization: Modeling Mediation in Narrative*, ed. Peter Hühn et al. (Berlin, New York: Walter de Gruyter GmbH & Co, 2009 ), 61.

<sup>3</sup> James Monaco, *How to Read a Film: The World of Movies, Media, and Multimedia* (New York, Oxford: Oxford University Press, 2000), 44.

narration.<sup>4</sup> Maarten Coëgnarts and Peter Kravanja describe in their article “A Study in Cinematic Subjectivity - Metaphors of Perception in Film” where film differs from novels in terms of narrative potential. They say that film has the ability to represent the character’s perceptual experience non-verbally, with the use of auditory and visual techniques.<sup>5</sup> In the article “Working Through the Ambiguities of Focalization with the Films of Edward Yang”, James Benoit analyzed focalization in films of Edward Yang. In the end of his thesis, he describes that it would be interesting to analyze the strengths and weaknesses of narratological concepts, because ultimately they can provide us clues that might help to identify the relationships which govern mechanisms of the construction of knowledge.<sup>6</sup> In this thesis I will analyze the narratological concept ‘focalization’, related to the providing of information to the viewer in the film CLOSET LAND.

It is interesting to investigate focalization in the film CLOSET LAND for various reasons. The film portrays an interrogation situation, in which one character, a woman, is held captive and is interrogated by another character, a man. During the process of interrogation the woman is blindfolded several times, in order to deceive her and try to make her confess a crime she says she did not commit. The interrogation situation and the blindfolding affect the information providing to the viewer, for example, information the viewer receives can be incomplete or purposely distorted. Also, the film practically follows the rules of the classical or Aristotelian unities for drama, which is not common in film. There is a unity of action, there are no flashbacks or subplots, a unity of space, the story takes place in one room, and a unity of time, the action occurs within one or two days. The room in which the story takes place is gray-colored, spacious with high ceilings and big white pillars, and has a table with chairs in the middle. The characters only leave this room shortly just before the ending of the film and at the very end, but those spaces are still connected to the main room. There are no windows or clocks in the room which might provide the viewer information about what time it is or how much time has passed. The duration of the story is probably around 24 to 48 hours, but the viewer only gets clues about time through what the characters tell us. Besides that, we never get to actually see any of the events that happened prior to the interrogation, and therefore have to

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<sup>4</sup> Celestino Deleyto, “Focalisation in Film Narrative,” *Atlantis* 13 (1991): 167.

<sup>5</sup> Maarten Coëgnarts and Peter Kravanja, “A Study in Cinematic Subjectivity - Metaphors of Perception in Film,” *Metaphor and the Social World* 4:2 (2014): 149–173, accessed March 14, 2017, doi: 10.1075/msw.4.2.01coe.

<sup>6</sup> James Benoit, “Working Through the Ambiguities of Focalization with the Films of Edward Yang” (PhD diss., McGill University, 2005), accessed March 16, 2017, [http://digitool.library.mcgill.ca/webclient/StreamGate?folder\\_id=0&dvs=1489834842127~887&usePid1=true&usePid2=true](http://digitool.library.mcgill.ca/webclient/StreamGate?folder_id=0&dvs=1489834842127~887&usePid1=true&usePid2=true).

completely rely on the information about these events that we get from the characters. In the entire film there are only two characters, one of them is a female children's book writer who wrote the story 'Closet Land', and the other one is a male interrogator. The interrogator tries to make the woman confess a crime she says she did not commit. He claims that the woman is a political activist who is planning to overthrow the government, and that the story 'Closet Land' has a lot of subliminal messages to influence the children who read the story. The woman claims that 'Closet Land' is just a children's story about a child who is locked in a closet by her mother, and then starts to fantasize that the clothes in the closet are her imaginary friends. The viewer later learns that the story 'Closet Land' is based on the real life of the woman. The woman was, in her mother's closet, abused when she was a child, and she mentally escaped from the abuse by imagining that the clothes in the closet were living creatures which whom she would go on adventures with. The information the viewer gets about the time, the events prior to the interrogation, and 'Closet Land', is provided by either the interrogator or the woman. The information is mediated through a perspective, a character is providing the viewer information which is colored and/or incomplete, which makes it interesting to analyze focalization in the film and how focalization shapes the viewer's experience of the film.

Tatjana Jesch and Malte Stein say in their article "Perspectivization and Focalization: Two Concepts-One Meaning? An Attempt at Conceptual Differentiation" that for further research on focalization it could be better to speak of levels of focalization, depending on how strong a focalizer affects the information providing to the viewer.<sup>7</sup> In CLOSET LAND, the interrogation situation and the blindfolding of one character might make one focalizer stronger than the other. This thesis will be in line with what Jesch and Stein describe in their article, and therefore focus on the strength of the focalizers in the film. The main aim of this thesis is to answer the following question: How does focalization in the film CLOSET LAND shape the viewer's experience of the film? In order to answer this main question, the question is divided into three different questions, as a way to answer the main question step by step. These three questions are: What is focalization and how is it used in film? How does focalization relate to the range and depth of story information in film? How does the theme of the film affect the way the focalizers provide information to the viewer of the film?

In this thesis, I will first do a literature review to get a better understanding of the concept of focalization in relation to information providing in film, and to form a model for the analysis

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<sup>7</sup> Tatjana Jesch and Malte Stein, "Perspectivization and Focalization: Two Concepts-One Meaning? An Attempt at Conceptual Differentiation," in *Point of View, Perspective, and Focalization: Modeling Mediation in Narrative*, ed. Peter Hühn et al. (Berlin, New York: Walter de Gruyter GmbH & Co, 2009 ), 76.

of the film. Secondly, I will use the information and model which I obtained from the literature review, to conduct a film analysis of the film CLOSET LAND. For the analysis of the film CLOSET LAND I will do a close reading of three different scenes of the film. I will select three scenes in order to limit my research, and I will base my selection of the scenes on elements of the narrative which are useful in close readings, described by Barry Brummett in his book *Techniques of Close Reading*.<sup>8</sup> The analysis section will consist of an attached schema in which the close readings of the scenes are described, and a discussion of the findings of the close readings. Finally, I will give a brief discussion of how focalization shapes the viewers experience in the film CLOSET LAND, and give some recommendations for further research.

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<sup>8</sup> Barry Brummett, *Techniques of Close Reading* (Los Angeles: SAGE Publications, Inc., 2010), 52-65.

## Method

This thesis consists of two different parts, a literature review and a film analysis. First, I will do a literature review to get a better understanding of information providing in film, and in particular the concept of focalization. I will review literature concerning the concept of focalization to discuss the concept, what it entails, and how it could be used for the analysis. The theory will then provide me instruments to form a model for the analysis of the film.

Secondly, I will use the information and model which I obtained from the literature review, to conduct a film analysis of the film *CLOSET LAND*. In the analysis I will investigate how focalization relates to the range and depth of story information in the film. According to Celestino Deleyto, focalization in film can be studied by analyzing the relationship between different focalizers, external and internal, and other elements which could affect focalization, like camera position, movement, and lighting.<sup>9</sup> For the analysis of the focalization I will do a close reading of three different scenes of the film. For the selection of the three different scenes from the film, I will look at narrative elements Barry Brummett describes in his book *Techniques of Close Reading* as useful elements in close readings: coherence and sequence, tension and resolution, and alignment and opposition.<sup>10</sup> I will look at the construction of the plot, and pay attention to situations that create expectations, tensions or resolutions, and/or alignments or oppositions. In order to limit my research, I select three scenes based on these elements for the analysis. In the analysis section I will explain my selection for each scene in more detail.

To describe focalization in the close readings of the three different scenes, I am only going to look at the cinematography and sound techniques used in the scenes. Besides those techniques I will pay attention to the characters of the story, their facial expressions, body language, how they speak and what they say and do. This is a selection of elements I will look at in order to limit the analysis. To describe the cinematography and sound techniques, I will use the book *Film Art: An Introduction* by David Bordwell and Kristen Thompson. They explain that cinematography contains three different elements: the photographic aspects of the shot, the framing of the shot, and the duration of the shot. While working with the photographic aspects of the shot, a filmmaker is able to select a range of tonalities, manipulate the speed of motion, and transform perspective. In the analysis of this thesis, I will only focus on the photographic aspects of the shot which are related to the perspective. As for the second element

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<sup>9</sup> Celestino Deleyto, "Focalisation in Film Narrative," *Atlantis* 13 (1991): 175-176.

<sup>10</sup> Brummett, 52-65.

described by Bordwell and Thompson, the framing of the shot, I will focus on the size and shape of the frame, on-screen and off-screen space, the position from which material is viewed, and the camera movement. The third element is the duration of the shot, which I will also discuss in the analysis.<sup>11</sup> According to Bordwell and Thompson, sound actively shapes how the viewer perceives and interprets what he or she sees. It can also guide the viewer's visual focus, putting emphasis on what to look at.<sup>12</sup> In order to analyze the sound in the scenes, I will look at the perceptual properties of sound, which are the loudness, pitch, and timbre. Besides those aspects I will also look at rhythm, fidelity, and the spatial and temporal dimensions of sound.<sup>13</sup>

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<sup>11</sup> David Bordwell and Kristin Thompson, *Film Art: an Introduction 8<sup>th</sup> ed.* (New York: McGraw-Hill, 2010), 162-214.

<sup>12</sup> Bordwell and Thompson, *Film Art: an Introduction 8<sup>th</sup> ed.*, 265.

<sup>13</sup> *Ibid.*, 264-300.

## Theory

Story information presented to the viewer of a film can shift between restricted and unrestricted knowledge, and between degrees of objectivity and subjectivity.<sup>14</sup> How the story information is provided to the viewer can be described in terms of focalization. Focalization is, according to Rosemary Huisman, the concept to describe that a story is always mediated from a certain perspective.<sup>15</sup> Robert Stam says in his book *New Vocabularies in Film Semiotics* that the strictly optical sense of focalization by Gérard Genette, who replaced the term perspective with the term focalization, is not very useful for film analysis. He says that when focalization is expanded with other aspects, it obtains a higher degree of utility for film analysis.<sup>16</sup>

Mieke Bal describes in *Narratology: Introduction to the Theory of Narrative* that focalization is the relationship between the focalizing agent, and the focalized object. All the elements in a text or film are focalized, and therefore what the viewer gets to see is an interpretation of the elements presented in the text or film. Therefore, a story is always focalized.<sup>17</sup> In the analysis I will use Bal's idea that there is no such thing as 'objectivity', and that a story is always focalized. For the analysis of focalization, I am going to use the concept of focalization described by Shlomith Rimmon-Kenan in the book *Narrative Fiction: Contemporary Poetics*.<sup>18</sup> Rimmon-Kenan introduces different facets of focalization, the perceptual facet, the psychological facet, and the ideological facet. The perceptual facet is determined by space and time. The spatial aspect of perception is translated into the external or internal position of the focalizer. An external focalizer has, in terms of time, access to all the temporal dimensions of the story, while the internal focalizer is limited to the present time. The psychological facet is determined by the cognitive and emotive orientation of the focalizer towards what is focalized. The cognitive component is translated into restricted or unrestricted knowledge, in which the external focalizer most likely has unrestricted knowledge while the internal focalizer's knowledge is restricted. The external focalizer might restrict his knowledge out of rhetorical considerations, to achieve a shock or surprise effect. The emotive component of the psychological facet is translated into objective or subjective focalization. When the

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<sup>14</sup> Bordwell and Thompson, *Film Art: an Introduction 8<sup>th</sup> ed.*, 88-93.

<sup>15</sup> Rosemary Huisman, "Narrative Concepts," in *Narrative and Media*, ed. Helen Fulton et al. (New York: Cambridge University Press, 2005), 13-16.

<sup>16</sup> Robert Stam et al., "Focalisation and Filtration," in *New Vocabularies in Film Semiotics: Structuralism, Post-Structuralism and Beyond* (London, New York: Routledge, 1992), 90.

<sup>17</sup> Mieke Bal, *Narratology: Introduction to the Theory of Narrative 2<sup>nd</sup> ed.* (Toronto: University of Toronto Press, 1997), 148-156.

<sup>18</sup> Shlomith Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics 2<sup>nd</sup> ed.* (London, New York: Taylor and Francis e-Library, 2005), 77-82.

focalized is also human, his or her subjectivity could also affect the focalizer. The last facet of Rimmon-Kenan, the ideological facet, is often referred to as the norms of the text, the general system of viewing the world. Most of the time the norms are presented through the narrator-focalizer.<sup>19</sup> In the analysis I will describe the information providing to the viewer in terms of the three different facets of focalization by Rimmon-Kenan. I will also make a distinction between external and internal focalizers, based on what Celestino Deleyto describes in his article *Focalisation in Film Narrative*. He says that in film, there can be several focalizers, both internal and external, in one shot or scene. The position of the focalization can shift from external to internal, when first a character is focalized from an external point, but later we see a shot that show where the character is looking at. Deleyto also describes that subjectivity in film is most of the times expressed without the complete disappearance of an external focalizer.<sup>20</sup>

Julian Murphet describes focalization in the chapter “Point of View” of the book *Narrative and Media* as the projection of the story through a point of view of a character. This character directs the narrative discourse, and shapes the viewers thoughts and perceptions.<sup>21</sup> In this film, there are however shots that do not clearly derive from a character. David Bordwell describes in *Narration in the Fiction Film* that the character providing information to the viewer can be an actual character present in the story-world, or an invisible witness who is present in the story-world but not visible for the characters in the story-world. The camera lens can represent the eyes of a character or the invisible witness. The information providing from a character has to match or represent the eyes of the character, while the invisible witness could use more possible camera positions and angles to present information to the viewer. The witness is able to provide the viewer overall information of an event by showing the event from the outside.<sup>22</sup> In the analysis of focalization, I will include Bordwell’s idea of the invisible witness as a possible focalizer in the story, in addition to the focalizers who are actual characters in the story-world. According to Richard Barsam and Dave Monahan, filmmakers use the camera to influence the viewers interpretation of the film’s meaning. The camera is a mediator between the staged story-world and the viewers eyes. The mediating always involves selection and

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<sup>19</sup> Rimmon-Kenan, 79-84.

<sup>20</sup> Deleyto, 167-171.

<sup>21</sup> Julian Murphet, “Point of View,” in *Narrative and Media*, ed. Helen Fulton et al. (New York: Cambridge University Press, 2005), 89.

<sup>22</sup> David Bordwell, *Narration in the Fiction Film* (Madison: The University of Wisconsin Press, 1985), 9-12.

manipulation of what will be in a shot and what not.<sup>23</sup> Focalization depends on more aspects than just the visual perspective the camera establishes. Focalizers have certain thoughts, beliefs, and knowledge about events that affect the way they experience those events. In this thesis I will consider focalization to be the flow of knowledge a viewer experiences when watching a film, where the story-information provided to the viewer is restricted by a character or invisible witness.

In the discussion of the findings of the close readings, I will describe how focalization affects the viewer's experience of the film. Bordwell and Thompson describe in their book *Film Art: an Introduction* that the depth of knowledge the viewer has of a story changes during the development of the plot.<sup>24</sup> Bal describes in *Narratology: Introduction to the Theory of Narrative* that the focalizer in a scene determines whether the viewer receives information less complete, just as complete or incomplete, or more complete than the character(s) within the story-world.<sup>25</sup> Edward Branigan says in his book *Narrative Comprehension and Film* that when the viewer knows more than a particular character or the characters in a story, feelings of suspense or anticipation are created. When the viewer knows the same as the character(s), mystery is created and feelings of curiosity are aroused. When the viewer know less than the character(s), an event can cause a shock and feelings of surprise are created.<sup>26</sup> How the story information is provided to the viewer can be described in terms of focalization, because the information is provided through a specific perspective, or focalizer. The focalizer is able to delay or withhold story information, or repeat story events, to provoke feelings of suspense, surprise, anticipation, and/or curiosity.<sup>27</sup> In the discussion of the findings of the close readings, I will describe which feelings are provoked in the scenes, by evaluating the knowledge the viewer has at a specific time compared to the knowledge of a particular character or the characters in the film at that same time.<sup>28</sup>

The information provided to the viewer by the focalizer does not necessarily have to be reliable. Branigan says that a character is a subject with personality traits and a degree of subjectivity, and could therefore possibly be an unreliable information provider.<sup>29</sup> A character

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<sup>23</sup> Richard Barsam and Dave Monahan, *Looking at Movies: An Introduction to Film 3d ed.* (New York, London: W.W. Norton & Company, 2010), 46-47.

<sup>24</sup> Bordwell and Thompson, *Film Art: an Introduction 8<sup>th</sup> ed.*, 88.

<sup>25</sup> Bal, 160-161.

<sup>26</sup> Branigan, 75.

<sup>27</sup> Bordwell, *Narration in the Fiction Film*, 54-55.

<sup>28</sup> Branigan, 75.

<sup>29</sup> Branigan, 101.

in the story can be unreliable because of his limited knowledge, personal involvement, or a questionable value-scheme.<sup>30</sup> An invisible witness, even though he does not take part in the event, does not always have to be completely objective. As said before, filmmakers use the camera to influence the viewers interpretation of the film's meaning.<sup>31</sup> Sometimes a filmmaker might reflect upon an event happening in the story-world through the invisible witness to influence or affect the viewers focus. An invisible witness has to rely on external cues, and does not know what a character actually experiences, and therefore his statements about an experience are always speculative.<sup>32</sup> I will therefore also consider the invisible witness as a possible unreliable focalizer in the story. It is difficult to decide whether a focalizer is reliable or not, but if signs of unreliability are present, there is a higher chance that the focalizer is not completely reliable.<sup>33</sup> The question of reliability will be included in the analysis of focalization, next to Rimmon-Kenan's facets of focalization and Bordwell's idea of the invisible witness as a focalizer, and will be addressed in the discussion of the findings of the close readings of the three scenes.

The film CLOSET LAND is about political torture, and it depicts a dramatic representation of an interrogation situation. The interrogator in the film uses mental and physical abuse against the woman as a way to break her down, and make her confess crimes she did not commit.<sup>34</sup> In the article "The worst scars are in the mind: psychological torture", Hernán Reyes says that unpredictability and uncontrollability are two factors which come into play in interrogation situations. These two factors increase the stress experienced in a specific situation. While the interrogator wants to increase the unpredictability and uncontrollability, the victim seeks to predict behavior and try to gain control over a situation, in order to experience less stress.<sup>35</sup> The theme of the film relates to the construction of the plot, in that the plot implies or presents story information according to the theme of political torture. The theme of the film affects the information providing to the viewer, and therefore helps to shape the viewers experience of the film. In the discussion of the findings of the close readings, I will relate the theme of the film to the information providing in the scenes, and how the theme of the film and focalization used in the scenes are related to each other.

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<sup>30</sup> Rimmon-Kenan, 57.

<sup>31</sup> Barsam and Monahan, 46-47.

<sup>32</sup> Branigan, 102.

<sup>33</sup> Rimmon-Kenan, 103.

<sup>34</sup> Radha Bharadwaj, *Closet Land*, directed by Radha Bharadwaj (USA: Universal Studios, 1991), DVD.

<sup>35</sup> Hernán Reyes, "The worst scars are in the mind: psychological torture," *International Review of the Red Cross* 89:867 (2007): 614.

In the next section of this thesis, I will conduct the close readings of the three scenes and discuss the results of the close readings. In the discussion of the close readings I will describe the focalizers in the scenes, how reliable they are, and how they affect the viewer. In a separate part I will describe how the theme of the film, and the ideology of the characters in the film and the viewer's own ideology, affect the viewer's experience of the film.

**Table 1. Focalization of events in film<sup>36</sup>**

Facets of focalization →	<i>Perceptual facet</i> (Sensory range)		<i>Psychological facet</i> (Mind and emotions)		<i>Ideological facet</i> (norms)
	<i>Internal position</i>	<i>External position</i>	<i>Internal position</i>	<i>External position</i>	
<i>Actual character in story-world</i>	Limited observer. Limited to present time. Subjective flashbacks/memories.	Not always completely limited observer and limited to present time. Objective flashbacks.	Restricted knowledge, rhetorical considerations? Emotionally involved, subjective. Question reliability? Subjectivity.	Restricted knowledge, rhetorical? Emotionally more objective, neutral or uninvolved. Question reliability? Rhetorical considerations.	Norms presented through a narrator. What is normal and acceptable behavior, what are the shared values, etc.
<i>Invisible witness in story-world</i>		Complete overview of situation. All temporal dimensions available. If limited, rhetorical?		Knowledge more unrestricted. Restriction? Rhetorical or lack of knowledge. Emotionally objective, neutral or uninvolved. Question reliability, objectivity?	

<sup>36</sup> This table describes the different facets of focalization described by Shlomith Rimmon-Kenan in *Narrative Fiction: Contemporary Poetics*, combined with the position of the focalizer to the story, and expanded with the concept “invisible witness” David Bordwell describes in *Narration in the Fiction Film* and “reliability” which Edward Branigan describes in *Narrative Comprehension and Film*.

## **Analysis**

In this section I am going to analyze focalization in three different scenes of the film CLOSET LAND. In an attached schema, I will divide each scene into different parts and describe what is going on in every part, describe the cinematography and sound techniques, and, with the use of table 1 of this thesis, also describe the different focalizers in the parts. According to Robert Stam the psychological facet of focalization often expresses a more overall meaning of a scene or sequence.<sup>37</sup> Therefore, the perceptual focalization will be described for every part of the scene, while the psychological facet will be described more generally. The ideological facet will be separately discussed in the end of the analysis.

The results of the close readings of the scenes will be discussed in the section below. Firstly, I will use the findings of the close readings to describe the information providing to the viewer in the three scenes. I will describe how the focalizers in the each scene affect the viewer's understanding of the story, whether the focalizer is reliable or not, and how the focalization in the scene affects the viewer based on Branigan's distinction of the viewer knowing more, the same, or less than the character(s) within the story-world.<sup>38</sup> Secondly, I will describe the ideological facet of focalization, as described by Rimmon-Kenan, in relation to the theme of the film, and I will describe how ideology and the theme affect the viewers experience of the film.

### **Discussion of the close readings**

The first scene I analyzed is the openings scene of the film from start till 0:05:00, in which the victim is blindfolded and taken into a room. More than half of the scene the viewer sees a black screen and only gets story information through conversations and other sounds. After that we get to see two characters in a room, who are not talking to each other.<sup>39</sup> I selected this scene because it is the opening scene. This particular scene creates expectations about the story or upcoming events, and it starts to build up tension.

In the beginning of the film the viewer is immediately drawn into the story, because the action starts right away. The voices we hear in the beginning of the scene give us indications about the characters and the space in which the characters are. We hear three different voices, one distorted man's voice, a woman's voice, and a more friendly man's voice. The voices all sound echoing, which give the viewer an indication that the characters are probably in a

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<sup>37</sup> Stam et al., 91.

<sup>38</sup> Branigan, 75.

<sup>39</sup> Radha Bharadwaj, *Closet Land*.

spacious room with high ceilings. Through the conversation between the two men and the woman, the viewer finds out that the woman has limited knowledge about what is going on, which is based on what the woman is saying. Through what is said the viewer is also able to figure out that the woman is arrested. It is not explained to the viewer why the woman is arrested, which puts the viewer on the same level of knowledge as the woman, because she also claims to not know why she is arrested. In the beginning of the scene the viewer is perceptually focalized through the woman's perspective, which we realize on the moment the blindfold is removed. This puts the viewer also in terms of seeing what is going on on the same level as the woman. The first thing we get to see is a medium close-up of a man standing in a room, who then walks back into the room. This shot is in selective focus, which resembles how the human eye focusses on objects. It is another clue that we look through the eyes of the woman. The viewer gets to see what the woman is seeing, and only gets to know what the woman knows about the situation, and because of that we become psychologically focalized through the woman's perspective.

The woman in the scene is involved in the story and a character with a degree of subjectivity. It is possible that the woman is not a reliable information provider, and she is lying to the interrogator.<sup>40</sup> However, the woman is not the only focalizer in this scene, the viewer also gets perceptual information about the story-world through the invisible witness. When the woman is the perceptual focalizer, we see POV shot from her perspective, which shows us limited information about the story-world. When the invisible witness is the perceptual focalizer, we get to see the action through medium or long shots and from an outside position, and get a more overall view of the situation. The perceptual information through the invisible witness does not provide the viewer different or opposed information to what the woman gives us, which makes the woman seem like a reliable information provider. In terms of knowledge the viewer probably knows almost the same as the woman, which arouses feelings of curiosity and suspense about what is going on and what will happen next.<sup>41</sup> Mieke Bal describes in *Narratology: Introduction to the Theory of Narrative*, that a character who focalizes the first and/or last scene is seen as the hero(ine) of the story.<sup>42</sup> The woman is the strongest focalizer in the first scene of the film, both perceptually and psychologically, which puts the viewer in a position that we give her the most attention and feel the most empathy for her throughout the film, we view her as the 'heroine' of the story.

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<sup>40</sup> Rimmon-Kenan, 57.

<sup>41</sup> Branigan, 75.

<sup>42</sup> Mieke Bal, 148.

The second scene is the scene from 0:39:30 till 0:50:50 in which the victim, the woman, is blindfolded and introduced to a new interrogator and another victim. The viewer sees that the interrogator is deceiving the woman by pretending to be a new interrogator and another victim, while the woman is blindfolded and therefore not able to see what is going on.<sup>43</sup> I selected this scene because in this scene the viewer gets to know more than the victim in the story. In this particular scene the story develops in a different direction than expected before, which makes what will happen next more unpredictable. Throughout the scene tension is build and expectations are created about what will happen next.

In this scene the woman is blindfolded and therefore the viewer is mostly perceptually focalized through the interrogator and the invisible witness. These perceptual focalizers provide the viewer information about the story, but also strengthen to build the psychological focalization in the scene through the woman's perspective. The viewer gets to see what is going on through tracking, panning, and tilting shots following the interrogator, and with close-up shots and medium close-ups of the woman's face. The tracking, panning, and tilting shots put emphasis on what the interrogator is doing, and ensure that the viewer's attention is focused on the interrogator's actions. Close-up shots and medium close-ups provide the viewer visual information about the woman's inner state. The moment when, for example, the interrogator pretends to be a new interrogator and other prisoner, medium shots of the interrogator are constantly alternated with close-up shots of the woman's face. The viewer is able to read the discomfort on the woman's face, while in the shots of the interrogator we are not able to do this. This heightens the psychological focalization, mainly the emotional aspect, through the woman's perspective. The perceptual focalization in the scene through the invisible witness is sometimes limited out of out of rhetorical considerations, to increase the surprise effect when the person hits the woman. For example, in the beginning of the scene the viewer the viewer does not see who is entering the room, and is put on the same observing level as the woman who is blindfolded. The viewer gets to see a tracking shot of the feet of the person, but we are at this point not yet able to see who the person is that walks in. This increases the surprise effect when the viewer actually gets to see that the old interrogator is also the new interrogator.<sup>44</sup> Just as the blindfolded woman, the viewer gets some information about the person who walks in before we get to see the person. We hear the same heavy footsteps as in the beginning of the

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<sup>43</sup> Radha Bharadwaj, *Closet Land*.

<sup>44</sup> Branigan, 75.

film, which gives us a clue that this might be the same person as we heard before. After some time the viewer gets to see the face behind these footsteps, which provides us the information that the interrogator is deceiving the woman by pretending to be another, more aggressive, interrogator. The woman is still blindfolded and she therefore really believes that he is a new interrogator. The interrogator is very unpredictable, and the visual information the viewer receives does not always provide the viewer enough information to make him or her be able to predict what will happen next.

As the scene unfolds, the viewer becomes stronger psychologically focalized through the woman's perspective, both emotionally and cognitively. For the viewer, the shot-reverse-shots in the part of the scene after the new interrogator entered the room, makes sure that more attention is paid to the characters' facial expressions, body language, and speech, contained within the perceptual focalization. We get to see the pain and suffering in the woman's face and hear her talk about how she is feeling, while we do not see or hear this from the interrogator. The story information provided to the viewer is mostly coming from the woman, except the visual information we receive, which makes our knowledge about the situation almost as restricted as the woman's knowledge. However, the viewer should question the reliability of the information provided by the woman, because the woman is involved in the story and has limited knowledge about what is going on. The woman's reliability is enhanced through the perceptual information the viewer gets through the perspective of the interrogator and invisible witness, which helps us to understand what is happening and why, and reflect upon the situation. The viewer gets to see that the interrogator is deceiving the woman, and that the woman's limited knowledge about the situation is caused by the interrogator, which makes the woman seem like a more reliable information provider than the interrogator, who we know is purposely distorting information and therefore has a questionable value-scheme. The moments when we know the same about the situation as the woman, feelings of curiosity and surprise about the situation are created. When the viewer gets more visual information about the situation, and we know more than the woman, feelings of suspense and anticipations about what will happen next are created.<sup>45</sup>

The third scene is the scene from 1:17:45 till 1:25:55, from the moment when the woman is blindfolded and taken into another room till the moment the interrogator takes her back into the interrogation room. The interrogator tries to get the woman 'back to her mother's closet', where

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<sup>45</sup> Branigan, 75.

she was abused as a child. The last half of the scene, the woman has a monologue about shutting your eyes to not see or notice what is going on.<sup>46</sup> I selected this scene because it is one of the final scenes in which some tensions are resolved, but at the same time surprising information is given, and new questions are raised.

In this scene the viewer gets to see some flashbacks from the woman, which gives us an inside in the woman's mind. The interrogator does not get to see these flashbacks, and therefore does not exactly know what the woman is thinking about at those moments. While the woman is remembering her past, besides the flashbacks the viewer gets to see the action from the perspective of the invisible witness, who is not involved in the action. The camera is spinning around the woman which resembles the disorientation the woman experiences, because the interrogator also spins around the blindfolded woman while talking to her. The spinning could also, in a more abstract way, resemble the chaos inside the woman's mind. During this spinning of the camera, the interrogator speaks in a hypnotizing way to force the woman into remembering her past. The viewer is, with the combination of the spinning camera and the interrogator's hypnotic voice, put in a similar disoriented state of mind as the woman. As the plot unfolds the viewer becomes more and more psychologically focalized through the woman's perspective. The narration of story information is first controlled by the interrogator, he forces the woman to return to her mother's closet, but as soon as the woman recognizes the interrogator she starts to control the narration of the story information and starts to gain control over the situation. In the monologue, the woman sounds offended and more aggressive than before, and at the same time she takes long pauses which show that she is in control of the situation. The woman looks straight into the camera, and through POV shots the viewer knows that the woman is talking to the interrogator. The interrogator is the perceptual focalizer at this moment, which strengthens the psychological focalization through the woman's perspective. We see the woman in close-up shots, which allows the viewer to become more emotionally focalized through the woman because the viewer is able to see the discomfort and pain in the woman's face when she is talking about her past.

The revelation of the information that the interrogator is the abuser of the woman is surprising and shocking to the viewer, because there were no obvious clues which could have predicted this revelation.<sup>47</sup> The woman says she recognizes the interrogator after her flashback as the man who abused her when she was a child, but she did not recognize him as the abuser

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<sup>46</sup> Radha Bharadwaj, *Closet Land*.

<sup>47</sup> Branigan, 75.

before. It would seem unlikely or 'one step too far' that the interrogator would lie about being the abuser as a final method to make the woman confess, even though the interrogator deceived the woman before, and that the woman would falsely believe it. It would be more likely to believe that the woman simply repressed the memory about the abuse, instead of her lying about him being the abuser in order to deceive the man or gain control over the situation. Childhood abuse could be repressed or 'forgotten' for a certain amount of time, and at a later time be recalled.<sup>48</sup> More information which could affirm that she repressed it, can be found in the woman's monologue of the scene. The woman says that her mother was not able to notice the abuse, just as she did not notice that her neighbors disappeared, and maybe also not that the interrogator was her abuser. However, the viewer will never know for sure who is telling the truth, and it remains a matter of personal consideration to believe that the interrogator is the abuser or not.

### **Ideology and theme**

The film CLOSET LAND shows a political interrogation, in which the interrogator uses physical and psychological torture against the prisoner in order to make her confess. Rimmon-Kenan describes that what is acceptable or normal behavior in the story-world of the film, or the ideological facet of focalization, is often expressed through a narrator. The ideology of this narrator-focalizer is usually seen as the authoritative ideology of the text, and the ideologies of the characters within the story-world are evaluated from the narrator's ideology. In the film CLOSET LAND there is never a narrator who expresses the authoritative norms of the text, and therefore the characters themselves represent their ideology which is not evaluated by a higher authority. A character may represent his ideology through his way of seeing the world or his behavior, or actually discussing his ideology.<sup>49</sup>

The interrogator justifies the physical and psychological torture techniques he uses against the woman in the interrogation, because in his eyes the woman is a dissident, a person who opposes official policy. The woman, on the other hand, claims that she does not know what the interrogator is talking about, and that she is not a political person and just a children's book writer. In her eyes she is innocent, and the interrogation and torture is unjustified. As the plot unfolds, the torture used in the interrogation increasingly gets worse. In the beginning the interrogator only claims that the woman is lying, but slowly he starts to assault the woman

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<sup>48</sup> Fred W. Seymour, "Memory and Childhood abuse: The Psychological Evidence," *Waikato Law Review* 4 (1996): 155-166.

<sup>49</sup> Rimmon-Kenan, 81-82.

physically, and gradually the psychological abuse gets worse and worse. According to Hernán Reyes, an interrogator wants to increase the unpredictability and uncontrollability, while a victim seeks to predict behavior and try to gain control over a situation, in order to experience less stress.<sup>50</sup> In the film, the woman is blindfolded several times by the interrogator. This blindfolding is a technique from the interrogator to control what the woman gets to see at a specific time, and what not. In this situation the woman is unable to predict behavior and gain control over the situation, which increases the stress she experiences. The woman explained that at the times when she was abused as a child, she shut her eyes really hard in order to escape to 'Closet Land' and mentally leave the real world. After some time the viewer gets to see that the woman is able to escape to 'Closet Land' in her mind, to shut away the pain and stress she is put through in the interrogation. Through flashbacks of the abuse and 'Closet Land', the viewer gets to see what the woman is thinking about and what she is feeling, and is therefore invited to feel empathy for the woman. We are emotionally focalized through the woman, which might also affect us in a way that we experience the same stress as the woman experiences. Besides that, the viewer gets more visual information than the woman about what the interrogator is doing to the woman to make her confess, which increases the suspense experienced by the viewer. The viewer is able to anticipate what might happen next, but because we do not always get to see everything the interrogator does and because the interrogator remains really unpredictable, the expectations we might create do not necessarily to come true.

The viewer also has to consider whether they find the torture used against the woman justified. This consideration depends on the viewer's own ideology about political torture, but also on the reliability of both characters. The woman seems to be a reliable person, she claims to be innocent and she does not show or tell at any moment anything which raises suspicion that she might in fact be guilty. The interrogator seems to be more unreliable. He claims that the woman is guilty, but in fact he does not know whether she is actually guilty and does not provide any evidence to prove her guilt. He constantly lies to the woman, and uses physical and psychological torture techniques to make the woman confess. Despite the viewer's own ideology about political torture, throughout the film we get information in a way to believe that the woman is innocent. For some viewers, the idea that the woman is innocent might put them in a position that they find the physical and psychological torture used against the woman unjustified, while in general they are not against political torture. However, the only evidence

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<sup>50</sup> Reyes, 614.

that the woman is innocent is provided by the woman herself, leaving the question whether the woman is actually guilty or not open for interpretation.

## Discussion

In this Bachelor thesis, a narratological film analysis of the film CLOSET LAND was conducted to investigate how information providing shapes the viewers experience of the film. There are many aspects of a film involved into providing information to the viewer, the goal of a film is to convey a specific story to the viewer. In this thesis the concept of focalization is the main aspect in analyzing the information providing to the viewer of the film. Focalization is used to describe that a story is always colored, information is selected and put in a perspective to shape the viewer's experience of a film. Every moment in the film is somewhat colored, may it be from a character's perspective or externally from an invisible witness who might provide us information another character does not have access to. Just as Bal describes in *Narratology: Introduction to the Theory of Narrative*, I believe it is not possible that something is not focalized.<sup>51</sup>

The strongest psychological focalizer in this film is the woman. The viewer gets to see the flashbacks or memories from the woman's mind, and gets to see the emotions the woman experiences through her facial expressions and through what she is saying. There are moments in the film when the viewer gets to know more than the woman and is able to see what is going to happen. During these moments, the viewer is able to reflect upon the situation and form an opinion about what is happening. We are less psychologically focalized through the woman at those times, and are distanced from the situation a little bit. The interrogator is never the psychological focalizer, the viewer does not get to know what he is thinking about or what he is feeling. The perceptual focalizers in the film are mainly the invisible witness and the interrogator. The invisible witness enables the viewer to look at the events from the outside, in order to understand what is going on. Through this perspective the viewer gets to know that the interrogator is purposely deceiving the woman, which is the cause of the limited understanding the woman has of the situation. The viewer's knowledge about the story is deepened. We become more emotionally attached to the woman because we know that the interrogator is lying, and we can imagine what it must feel like for the woman to undergo these unpredictable and stressful moments. When the interrogator is the perceptual focalizer, the viewer gets to see close-up shots of the woman's face, through which we can read the discomfort and unease the woman is feeling. In general, the viewer gets information in order to believe that the woman is not guilty and unjustly tortured by the interrogator. The woman claims to be innocent, while the interrogator justifies the interrogation because he believes the woman is a dissident. The

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<sup>51</sup> Mieke Bal, 148-149.

woman colors the information the strongest, the viewer is mostly on the same emotional and cognitive level of the woman, and the perceptual focalization enhances the reliability of the woman as an information provider. In the end, the viewer makes his or her own consideration whether to believe in the woman's innocence or assume that she is guilty, but with the information we received throughout the film and the reliability of the woman as an information provider, we are guided to believe that the woman is innocent. The viewer also has his or her own ideology regarding the use of torture in interrogations, and therefore makes his or her own consideration whether to feel like the torture used against the woman is justifiable or not.

Focalization in film is more complex than focalization in novels. For novels this 'coloring' only affects the narration, for film it affects narration and the non-verbal audio and visual information. I would suggest to use a multi-layered approach while examining focalization in film. In this analysis of focalization, the facets of focalization by Rimmon-Kenan are used, combined with the position of the focalizer and whether a focalizer is an actual character or an invisible witness. The reliability-factor of Branigan has been included in the analysis because it affects how much the viewer believes one character or not. The woman seems to be a reliable character, and the viewer believes that what the woman says is true, and therefore the viewer is most likely to empathize with the woman, and become psychologically focalized through her. In the analysis I found that the different facets of focalization by Rimmon-Kenan affect each other. For example, when the interrogator or invisible witness are the perceptual focalizers, the viewer gets to see the discomfort and unease in the woman's face and her body language, which enables us to emotionally connect to the woman, and therefore become psychologically focalized through the woman's perspective. Based on the results of my study, I would, in line with Jesch and Stein, speak of levels of focalization.<sup>52</sup> I would suggest to focus on how strongly the different focalizers color the story and how they affect the viewer's understanding of the film. The woman in the film is, for example, generally the strongest psychological focalizer, but there are times when the viewer is put on a distance from the action and the psychological focalization through the woman becomes weaker.

The analysis of focalization in the film *CLOSET LAND* could be more complete if also other aspects of the film were included in the analysis, for example color and lightning, and all the results were compared to find out whether or how strongly the examined elements are related to the focalization. It would also be interesting for this film, and also other films, to examine gender roles in relation to focalization in film. Would it matter, in terms of information

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<sup>52</sup> Jesch and Stein, 76.

providing to the viewers, if gender roles were turned around? If in the film CLOSET LAND the woman was the interrogator and the man the victim, would the physical abuse be different, probably less sexually degrading, or the psychological abuse be even worse?

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## **Film**

- Bharadwaj, Radha. *Closet Land*. Directed by Radha Bharadwaj. USA: Universal Studios, 1991. DVD.

## Attachment 1 - Close reading of three scenes of the film CLOSET LAND

Scene 1, 0:00:00 – 0:05:00

Time	What is going on?	Cinematography and sound	Perceptual focalization	Psychological focalization
0:00:00 – 0:03:22	We hear a conversation between a man and woman, while we do not see what happens. We hear that the woman is blindfolded, and is involuntarily taken somewhere by the man.	<u>Cinematography</u> Black, we do not see anything, except the opening credits. <u>Sound:</u> Diegetic: heavy footsteps, a door opening and closing, then a woman's and two different man's voices. One man sounds scary/aggressive, the other sounds more friendly. The voices sound a bit echoing. One man sound further away, less loud, than the other man. This man leaves the place after some time. It sounds like the other man is close to the woman, which he also says when the woman asks where he is.	<i>Internal position</i> We see what the woman who is blindfolded before sees, and hear what she hears.	<i>Position unclear</i>
0:03:22 – 0:03:33	Blindfold is removed, then we see a bright light, and then a man and a room.	<u>Cinematography:</u> Medium close-up shot in the foreground, slightly high angle. Selective focus: man in sharp focus. This is the face of the 'friendly voice' we heard earlier. <u>Sound:</u> Nondiegetic: noise. Diegetic: footsteps.	<i>Internal position</i> We see what the woman who was blindfolded before sees.	<i>Position unclear</i>
0:03:33 – 0:03:59	Man walks away, and then stands behind a chair. Then we see a woman. The woman is standing on a staircase.	<u>Cinematography:</u> The man walks into the room and entire shot becomes sharp. Then a shot of a woman on a staircase, first a medium close-up and then a long-shot. It appears that in the beginning of the scene we were in the same perceptual position of the woman. The interrogator is framed in the long-shot of the woman on the staircase. <u>Sound:</u> Nondiegetic: noise turning into music. Diegetic: footsteps.	<i>External position</i> We see the event from the outside, as if the viewer is an invisible witness of the event. Complete overview of the situation.	<i>Position unclear</i> The viewer does not know more than the character(s). We do not know anything yet.
0:03:59 – 0:04:17	We see the woman, and get to see what she is seeing. We only hear piano music.	<u>Cinematography:</u> Medium close-up shots woman alternated with POV shots. Then tracking shot alternated with POV shots. <u>Sound:</u>	<i>Internal position</i> We see what the woman sees. Limited observer,	<i>Internal position</i> Knowledge is restricted and subjective. The viewer does not know

		Nondiegetic: piano music.	limited to the present time.	what's going on, just as the woman.
0:04:17 – 0:04:50	The woman walks towards the man. The man removes the woman's handcuffs. The woman sits down on the chair.	<u>Cinematography:</u> Medium long-shot of the man and woman. Then medium close-ups shots of the handcuffs, the man, and the woman, and an eye-line match. <u>Sound:</u> Nondiegetic: piano music. Diegetic: sounds of the handcuffs and chair.	<i>External position</i> We see the event from the outside, as if the viewer is an invisible witness of the event. invisible witness. Complete overview of the situation.	Through the external position of perceptual focalization the viewer slowly gets more information about the situation, but we still know the same (or even less) about the situation than the woman.
0:04:50 – 0:05:00	We see the woman, and what she is looking at. Then we see both the man and woman sitting at a table opposite to each other.	<u>Cinematography:</u> Medium close-up shots woman, alternated with POV shots. Ends with a long-shot. <u>Sound:</u> Nondiegetic: piano music.	First: <i>internal position</i> We see what the woman sees. Limited observer. Then: <i>external position</i> , We see the event from the outside, as if we are an invisible witness of the event.	

Scene 2, 0:39:35 – 0:50:50

Time	What is going on?	Cinematography and sound	Perceptual focalization	Psychological focalization
0:39:35 – 0:40:45	Interrogator blindfolds the woman. He says she is going to be interrogated by someone else. He also says ‘they’ are watching him too.	<p><u>Cinematography:</u> Medium close-up shot of woman being blindfolded by interrogator. Perspective on eye-level woman, the interrogator is not entirely framed in the shot. Then a close up of the hands of the interrogator. Then a zoom-out shot of the woman, and long-shots of the woman sitting in the room.</p> <p><u>Sound:</u> Diegetic: interrogator whispers in ear of woman, door opening/closing. Nondiegetic: music.</p>	<p><i>External position</i> We see the event from the outside, as if we are an invisible witness of the event. Complete overview of situation.</p>	<p><i>External position</i> Invisible witness of the story. The knowledge is restricted, just as the woman we do not know what’s going on and what’s will happen next. High degree of objectivity.</p>
0:40:20 – 0:40:45	Door opens and someone walks in.	<p><u>Cinematography:</u> Tracking shot of someone walking, we only see feet, alternated with medium close-up shots of the woman.</p> <p><u>Sound:</u> Diegetic: door opening/closing and the same heavy footsteps as in the beginning of the film. Nondiegetic: music becomes ‘darker’.</p>	<p><i>External position</i> We see the event from the outside, as if we are an invisible witness of the event. Limited observer, out of rhetorical consideration.</p>	<p><i>Internal position</i> The viewer does not know what’s going on, just as the woman. We do not know who walks in and what will happen next.</p>
0:40:45 – 0:41:28	Someone hits the woman. We then see it is the same interrogator as before. He speaks with a different voice. The interrogator then reads a part of the children’s book from the woman.	<p><u>Cinematography:</u> Low angle shot woman, zoom-in interrogator. Medium close-ups of the woman. Then a tracking shot interrogator, alternated with high angle medium shot of woman.</p> <p><u>Sound:</u> Diegetic: hitting sound, footsteps. The interrogator’s speaks with a different voice, lower pitch, which voice the woman recognizes from before, and he continues the interrogation.</p>	<p><i>External position</i> We see the event from the outside, as if we are an invisible witness of the event. First limited observer, out of rhetorical consideration, then we get a complete overview of the situation.</p>	<p>First: <i>Internal position</i> The knowledge of the situation is restricted and we do not know more than the woman.</p> <p>Then: <i>External position</i> We suddenly know what’s going on, and become externally focalized for a moment.</p>

0:41:28 – 0:41:56	The interrogator runs towards the woman, he wants to know who the Friendly Rooster is, she says he is just a character, but he does not believe her.	<u>Cinematography:</u> Zoom-in and low angle shot interrogator, high angle shot woman. Shot-reverse-shot. <u>Sound:</u> Diegetic: hitting, running interrogator more aggressive tone of speech, music.	<i>External position</i> We see the event from the outside, as if we are an invisible witness of the event, and get a complete overview of situation.	The knowledge of the situation is unrestricted, and high degree of objectivity.
0:41:56 – 0:43:27	The interrogator takes a tomato and garlic. He then puts the tomato and garlic in his mouth, and ‘kisses’ the woman. Then the interrogator throws up.	<u>Cinematography:</u> Extreme close up. Tilting shot interrogator, then low angle shot interrogator and high angle shot woman. Panning shot interrogator. Then medium close-up shot interrogator and woman, from the side. Then shot on eye-level of interrogator, selective focus: woman in sharp focus. <u>Sound:</u> Diegetic: eating, vomiting sounds. The interrogator talks to the woman, blaming her that he did not want him to come, with a passive-aggressive tone.	First: <i>Internal position</i> Limited to what the interrogator sees. Then: <i>External position</i> we see the event from the outside, as if we are an invisible witness of the event, and get a complete overview of the situation.	<i>External position</i> Invisible witness of the story. The knowledge is unrestricted, and a high degree of objectivity.  Through what we see as an invisible witness of the story, we become more emotionally attached to the woman.
0:43:27 – 0:44:35	The interrogator runs away. Then he comes back and pretends to be two persons at the same time, the new interrogator and another prisoner/victim.	<u>Cinematography:</u> Tracking shots of interrogator, alternated with medium close-ups of the woman. Shots in dark and in light, corresponding to the different voices of the interrogator, alternated with close-ups of the woman. <u>Sound:</u> Diegetic: running, screaming, hitting. Interrogator speaks with two different voices, lower pitch voice which represents the other interrogator, and higher pitch which represents the other victim. The woman still says she is innocent.	<i>External position</i> We see the event from the outside, as if we are an invisible witness of the event, and get a complete overview of the situation.	She doesn’t know what is going on, we also do not exactly know what is going on even though we do see what is happening.
0:44:35 – 0:46:42	The interrogator runs towards the woman and holds a stick against her neck. Then he runs towards a sound machine and turns it on. The interrogator then describes to the woman	<u>Cinematography:</u> Zoom-in on interrogator, tilting down at sound machine, panning shot interrogator, and shots alternated with close-up woman. From 45:36, longer takes. Zoom-in on interrogator, alternated with close-up woman, shot-reverse-shot. <u>Sound:</u>		We get optically closer to the woman then the Interrogator. We constantly see close-ups of her face, while at first we see the interrogator from a distance.

	what he is doing to the other prisoner/victim, complemented with sounds.	Diegetic: footsteps, running. The interrogator says to the woman, in her ear: “there is plenty more to come”. The interrogator then turns on a sound machine, and mimics ‘barbecuing’ the other victim with sounds of metal and the so called ‘other victim’ screaming in fear, begging the interrogator to not do anything to him.		We ‘see’ the woman’s discomfort through her facial expressions.
0:46:42 – 0:47:30	The woman screams. Then she hears a whistle. Then the interrogator stands up and pretends to leave the room.	<u>Cinematography:</u> Close-up woman. Camera moves, Steadicam shot. Ends with a low angle shot of the woman. <u>Sound:</u> Diegetic: woman screams, off-screen whistle.	<i>Internal position</i> Limited to what the woman sees and hears.	<i>Internal position</i> We become emotionally focalized through the woman’s perspective.
0:47:30 – 0:48:25	The interrogator pretends to be the ‘other victim’ again. He is on the floor and moves towards the woman. The woman seems to really think there is another victim.	<u>Cinematography:</u> Tracking shot of interrogator on the floor, low-angle shot woman. Tracking shot interrogator, alternated with zoom-in woman. The shots of the woman do not seem to be POV shots of the interrogator, the angle is different. <u>Sound:</u> Diegetic: crawling sounds The interrogator speaks with the higher pitched ‘prisoner/victim voice. Conversation woman and the so called ‘other victim’. Based on his rhythm of speech he sounds out of breath.	<i>External position</i> We see the event from the outside, as if we are an invisible witness of the event, and get a complete overview of the situation	Even though we see what is going on, we know the woman doesn’t. She seems to believe that there is another prisoner/victim.
0:48:25 – 0:49:35	The woman and the ‘other victim’ talk to each other. The woman then talks about the imaginary world she can escape to.	<u>Cinematography/editing:</u> Long-shot woman and interrogator, long take. Perspective on eye-level interrogator, low-angle shot woman. Associative inserts of the cat with green wings, and a door closing. Eye-line-match, but woman is blindfolded. <u>Sound:</u> Diegetic: conversation woman and ‘other victim’. The ‘other victim’ asks about things the woman could think of when she is interrogated, in order to ‘escape’ the pain. He sounds more soft and friendly, his timbre shifts.	First: <i>external position</i> We see the event from the outside, as if we are an invisible witness of the event, and get a complete overview of the situation Then: <i>internal position</i> Limited to what the woman sees and hears, we supposedly see what the woman thinks about.	Just as the woman we do not exactly know what is going on, why she is in this situation, and what will happen next.  The associative inserts give us some insides in the woman’s mind.

<p>0:49:35 – 0:50:50</p>	<p>The interrogator listens to the woman. He then talks about himself the woman, he says she should have just begged for mercy. Then he seems to remember something.</p>	<p><u>Cinematography:</u> Still perspective on eye-level interrogator and low-angle shots woman. Long takes interrogator while zooming in, shorter takes woman.</p> <p><u>Sound:</u> Diegetic: running sounds. Conversation woman and ‘other victim’. The interrogator talks shortly about who he really is as a person. He still sounds soft and friendly. Internal diegetic sound: piano music.</p>	<p><i>Internal position</i> Limited to what the interrogator sees and hears.</p>	<p><i>External position</i> We get into the mind of the interrogator for a moment, but is he reliable? Subjective, colored, and involved.</p>
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Scene 3, 1:17:45 – 1:25:55

<b>Time</b>	<b>What is going on?</b>	<b>Cinematography and sound</b>	<b>Perceptual focalization</b>	<b>Psychological focalization</b>
1:17:45 – 1:17:56	The interrogator takes the woman, who is blindfolded again, into a different room.	<u>Cinematography:</u> Medium shot of the interrogator and woman. Framed in a way that we do not see where they are, only the interrogator and the woman are in the shot. <u>Sound:</u> Door opening.	<i>External position</i> We see the event from the outside, as if we are an invisible witness of the event, and get a complete overview of the situation	<i>External position</i> The knowledge is unrestricted, objective. We know why the interrogator does what he does and says what he says.
1:17:56 – 1:19:09	The interrogator tells the woman they are back in the closet from the mother's woman. The interrogator forces the woman to remember the things which happened in the closet.	<u>Cinematography:</u> Close-up interrogator and woman. Camera spinning around the woman, interrogator spinning in opposite direction of the camera. Flashbacks from the woman. <u>Sound:</u> Interrogator talks to the woman, quiet voice. Sounds like a mantra, he is repeating a sentence in a certain rhythm and tone, to make the woman go back to her mother's closet. Voice of a man, a bit scary or distorted, and sounds in the flashback of the woman. Then the interrogator starts to sing.	<i>External position and Internal position</i> Alternation between being an invisible witness, getting a complete overview of the situation, and being limited to what the woman sees and hears.	<i>Internal position</i> The knowledge is restricted, we do not know more than the woman. The woman gives us subjective, restricted information.  Just as the woman, the invisible witness is made
1:19:09 – 1:21:00	The woman recognizes the interrogator as the man who abused her when she was a child. The interrogator makes statements about their shared past, says things about how the woman was as a child.	<u>Cinematography:</u> Close-up of the woman, then the interrogator also framed in the shot. Close-up of the interrogator and woman, alternated with close-ups of the interrogators hands on the woman's body. Tilt up, from the body of the woman, to the faces of the interrogator and the woman. <u>Sound:</u> Quiet voice of the woman, and the interrogator whispering. He still tries to control the woman. He speaks slowly.	<i>External position</i> We see the event from the outside, as if we are an invisible witness of the event, and get a complete overview of the situation	disoriented through the spinning shot. Until the woman recognizes the interrogator.  From that moment on, and with everything the interrogator does after that, we are emotionally focalized through the woman's perspective.

1:21:00 – 1:22:25	The interrogator removes the woman’s blindfold, and reveals himself as the man who abused the woman when she was a child.	<u>Cinematography:</u> Close-up woman, with the interrogator framed in the shot behind the woman. Close-ups interrogator, alternated with close-ups woman. Then medium-shot interrogator, alternated with medium-close up woman. The woman shift from looking to the side, to looking straight into the camera. <u>Sound:</u> Conversation interrogator and woman. First whispering, then normal speech. First the tone of both voices is soft, then more aggressive.	<i>External position</i> We see the event from the outside, as if we are an invisible witness of the event, and get a complete overview of the situation	The cognitive focalization is also through the woman’s perspective, because we only get to hear her story of what happened, which makes the knowledge she provides us restricted.
1:22:25 – 1:25:08	Monologue of the woman, about people who vanished and how she did not see it. She talks about how people are silenced, just as she was when she was a child.	<u>Cinematography:</u> A slight zoom-in and the woman walking closer to the camera. Close-up shot of the woman, looking straightly into the camera. <u>Sound:</u> The woman talking to the interrogator. Fast pace, long pauses. The tone of the woman’s voice is changed compared to the rest of the film, she sounds offended and a bit aggressive.	<i>Internal position</i> Limited to what the interrogator sees.	
1:25:08 – 1:25:55	The interrogator tries one more time to persuade the woman into signing the accusation paper.	<u>Cinematography/editing:</u> Close-ups shots of the woman and man. Shot-reverse-shot and eye-line match. <u>Sound:</u> Conversation interrogator and woman continues. Interrogator slowly asks the woman to sign the paper, but the woman simply responds with the words: “how do you shut a mind”.	<i>Internal position</i> Limited to what the interrogator sees, alternated with being limited to what the woman sees.	