

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Gomery and Overduin (2011) in *Movie History: A Survey* states that cinema has undergone a huge transformation since its invention at the end of the 19th century. It began with the silent cinema era around 1895-1927, when films were visually presented in simple black and white. Following the period was the golden era of Hollywood studios, around 1928-1950. The golden era was the time when colored films were introduced in 1950 (Gomery & Pafort-Overduin, 2011, p. 234).

According to Anette Kuhn (2014), a British film scholar, and writer, in a book entitled *Dictionary of Film Studies* cinematography is a process of capturing movement on film. This process includes the planning and control of lighting and camera during film production. The person responsible for cinematography in filmmaking is known as the cinematographer. To process the cinematography, the cinematographer surveys the location and views the set design to plan the possibilities for lighting and shooting. The cinematographer also decides the equipment to use to capture the cinematography. The equipment includes cameras, film stock, lenses, lighting, and other supporting tools for the camera. While for post-production the cinematographer applies color grading or the use of bleach bypass that will determine the visual image of the film (Kuhn & Westwell, 2014, pp. 79–80).

Color is one of the aesthetic elements in the film. Ivan Magrin-Chagnolleau (2012) an artist and a philosopher from France, states in his article entitled. “The Use of color in Theater and Film”, that colors convey emotions. Colors usually present emotions in a very subtle way, as well as in a very uncontrolled manner. Colors are undoubtedly an important aesthetic component in any artistic creation. Color can be consciously used as a component by the artist (Chagnolleau, 2012).

Robert Burgoyne (2012), a film professor at the University of St. Andrews, states that illuminates history. Far from being a rare and specialized technology, various color techniques were applied to film from the very earliest period of filmmaking. Recent studies have also traced the broad implications of color strategies in film, their role in shaping discourses of national identity, and their importance in framing narratives of modernity. Resistance to color, as competing claims of social authority and cultural taste has often coalesced around color as an emotional language, one that moves spectators along with sensual excitement and moral refinement. The vivid chromatic design has been a prominent epic feature from the first iterations of the genre form (Burgoyne, 2012, p. 37).

Furthermore, Edward Branigan (2018), a Director of Graduate Studies and a Professor of Film Studies at the University of California, Santa Barbara, states that color can be used to build a scene and to add dramatic value. Like the use of tints and tones, color is determined by the dominant mood or emotion in the film. The use of color in the film is an aesthetic purpose to strengthen dramatization in a story. One of

them is to build a narrative story in a scene so that the message in the film can be conveyed to the audience (Branigan, 2018, p. 128).

In this study, the writer focuses to examine *La La Land* (Chazelle, 2016) produced by Damien Chazelle because for several reasons. Firstly, the film tells about the passion for pursuing a career that is wrapped in a romantic story. This is the theme of the film narrative. It features Mia (Emma Stone), who is like many people, following her dreams of stardom to Los Angeles. However, she finds that success is not as easy to obtain as the movies say they are. Yet, she never gives up. On the other side, there is Sebastian (Ryan Gosling) who also has a dream to become a jazz musician. He also encounters difficulties, ups, and downs in realizing his dreams. However, in the course of pursuing a career, Mia and Sebastian are met in a love story that is emotionally draining.

Secondly, *La La Land* (Chazelle, 2016) is the masterpiece of American director, Damien Chazelle, with a duration of 2 hours and 8 minutes long. The movie premiered in America on December 9th, 2016. *La La Land* won many prestigious awards in the following year. It won 6 nominations out of 15 nominations, including the Best Cinematography at the 89th Oscars in 2017 (<https://www.oscars.org> accessed on November 19, 2021). Not only did the film win many nominations for Oscars, but it also snatched every single nomination in the Golden Globe in 2017 (<https://www.goldenglobes.com>, accessed on November 19, 2021).

Thirdly, the use of color in the film is special because the film color seems to convey particular emotions and thoughts that further dramatize the plot of the story. A case in point, in the film, is indicated by the scene wherein Mia and Sebastian dance and sing on the hill under the bluish-purple sky. This scene demonstrates that the color of the clothes they wear (yellow dress and white shirt), and the use of cinematography in making the sky color so bluish and purple express harmony. Such a thing is what is going to be analyzed in chapter four.

Branigan (2018, p. 6) claims that color may have cognitive functions that provoke the feelings of ideas that are attached to habitual ways of talking about being in a world. He also states that one can hear in color the languages used to express how we are cognitively situated in an environment. In this way, color may become a medium for thought.

From the description above, the color in *La La Land* (Chazelle, 2016) has an appeal to be studied, so that it can be known how color visualization conveys the audience to various feelings.

1.2 Field of the Study

The field of this research is film studies. Film studies take all aspects of film and cinema, though it is usual to regard the motion picture, or the film text, as the principal starting point for inquiry and commentary (Kuhn & Westwell, 2014, p.

161). Film studies at this time were focused largely on Hollywood: for example, curricula normally included authorship, genre, film form, and film style in relation to Hollywood, alongside the institutional history of the Hollywood film industry (Kuhn & Westwell, 2014, p. 177).

1.3 Scope of the Study

The scope of the study is the visualized color in the examined film. The aspects of this study are hue, value, chroma, warm and cool, and temperature of colors used in *La La Land* (Chazelle, 2016), a film directed by Damien Chazelle.

1.4 Research Question

The main focus of this thesis tries to answer the following research question: how do the aspects of film color, namely hue, chroma, warm and cool as well as value in *La La Land* (Chazelle, 2016) dramatize the film?

1.5 Objectives of the Study

The objective of this research is to analyze the extent of hue, chroma, warm and cool as well as value in *La La Land* (Chazelle, 2016) to dramatize the film. This

means that the aspects of film color play a significant role in better understanding the film narrative.

1.6 Significance of the Study

The significance is to provide more information about color in film for the readers and as a reference to recognize the meaning of visualized color in film for future researchers.

1.7 Definition of Term

1. Color

Color is one of the most important tools and not merely because beautiful things start with it. Color affects the viewer in the same way that music or dance does: it reaches people at a gut-emotional level. According to (Brown, 2012, p. 230), color is light, but the color of objects is a combination of the color of the light and the nature of the material it is falling on and being reflected by. Essentially, the color of an object is the wavelength of light that it does not absorb.

2. Emotion

Dewey (as cited Kets, 2018, p. 63) stated that “emotions are qualities, when they are significant, of a complex experience that moves and changes”. According to

Shelley & DeWitt (as cited Kets, 2018, p. 63), all of our life experiences can be told through stories. These orders of experience can be made analogous with the cinematographic expression in a purposeful way to visualize the relationship between the life experience of the film and the embodied (having) film experience of the viewer. The cinematographic differentials will express the story visually and affect the emotional impact on the viewer.

