

Juxtaposition in Montage Movie

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Abstract. Film editing is a vital part in the post production process of a film. One of film technique is the montage editing technique, created by Sergei Eisenstein. Even so, Kuleshov's "Effect" may be considered as the starting point of montage theory. Juxtaposition is a film editing technique that combines two or more shots to generate ideas or create thoughts. A montage can be a juxtaposition of two or more shots, but generally refers to a juxtaposition of several shots to describe a stretched event or a solidified time. This paper presents the experiment of juxtapositioning several shots in the scenes of a montage movie. In the Future, where the shots that have been sorted in the first version of this short film, then a few shots are exchanged positions in the second version then result a different story.

Keywords: Editing, film, kuleshov effect, montage editing technique, montage theory.

1 Introduction

Film editing is part of the post-production process of a film. The task of an editor is to combine separate shots into a whole movie. However, an editor not only cuts and combines shots, not only focuses on cinematic mechanical engineering, but the task of an editor is also more than that, an editor must have a sense or sense in editing a film [1].

In the history of the development of world film editing, some figures laid the foundation for film editing. Each has a characteristic in understanding editing. These figures are Edwin Porter, Griffith, Vsevolod Pudovkin, Sergei Eisenstein, Dziga Vertov, Alexander Dovzhenko and Luis Bunuel [2]. In the 1900s, Georges Melies used dissolve and jump cut techniques to perform magic tricks in the film. In 1910 Griffith uses crosscutting techniques to add tension to the action scenes in his film. Moreover, in the 1920s editing techniques with the intellectual montage technique from Sergei Eisenstein [3].

According to Roy Thompson and Christopher in editing, there is a montage editing technique or montage which is combining two unrelated images but can produce thoughts, ideas, or new emotions for the audience [4]. The montage technique comes from conflicts and beliefs that collided with two factors contra dicting each other [5]. An approach to editing developed by the Soviet filmmakers of the 1920s; it emphasizes dynamic, often

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discontinuous, relationships between shots and the juxtaposition of images to create ideas not present in either shot by itself [6].

The strength of montage resides in this; it includes in the creative process of the emotions and mind of the spectator. The spectator is compelled to proceed along that selfsame creative road that the author travelled in creating the image [7].

2 Juxtaposition

Montage theory Sergei Eisenstein is characterized by a concept of conflict and trust that appears to collide with two factors that contradict each other. Montage can be seen as the center of creation or the narrative theme of juxtaposition precisely, and details that are often unrelated. Intellectual montage is the juxtaposition of a series of images to create an abstract idea not present in any one image. Juxtaposition is a critical feature within montage theory and is paramount in composition instruction, where the value between the integration of text and image together to create another abstract idea, as Thompson and Bordwell assert [8].

Lev Kuleshov, another Soviet filmmaker, published “Effect” that was considered the starting point of montage theory. He cut the shot of an actor showing no obvious emotion with shots of three different subjects: a young girl in a coffin, a hot plate of soup and a beautiful woman. Audiences believed that the actor expressed a different emotion each time: first hunger, then sadness, then desire [1], can be seen in Figure 1. The changing response, then, illustrated how the juxtaposition of one shot to another could subtly (or radically) change the viewer’s interpretation of the subject matter, or “theme,” of the juxtaposition [9].

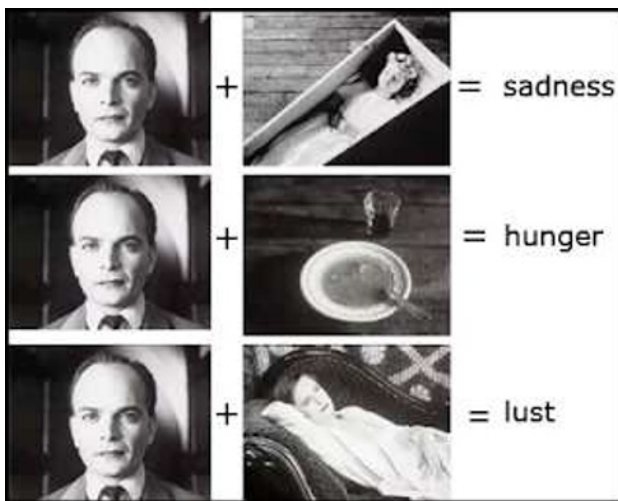


Fig. 1. The Kuleshov effect [10].

Based on the theory and experiment shown above, a juxtaposition is found as in Figure 2 below. This early assumption is practiced by changing the sequence of shots of scenes of montage movie, In the Future.

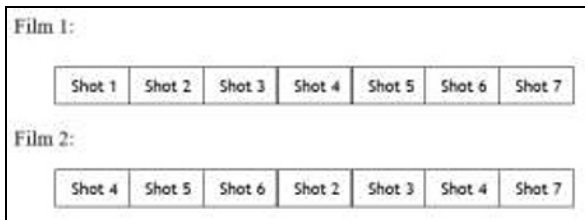


Fig. 2. Juxtaposition of shots in a scene.

3 Juxtaposition in montage movie: In the future

3.1 Version 1 of the movie

In making a short film montage: In the future, begins with the scene of Alya having a bad dream. Shot number 1 and number 3 is a storm shot that describes Alya having a bad dream, can be seen in Figure 3.

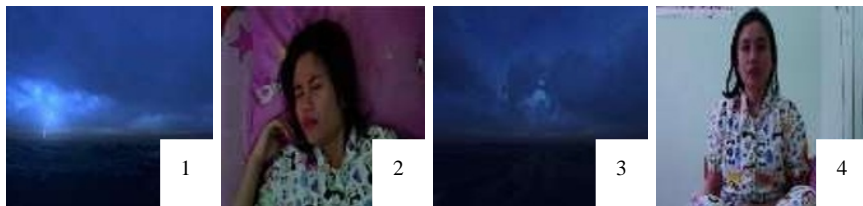


Fig. 3. Scene 1.

In Figure 4, After having a bad dream, Alya immediately gets ready to go to the office, because it is already half past nine.

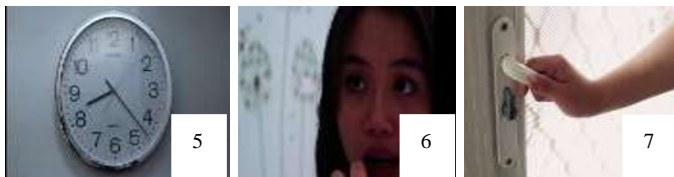


Fig. 4. Scene 2.

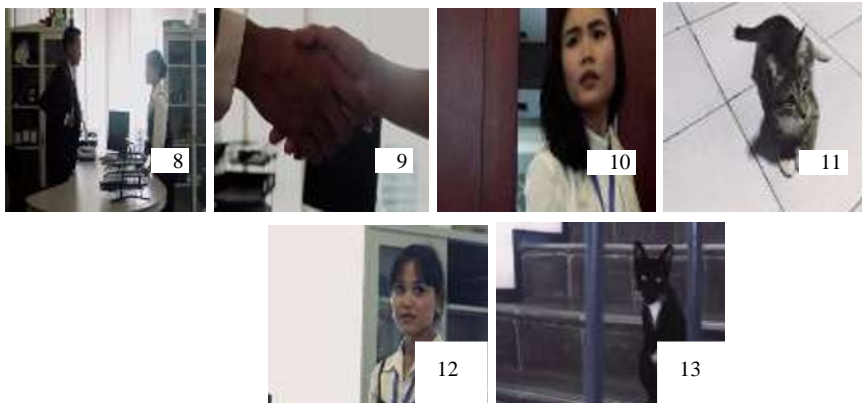


Fig. 5. Scene 3

Followed by the scene of Alya arrived at the office, and when opening the door to her boss's office, she saw Arina who had bullied her. Shot number 11 is a small cat shot that shows that Alya in shot number 10 is someone who is weak, for shot number 13 that is a big black cat shot that shows that Arina in shot number 12 is someone who is strong/powerful. The purpose of someone who is weak is someone who is bullied and the purpose of a strong/powerful person is someone bullying, can be seen in Figure 5.

Alya was scared when she saw Arina because it reminded her of her past when Arina bullied her, Alya immediately left the room. Shot number 15 which is a shot of fire that describes the conflict between Alya and Arina. Shot number 20 is a shot of someone who is drawing a stroke like a tangled thread that describes the emotions that are being felt by Alya, namely fear and worry. The scene can be seen in Figure 6.

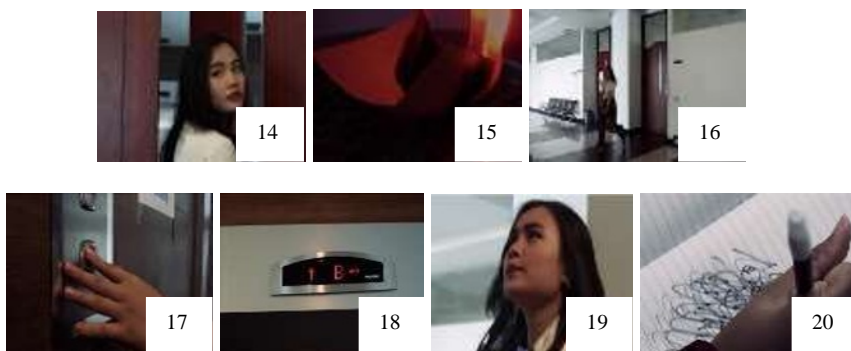


Fig. 6. Scene 4.

In Figure 7. Alya continues to avoid Arina, and Arina continues to chase Alya. Fire shots in number 23 shot added tension due to a conflict between them.



Fig. 7. Scene 5.

Then in shot 25, a shot of a fire that extinguished which illustrates that the conflict between them has ended with the end of the number 26 shot, namely the shot of Alya and Arina hugging which shows that they have reconciled. The scene can be seen in Figure 8.



Fig. 8. Scene 6.

3.2 Version 2 of the movie

In the second version of the montage movie: In the Future, it starts with a scene when Alya leaves the room and feels scared/worried, the scene can be seen in Figure 9. In Figure 10,

after that followed by two shots when Alya was having a nightmare. Two shots of a nightmare between the shots of the scene when Alya was at the office showed that what was happening was just a dream.

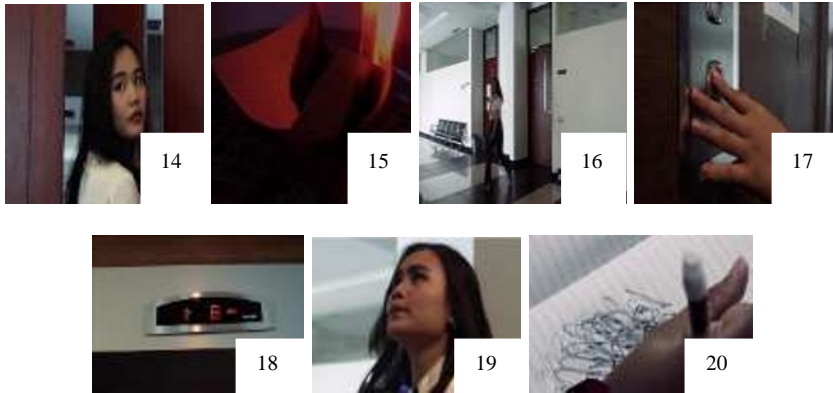


Fig. 9. Scene 4.

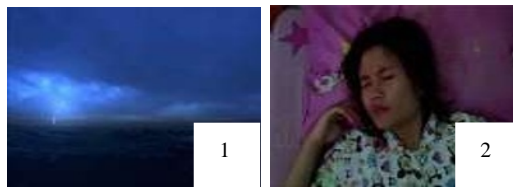


Fig. 10. Scene 1.

After that, it was continued with a shot from the scene before Alya's shot which was having a nightmare when Alya continued to avoid Arina's pursuit until when the conflict between them ends and they make peace with the past between them. Can be seen in Figure 11.

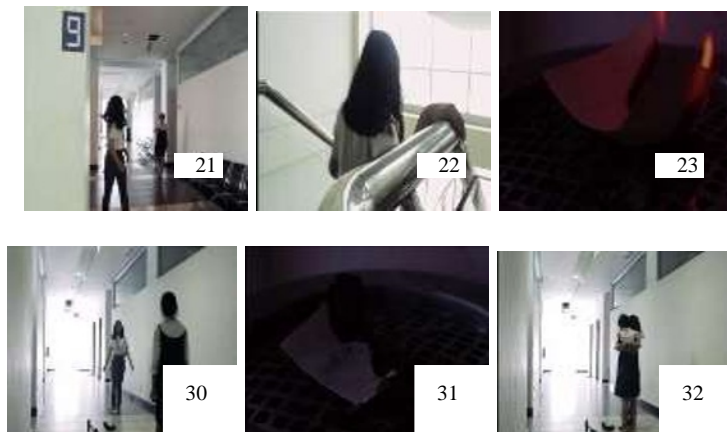


Fig. 11. Scene 5 and scene 6.

In Figure 12. After that, there were two shots when Alya woke up from his nightmare, showing that what had happened was just a nightmare.



Fig. 12. Scene 1.

In Figure 13. After that, Alya is ready to go to the office.



Fig. 13. Scene 2.

Followed by a shot when Alya entered the boss's room, and Alya was shocked when her nightmare really came true because she saw Arina there, can be seen in Figure 14.



Fig. 14. Scene 3.

4 Result

From the results of flipping through the shots and still using the same shot, it produces two different storylines. It can be seen in the first version of the short film montage: in the future, starting with the scene of Alya having a bad dream. Then she went to the office and arrived at the office he saw the figure of Arina who had bullied her, then she goes and keeps on avoiding Arina's pursuit, and ends with a scene when they hug marked that they are reconciling with the past that happened between them.

As for the second version of the short film montage: in the future for a shot when Alya experiences a nightmare placed in the middle of the story and begins with a shot when Alya leaves the room and feels worried/scared. The second version tells us that when Alya tried to avoid Arina's pursuit, it was only a nightmare, can be seen from the shot when she woke up from his nightmare after the scene they embraced. But at the end of the story, she really saw Arina when she opened her boss's room as if the nightmare she had experienced had come true.

A different story from the two short versions of the montage: in the future movie due to several shots from the first version being moved in the second version. Juxtaposition a

number of changed shots it produces different story meanings. So that why, everyone can have different perception about this film like the Kuleshov effect, depending on how shots are assembled the audience will attach a specific meaning or emotion to it.

5 Conclusion

The basic premise of the Kuleshov effect is that cinematic meaning is a function of the edited sequence rather than of the individual shot. Content or visual meaning is not contained within a given shot but in the arrangement of shots within a sequence. The juxtaposition of two or three images can cause varying impressions, meanings and different circumstances if combined with the possibility of various sequences

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