Escola das Artes da Universidade Católica Portuguesa
Mestrado em Som e Imagem

A Study about Portuguese and Macanese Cinemas • Differences and Similarities

Cinema & Audiovisual

Yeung Cheng Man

Supervised by: Prof. Dr. Carlos Sena Caires

April 2016

Acknowledgement

I believe that studying cinema in UCP is one of the best decisions I have made in my life. It requires a lot of courage to leave my comfort zone and live in Portugal alone. To survive in an environment of different culture and different language is never easy. But because of this, I got opportunities to improve myself through critical thinking and reading.

Dissertation is the most difficult task for me, but at the same time, I learnt most from it. I found how tiny myself is when I am reading more books. Now I understand that practical works need theories to support. We won't be able to make any progress if we refuse to read. Furthermore, dissertation is a way to examine myself and to discover what kind of knowledge I have lacked. This is the main reason for I choose dissertation, I know that challenges gain knowledge.

This dissertation was finished with lots of help from others. But first of all, I need to thank my advisor, Prof. Dr. Carlos Caires, a good teacher who always leads me to the right way. I can see the importance of reading and learnt a lot from him. Thanks to the Macanese filmmakers for sending me their movies so I can do the analysis. Thanks for my friends who do the checking and gave a lot of suggestions to me, it is a tired job, but they never reject me. Thanks for my teachers and classmates whom I met here, it is always my pleasure to learn from them. I need to thank Macau government for giving me a chance to study abroad. Last but not the least, I have to thank my family, my parents always support me to chase my dream and to find my own value.

I finished my dissertation, this arduous task, but I know there are many unknown difficulties waiting for me in the future. I will fight tool and nail, never disappoint the expectations of my family, teachers and government. My duty is to develop and promote the Macanese cinema, meanwhile, I will work hard for the cultural exchange of Macau and Portugal. I can announce to the world that cinema is my career, my life and my dream too.

Abstract

The merging of Chinese and Portuguese cultures is the special element for the history of Macau. This dissertation analyzed five Portuguese movies and five Macanese movies from 2008 to 2016 in order to find out the similarities and differences of both cinemas. We studied according to their cinematography, narrative structure and genre.

This study investigated the cinematography in terms of typology of shots, camera movements and camera angles. For the analysis of narrative structure, we used the theory of Genette, which is about the time relations between story-and-discourse time. The empiricist method of Janet Staiger was applied to study their film genres.

This dissertation examined *Arena* (Joao Salaviza 2009), *Sangue do Meu Sangue* (Joao Canijo 2011), *Estrada de Palha* (Rodrigo Areias 2012), *Rafa* (Joao Salaviza 2012), *Os Gatos não Têm Vertigens* (Antonio Pedro Vasconcelos 2014) *Crossroad* (Keo Lou 2014), *Paper Plane* (Vincent Hoi 2008), *June* (Fernando Eloy 2011), *Ina* (Antonio Caetano de Faria 2015) and *Timing* (Emily Chan 2015).

The conclusion of this study showed that both cinemas used objective camera placement and one protagonist in linear structure; on the other hand, the Portuguese cinema focuses in exploring social issues while the Macanese cinema talks about the city with varied genres.

Key Words: Portuguese cinema, Macanese cinema, cinematography, narrative, genres

Table of Contents

List of Figures 6
List of Tables 10
1. Introduction 11
1.1. Objective 11
1.2. Methodology 12
1.3. Personal Motivation 12
1.4. Criteria used for Selected Movies 13
2. Cinematography 18
2.1. Shot 18
2.2. Camera Angle 23
2.3. Composition 25
2.4. Camera Movement 26
2.5. Macanese Film Cinematography 28
2.5.1. Crossroad 28
2.5.2. Paper Plane 31
2.5.3. June 33
2.5.4. Ina 36
2.5.5. Timing 41
2.6. Portuguese Film Cinematography 44
2.6.1. Estrada de Palha 44
2.6.2. Arena 48
2.6.3. Rafa 51
2.6.4. Os Gatos não Têm Vertigens 53
2.6.5. Sangue do Meu Sangue 57
2.7. Comparison 60
2.7.1. Types of Shots 60
2.7.2. Camera Movements 61
2.7.3. Camera Angles 63
2.7.4. Conclusion 64
3. Narrative Structure 66
3.1. Film Narrative 67
3.2. Narrative Structure 67
3.3. Narrative Structure of Macanese Films 72
3.3.1. The synopsis of the selected Macanese Films 72
3.3.2. The analysis of the stories 80
3.3.2.1. Crossroad 80
3.3.2.2. Paper Plane 82
3.3.2.3. June 84
3.3.2.4. Ina 85
3.3.2.5. Timing 88
3.4. Narrative Structure of Portuguese Films 92
3.4.1. The synopsis of the selected Portuguese Films 92
3.4.2. The analysis of the stories 100
3.4.2.1. Estrada de Palha 100
3.4.2.2. Arena 102
3.4.2.3. Rafa 104
3.4.2.4. Os Gatos não Têm Vertigens 105
3.4.2.5. Sangue do Meu Sangue 109
3.5. Comparison 112
3.5.1. Duration 112
3.5.2. Order 113
3.5.3. Frequency 115
3.5.4. Conclusion 116

4. Film Genre 118
4.1. Classification of film genres 118
4.2. Definition of the film genres 120
4.3. Film genres of Macanese cinema 122
4.4. Film genres of Portuguese cinema 124
4.5. Comparison 125
5. Conclusion and Future Work 127
5.1. Future Work 128
Bibliography and other references 129

List of Figures

Figure 1 Screen capture of *Ina* (Left), Screen capture of *Estrada de Palha* (Right).....19

Figure 2 Screen capture of *Timing* (Left), Screen capture of *Arena* (Right).....20

Figure 3 Screen capture of *Estrada de Palha* (Left), Screen capture of *Os Gatos não Têm Vertigens* (Right) 20

Figure 4 Screen capture of *Crossraod* (Left), Screen capture of *Sangue do Meu Sangue* (Right) 20

Figure 5 Screen capture of *Crossraod* (Left), Screen capture of *Arena* (Right) 21

Figure 6 Screen capture of Paper Plane (Left), Screen capture of *Os Gatos não Têm Vertigens* (Right).....21

Figure 7 Screen capture of *Crossraod* (Left), Screen capture of *Sangue do Meu Sangue* (Right) 22

Figure 8 Screen capture of *Crossroad* (Left), Screen capture of *Crossroad* (Right) 22

Figure 9 Screen capture of *Ina* 23

Figure 10 Screen capture of *Ina*(Left), Screen capture of *Os Gatos não Têm Vertigens* (Right) 24

Figure 11 Screen capture of *Timing* (Left), Screen capture of *Estrada de Palha* (Right).....24

Figure 12 Screen capture of *Paper Plane* (Left), Screen capture of *Rafa* (Right) 24

Figure 13 Screen capture of *Ina* (Left), Screen capture of *Os Gatos não Têm Vertigens* (Right) 25

Figure 14 Screen capture of *Ina* 25

Figure 15 Kit is pointing a gun to someone. *Crossroad*.....30

Figure 16 Chi is arguing with Kit. *Crossroad*.....30

Figure 17 The younger Ching (Left) is talking with the older Ching (Right). *Paper Plane*....32

Figure 18 The younger Ching (Left) is talking with the older Ching (Right). *Paper Plane*....33

Figure 19 June works in her shop. *June*. (Left), June is trying a new dress. *June*. (Right).....35

Figure 20 June is talking with her best friend. *June*. (Left), June go with Ben to his old house. *June*. (Right) 35

Figure 21 June is listening to her friend. *June*. (Left), June is listening to Ben. *June.* (Right) 36

Figure 22 Chong tells Ina that he killed someone. *Ina*.....38

Figure 23 Ina goes out with her friends. *Ina.*.....38

Figure 24 Ina's father gives a cheque to a stranger. *Ina.*.....38

Figure 25 Ina worries about her boyfriend, Chong. *Ina.* 39

Figure 26 Ina doubts about what was the occupation of her father. *Ina.*.....39

Figure 27 Ina's father (Left) is curious about the wounds (Right). *Ina.*.....39

Figure 28 Ina is listening to the discussion about the profession of her father. *Ina.* 40

Figure 29 The before (Left) and after (Right) appearance of Ina. *Ina.*.....40

Figure 30 Chong has a drug party with his friends in his house. *Ina.* 41

Figure 31 YiYi encourages Lorenco go to Lisbon (Left). *Timing*, Lorenco has his lunch in a beach (Right). *Timing.* 43

Figure 32 Lorenco's reaction when he heard the conversation of Zoe and Mr. Zhao (Left). *Timing*, Lorenco is about to leave Macau (Right). *Timing.* 43

Figure 33 Lorenco is looking at the ring he made (Left). *Timing*, Zoe cries when she sees the photos (Right). *Timing.* 44

Figure 34 Alberto sails with Americo (Left). *Estrada de Palha*. Alberto is riding a horse (Right). *Estrada de Palha*. 46

Figure 35 She is telling how her husband was killed (Left). *Estrada de Palha*. Alberto is listening to someone's speaking (Right). *Estrada de Palha*. 46

Figure 36 Alberto finds someone is approaching to him (Left). *Estrada de Palha*. Alberto hears there is some noise near him (Right). *Estrada de Palha*. 47

Figure 37 Alberto farewells with Americo (Left). *Estrada de Palha*. Americo tells his idea to Alberto (Right). *Estrada de Palha*. 47

Figure 38 The man with a gun is talking with Alberto (Left). *Estrada de Palha*. Alberto points his gun to someone (Right). *Estrada de Palha*. 47

Figure 39 Two screen captures of landscape in the movie. *Estrada de Palha.* 48

Figure 40 Mauro makes tattoo (Left). *Arena.* The Dutch is ready to hit someone with the chair (Right). *Arena.* 50

Figure 41 Mauro finds the Dutch in a car (Left) and jails him in the trunk (Right). *Arena.* 50

Figure 42 Rafael goes to central Lisbon with the help of his friend. *Rafa.* 52

Figure 43 Rafael was interviewed in the police station (Left). *Rafa*. Rafael is waiting for his food (Right). *Rafa*. 53

Figure 44 Rosa is talking with Joao. *Os Gatos não Têm Vertigens.* 55

Figure 45 Rosa tells Joao how she met her husband when they were young. *Os Gatos não Têm Vertigens*. 55

Figure 46 Rosa is buying vegetables in a grocery (Left). *Os Gatos não Têm Vertigens*. Joao writes his diary (Right). *Os Gatos não Têm Vertigens*. 56

Figure 47 Rosa talks with her daughter (Left). *Os Gatos não Têm Vertigens*. Joao talks with his friend (Right). *Os Gatos não Têm Vertigens*. 56

Figure 48 Marcia is talking with her family. *Sangue do Meu Sangue.* 58

Figure 49 Marcia finds the professor to discuss about her daughter (Left). *Sangue do Meu Sangue.* The professor talks with his wife (Right). *Sangue do Meu Sangue.* 59

Figure 50 Marcia talks with her daughter (Left). *Sangue do Meu Sangue.* Joca talks with his aunt (Right). *Sangue do Meu Sangue.* 59

Figure 51 Chatman's narrative theory by Chatman 68

Figure 52 Narrative structure by Chatman 69

Figure 53 Explanation of each items from Chatman's narrative structure 70

Figure 54 Screen captures of *Paper Plane.* 74

Figure 55 Screen captures of *June* 75

Figure 56 Screen captures of *Crossroad*. 76
Figure 57 Screen captures of *Ina.* 78
Figure 58 Screen captures of *Timing.* 80
Figure 59 The discourse order of *Crossroad* 81
Figure 60 The frequency of *Crossroad*'s main characters 81
Figure 61 The discourse order of *Paper Plane.* 83
Figure 62 The frequency of *Paper Plane*'s main characters 83
Figure 63 The discourse order of *June.* 84
Figure 64 The frequency of *June*'s main characters 85
Figure 65 The discourse order of *Ina* 87
Figure 66 The frequency of *Ina*'s main characters 87
Figure 67 The discourse order of *Timing.* 90
Figure 68 The frequency of *Timing*'s main characters 91
Figure 69 Screen captures of *Estrada de Palha.* 93
Figure 70 Screen captures of *Arena*. 94
Figure 71 Screen captures of *Rafa* 95
Figure 72 Screen captures of *Os Gatos não Têm Vertigens.* 98
Figure 73 Screen captures of *Sangue do Meu Sangue.* 100
Figure 74 The discourse order of *Estrada de Palha.* 101
Figure 75 The frequency of *Estrada de Palha*'s main characters 101
Figure 76 The discourse order of *Arena.* 103
Figure 77 The frequency of *Arean*'s main characters 103
Figure 78 The discourse order of *Rafa.* 104
Figure 79 The frequency of *Rafa*'s main characters 105
Figure 80 The discourse order of *Os Gatos não Têm Vertigens.* 108
Figure 81 The frequency of *Os Gatos não Têm Vertigens*'s main characters 108
Figure 82 The discourse order of *Sangue do Meu Sangue.* 110
Figure 83 The frequency of *Sangue do Meu Sangue*'s main characters 111
Figure 84 The discourse order of *Crossroad* 113
Figure 85 The discourse order of *Paper Plane* 113
Figure 86 The discourse order of *June* 113
Figure 87 The discourse order of *Ina* 113
Figure 88 The discourse order of *Timing* 114
Figure 89 The discourse order of *Estrada de Palha* 114
Figure 90 The discourse order of *Arena* 114

Figure 91 The discourse order of *Rafa* 114
Figure 92 The discourse order of *Os Gatos não Têm Vertigens* 114
Figure 93 The discourse order of *Sangue do Meu Sangue* 114
Figure 94 Percentage of the protagonists show up in each movie..... 115

List of Tables

Table 1 Criteria for selected Macanese movies 15

Table 2 Criteria for selected Portuguese movies 17

Table 3 Examples from the relationship between story-time and discourse-time of *Crossroad*. 80

Table 4 Examples from the relationship between story-time and discourse-time of *Paper Plane*. 82

Table 5 Examples from the relationship between story-time and discourse-time of *June.* 84

Table 6 Examples from the relationship between story-time and discourse-time of *Ina*. 86

Table 7 Examples from the relationship between story-time and discourse-time of *Timing.* .. 88

Table 8 Examples from the relationship between story-time and discourse-time of *Estrada de Palha.* 100

Table 9 Examples from the relationship between story-time and discourse-time of *Arena*... 102

Table 10 Examples from the relationship between story-time and discourse-time of *Rafa*… 104

Table 11 Examples from the relationship between story-time and discourse-time of *Os Gatos não Têm Vertigens*. 106

Table 12 Examples from the relationship between story-time and discourse-time of *Sangue do Meu Sangue.* 109

Table 13 The duration of discourse-time of the ten movies 112

Table 14 Categories of film genres listed in *Film studies An Introduction*. 119

Table 15 Categories of film genres listed in *The Film Genre Book.* 119

Table 16 Categories of film genres listed in website of AFI. 119

Table 17 Categories of film genres listed in the website of IMDb 120

Table 18 The common categories of film genres 120

Table 19 Genre of each selected movies of this dissertation 125

1. Introduction

This chapter includes the research question, objective, methodology and personal motivation of this dissertation, and they are going to be discussed in the following 4 subchapters.

This research focuses in analyzing the movies from Portuguese cinema and Macanese cinema between 2008 and 2016. We selected 10 movies to analyze in this dissertation. We are going to compare their cinematography, narrative structure and genre of both cinemas to see if we can find out whether Portuguese cinema has any influences to the Macanese cinema. We aimed at finding out their similarities and differences in both cinemas and see if we can provide some good and useful suggestions for the development of Macanese movies.

1.1. Objective

This dissertation focuses on the comparisons between Portuguese and Macanese cinemas. Because of historical reasons, it is easy to find the Portuguese culture in the Macanese culture. In order to fullfill our target, we are going to analyse the following 10 movies, 5 are Portuguese and 5 are Macanese.

For the Portuguese movies, we will examine “Arena” (Joao Salaviza 2009), “Sangue do Meu Sangue” (Joao Canijo 2011), “Estrada de Palha” (Rodrigo Areias 2012), “Rafa” (Joao Salaviza 2012) and “Os Gatos não Têm Vertigens” (Antonio Pedro Vasconcelos 2014).

For the Macanese movies, we have “Crossroad” (Keo Lou 2014), “Paper Plane” (Vincent Hoi 2008), “June” (Fernando Eloy 2011), “Ina” (Antonio Caetano de Faria 2015) and “Timing” (Emily Chan 2015).

This means we will understand their cinematography, narrative structure and genre, from the movies selected above, we can find out their similarities and differences.

For cinematography, we will study their use of camera language, through to the camera language analysis, from the composition, the scene and the use of different shots to analyze the camera language.

For narrative structure, we will research about their discourse of the movies. In this part, we will compare according to the time relations between story and discourse, there are three categories of relations, and they are order, duration and frequency.

For the genre, we will analyze the content and the form of the movies to define their genre. It is because when we define the genre according to their content or form, each type of movies has their typical content and technique of expression and these become the main structure of the genre and the differences from the others.

1.2. Methodology

This dissertation uses the methodologies of literature review and comparative research: In order to compare the similarities and differences of the cinema between Portugal and Macau, we selected 10 movies in the period of 2008 to 2016 from both cinemas as the case study and we will talk about their productions and genres. The dissertation has four main chapters, cinematography, narrative structure, genre; there are comparisons at the end of these parts, finally, comes to conclusion.

In the chapter of cinematography, we find out quantity of shots, camera angles and camera movements.

In the chapter of narrative structure, we will analyze the discourse which means how to tell the story. Discourse is a method to tell story or describe a text. There are several ways in telling the same story which it depends on who is telling the story and whom the story is telling to. Narrative theory is a way to examine how a story was told, and to understand the differences among various ways in presenting stories (Chatman, S. 1980). According to Genette's analysis of the time-relations between story and discourse-time, he distinguished three categories of relations, order, duration and frequency.

In the chapter of genre, we will define the genre of selected movies. Janet Staiger suggests four ways to define the film genre, but each with its own limitations. The four ways are idealist method, the empiricist method, the priori method and the social convention method (Grant, B. K., 2007). This dissertation is going to use the second one, the empiricist method to define the film genre.

1.3. Personal Motivation

All this time, when people talk about the Macanese culture, they must say that it is a mixture of Portuguese and Chinese culture. From this, we can see how the Portuguese influences Macau. Furthermore, can we find any Portuguese characteristics from the Macanese movies since cinema is one of the good ways to understand local culture? Besides, the Macanese cinema started very late, so there are only few researches about the Macanese cinema, so we hope that we can research about the Macanese cinema and this

may help the development of this industry. Based on the above two reasons, we come to our research topic of this dissertation.

1.4. Criteria used for Selected Movies

The history of Macanese cinema is not long, but there is an obvious improvement in the Macanese cinema from 2008 because of the support from the Macau government. However, because the development of the Macanese cinema is still at the beginning stage, there is no standard length of this cinema. Conversely, the Portuguese cinema started in mid 1890s, therefore it has a very long history. Because of the above reasons, we only chose the movies of both cinemas in the period of 2008 to 2016 and we did not focus in the duration of the movies. For each cinema, we chose 10 films. The criteria depend on the recognition of the films by the public or the industry.

The chosen Macanese movies

As mentioned before, we can only choose movies from 2008 to 2016. Secondly, the Macanese cinema is still focusing on the local market. Therefore, we chose movies according to their achievements. But there is something we need to be clear first. There are only 4 cinemas in Macau, which are Cineteatro Macau, Cinema Alegria, UA Galaxy Cinemas and Macau Tower. In these recent years, Cinema Alegria started to provide a platform to the local films to let them screen at this cinema. Besides, some films held their premiers at these cinemas. As a result, for local films which can be screened at these public cinemas are seen as an achievement. Besides, another accomplishment for local films is the participation in international film festivals. Last but not the least, movies which accomplished certain milestones in the Macanese cinema history can be seen as an accomplishment. For example, *June* participated in 3 film festivals; one of the first series of movies which screened in cinemas and required entrance fees. Finally, we have the following list of chosen Macanese movies.

Year	Director	Title	Remarks
2008	Vincent Hoi	Paper Plane	• "The view finder in Asian films" (Film Festival in Macau) • "Macau independent film in Beijing" (Film Festival in China) • Golden Rooster and Hundred

			Flowers Film Festival (Film Festival in China) • Forum of youth generation in film making (Film Festival in China) • "Macanese culture in Hokkaido" (Public Screening in Japan)
2011	Fernando Eloy	June	• Film festival de cinema da Avanca (Film Festival in Portugal) • Hong Kong Asian Film Festival (Film Festival in Hong Kong) • "Macau culture in Hokkaido" (Public Screening in Japan) • New directors Film Festival (Film Festival in Japan) • UA Galaxy Cinemas • Cinema Alegria • Macau tower (Premier) • The first series of Macanese films which was screened in the cinema and required an entrance fee
2014	Keo Lou	Crossroad	• PingYao Micro Film Festival of China - Best Picture, Best actor (Film Festival in China) • Macau International Film and Video Festival - Best Short film (Film Festival in Macau) • "Macau Indies" Film Festival - Jury's Commendation Award (Film Festival in Macau)

			• 9 minutes film contest (Contest in China) – Best Picture • Macanese Culture Festival (Film Festival in China) • Cinema Alegria
2015	Antonio Caetano de Faria	Ina	• UA Galaxy Cinemas • Cinema Alegria • Golden Rooster and Hundred Flowers Film Festival (Film Festival in China) • "Macau culture in Hokkaido" (Public Screening in Japan)
2015	Emily Chan	Timing	• Golden Rooster and Hundred Flowers Film Festival (Film Festival in China) • The first cooperation of Bejing and Macau in film industry • The first Macanese movie got the license from "Film Bureau, State Administrative of Press, Publication, Radio, Film and Television" and can be distributed in mainland China • Premiere at Cinema Alegria

Table 1 Criteria for selected Macanese movies

The chosen Portuguese movies

Unlike the Macanese cinema, the Portuguese cinema has a very long history and has certain amount of reputation in the world. We can watch in the public cinemas, therefore,

we can realize there is a certain number of audiences. We choose the Portuguese movies based on the data from internet, IMDb and Cinecartz. For IMDb, it is the world's most popular and authoritative source for movie, TV and celebrity content. The IMDb consumer site is the number 1 movie website in the world with a combined web and mobile audience of more than 250 million unique monthly visitors. (IMDb) About Cinecartz, it belongs to a website, Público. Público is the first Portuguese newspaper implementing a feedback management model focused on community. And Cinecartz is to providing information about the movies, moreover, it has a function for its users to comment, to vote for the movies. As a result, we use the data from these 2 websites and we choose the following 5 Portuguese movies for the analysis of this dissertation.

Year	Movies	IMDb	Cinecartz	Film Festival
2008	Arena	6.1/10 (419 users)		• Cannes Film Festival, France, 2009 • London Film Festival, United Kingdom, 2009 • Angers Film Festival, France, 2010 • Tribeca Film Festival, USA, 2010 • (+8 Film Festivals in 7 other countries)
2011	Sangue do Meu Sangue	7.5/10 (1330 users)	4/5 (244 votes)	• San Sebastian Film Festival, Spain, 2011 • Toronto International Film Festival, Canada, 2011 • Pau International Film Festival, France, 2011 • Pusan Film Festival, South Korea, 2011 • La Rochelle, France, 2012 • (+6 Film Festivals in 5

				other countries)
2012	Estrada de Palha	5.8/10 (128 users)	3/5 (42 votes)	• Karlovy Vary International Film Festival, Czech Republic, 2012 • Belgrade Film Festival, Serbia, 2013
2012	Rafa	6.2/10 (218 users)		• Berlin International Film Festival, Germany, 2012 • Paris Cinema, France, 2012 • Festival Premiers Plans D'Angers, France, 2013
2014	Os Gatos não Têm Vertigens Rafa	7.3/10 (673 users)	3/5 (268 votes)	• European Union Film Festival, Canada, 2015

Table 2 Criteria for selected Portuguese movies

2. Cinematography

Generally, cinematography (to write by using the camera) is finished by using the characteristics of photography (Thompson, K. & Bordwell, D. 2006). When we study about the operations and limitations of art in cinema, the first elements that we will be looking at are language, picture composition, camera movement, lighting and etc. (Metz, C. 1996). A good picture composition is defined as a great arrangement of actors, objects, foreground and background in the best position. It is critical because a good composition can switch the sight of audience from one frame to another frame.

The directors or cinematographers need to decide the placement of the camera as different alternatives of camera placement will result in particular impact. Therefore the directors need to consider the following questions discreetly:

- *How close should I place the camera to the action?*
- *Do I want a subjective or an objective placement?*
- *How high or low should I place the camera?* (Dancyger, K. 2006, pp. 89)

The creative team of a movie can analyze the creative needs of the script and arrange the visual content. Similarly, a cinematographer needs to determine the suitable camera angle, composition, camera movement and so on in order to achieve the requirements of the director. The mission of the cinematographer at this stage is to understand the sketches of director and to apply the knowledge into the shooting. Thus, most of the cinematographers agree that visual styles should be geared to the story, theme and mood of the film. (Giannetti, L. 1989) The development in storytelling of pictures requires certain selection and choice of shot while recording, and it is relevant to the followings factors which will be discussed in next subchapters: (1) the distance between camera and subject, (2) camera angle, (3) composition and (4) camera movement.

2.1. Shot

A shot is the fundamental element in filmmaking and it is a unit of length or duration. Therefore, it is the basic building block of the movie (Sikov, E. 2010). The shots are defined by the amount of subject matter that's included within the frame of the screen (Giannetti, L. 1989, pp.11). The first decision a director needs to make is whether to use a

long shot or a close up even though there are many choices. In actual practice, a medium shot by a director can be considered as a close up to another director (Giannetti, L. 1989). In general, shots are determined on the basis of how much of the human figure is in view. The shot is not necessarily defined by the distance between the camera and the object photographed, for in some instances certain lenses distort distances (Giannetti, L. 1989, pp.11). They can be subsumed into six categories:

A. Extreme long shot

It is always used for exterior shot and to identify the location. Extreme long shots also serve as spatial frames of reference for the closer shots (Giannetti, L. 1989, pp.11); because of this reason, it is sometimes called establishing shots (Giannetti, L. 1989). In most scenarios, the locale is the only content shown even if there are characters in the shots, and they will appear as mere specks on the screen. This type of shots could be seen in the opening or ending sequences to provide information and to identify characters within the location.



Figure 1 Screen capture of *Ina* (Left), Screen capture of *Estrada de Palha* (Right)

B. Long shot

The long shot is perhaps the most complex in the cinema, and the term itself one of the most imprecise (Giannetti, L. 1989, pp.11). The difference between extreme long shot and long shot is the object photographed is bigger, so it can be explained clearer about the relationship between the environment and the object photographed. The characters are more obvious in long shot but the background in the scene still occupy the most.



Figure 2 Screen capture of *Timing* (Left), Screen capture of *Arena* (Right)

C. Full shot

Full shot includes the human body in full, with the head near the top of frame and the feet near the bottom.



Figure 3 Screen capture of *Estrada de Palha* (Left), Screen capture of *Os Gatos não Têm Vertigens* (Right)

D. Three-quarter shot

The three-quarter shot, or American shot, is essentially a shot where we see three-quarters of the character (Dancyger, K. 2006, pp. 87). Generally speaking, it frames a person from the knees up. This shot is a variation between the medium and full shot and it provides visual diversification.

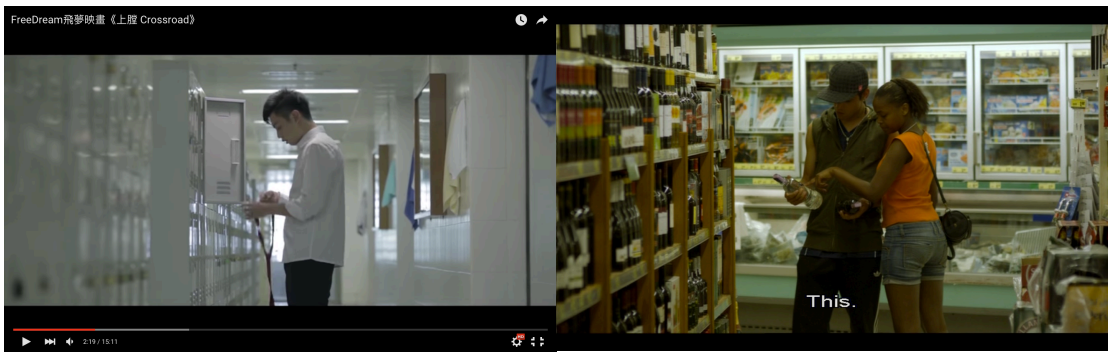


Figure 4 Screen capture of *Crossraod* (Left), Screen capture of *Sangue do Meu Sangue* (Right)

E. Medium shot

Medium shot is a waist-up shot. It is a functional shot which is useful for dialogue,

carrying movement, and for shooting exposition scenes (Giannetti, L. 1989). Medium shot remains informative yet it stays closer to the object photographed than the long shot does (Dancyger, K. 2006). It can be considered as a mixture of information and emotion (Dancyger, K. 2006, pp.88).



Figure 5 Screen capture of *Crossraod* (Left), Screen capture of *Arena* (Right)

F. Medium close-up

Medium close up frames from chest to face (Schreibman, M.A., 2006). It is useful for dialogues and constrains more concentration than medium shots does. It is because this type of shot accentuates a critical point of a dramatic action or to reveal and highlight, intentions or attitudes (Marner, T.S.J. 1999).



Figure 6 Screen capture of Paper Plane (Left), Screen capture of *Os Gatos não Têm Vertigens* (Right)

G. Close-up

Close-up shows the head, hand, feet or small objects, it emphasizes the facial expression or detail of movement (Thompson, K. & Bordwell, D. 2006). Normally, the audiences are not able to see the relationship between the object due to the primary object always occupies most of the space in the screen, yet the details of object photographed will be clearly delivered.



Figure 7 Screen capture of *Crossraod* (Left), Screen capture of *Sangue do Meu Sangue* (Right)

H. Extreme close-up

It stays closer to the object than the close up does. There will be a only certain part filmed of the object without any background, for instance, the eye or lip. The audience will not be able to see the whole face of the actor, but will be able to have a sensation of the atmosphere by that frame. The application of extreme close up consists two perceptions of the directors: (1) To bring the audience into the plot by using the composition of extreme close up. It is used to engage audience and develop their curiosity of the movie. (2) The director can speed up the story line by using extreme close up; it can blur the directionality which built by the audience from the long shot.

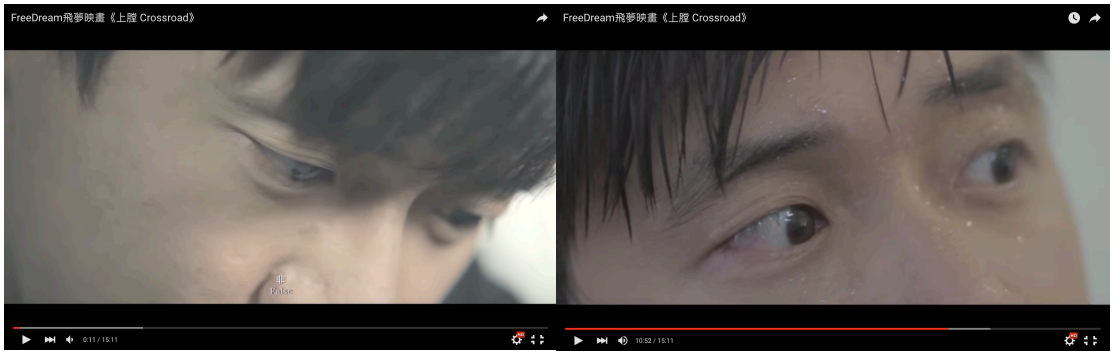


Figure 8 Screen capture of *Crossroad* (Left), Screen capture of *Crossroad* (Right)

I. Insert shot

Insert shot occurs in the middle of a longer shot and it is usually a close up shot of some detail or object in order to provide specific information to audience and to draw their attention. An insert shot is filmed from a different angle of the master shot.



Figure 9 Screen capture of *Ina*

2.2. Camera Angle

Directors utilize different camera angles to provide expressive content to the subject of the film (Sikov, E. 2010). The camera angle is always used as an authorial intention on the subject matter. The emotional coloration is subtler when the angle is slighter. The camera angle is decided by the position of the camera but not the object photographed (Giannetti, L. 1989). When filming the same object or character from a high angle or a low angle, there will be two different definitions. The information can be derived in both frames that the form is the content and the content is the form even there is only one subject matter (Giannetti, L. 1989).

Putting the camera at the eye-level of humans makes objective image, the camera angle is normally used to accentuate the importance of the subject matter. Generally, we can only see things of eye level, however, camera is able to film from different angles from human eye level. There are five types of camera angle which includes eye-level shot, low-angle shot, high-angle shot, bird's-eye view and canted angle. Formalist directors do not commonly concern about the clearest image of an object, but instead the best captured image will be the essential nature. Extreme angles involve distortions (Dancyger, K. 2006, pp.90). The followings are the definitions for the five types of camera angles:

A. Eye-level shot

It literally means that this type of camera angle is placed at the level of an adult's eyes, which is about five or six feet high from the ground; lower the camera when the character is seated (Sikov, E. 2010). This is the most common type of camera angle and directors use it when filming people or landscapes from an unobtrusive and normal angle (Sikov, E. 2010). This is the most natural and realistic camera placement (Dancyger, K. 2006).



Figure 10 Screen capture of *Ina*(Left), Screen capture of *Os Gatos não Têm Vertigens* (Right)

B. Low-angle shot

Shoot the subjects from low to height, the camera is in an effect of looking up to the subject, calls low-angle shot. This "heroic" camera placement can be easily found in actions, adventures, science fiction and Westerns films. This camera angle is able to create distance and reverence, and it shows the importance of the subject as well.



Figure 11 Screen capture of *Timing* (Left), Screen capture of *Estrada de Palha* (Right)

C. High-angle shot

When the camera is looking down and shoot the subject from above, the result is a high-angle shot. This will make the subject appears smaller and shows the feelings of loneliness, sadness, fatigue or loss of power (Dancyger, K. 2006); this will convey a sensation to the audiences that the subject is not the crucial element.



Figure 12 Screen capture of *Paper Plane* (Left), Screen capture of *Rafa* (Right)

D. Bird's eye view

This is an extreme overhead shot which seemingly from the sky or ceiling and look straight down on the subject (Sikov, E. 2010). This camera placement is not common and it is difficult to identify the subject (Giannetti, L. 1989).



Figure 13 Screen capture of *Ina* (Left), Screen capture of *Os Gatos não Têm Vertigens* (Right)

E. Canted angle

This can be called Dutch tilt, the camera tilts horizontally or vertically (Sikov, E 2010). The subject photographed at this angle will look as if they are about to fall to one side. This camera placement expresses tension, worried or impending movement (Giannetti, L. 1989). This camera angle is not common because it will distract the audience. This angle is sometimes used as point of view for example the imbalance of a drunk.



Figure 14 Screen capture of *Ina*

2.3. Composition

In cinema, frame is essential because it defines the image for the audience. The precise arrangements of objects and characters inside the frame are called composition (Sikov, E 2010). Composition is a technique which is invisible but very importantly matters as it provides the image a satisfactory and a complete whole. The intention of this technique is to disguise the mechanics of production (Ward, P. 2003). In movies, it is usually determined by the dramatic content. A bad composition may actually be highly effective, depending on its psychological context (Giannetti, L. 1989). We can discover from

television, movies or commercials that some aspects of compositional technique are timeless, some are fashionably of the moment (Ward, P. 2003).

A skeletal structure underlies most visual compositions. Throughout the years, artists favor in shapes of S and X, triangles and circles. These are often used because they are agreed to be inherently beautiful. Movie artists also use certain compositional forms to emphasize symbolic concepts. For example, circular compositions can suggest security (Giannetti, L. 1989). The use of lines can also create several psychological effects, the vertical and horizontal lines create stable feelings; oblique lines have autokinetic effect. Many directors use oblique lines to express emotions. For instance, oblique lines can make the character looks restless; the image and plot can create tension even the scene is not dramatic (Giannetti, L. 1989).

Composition means after observing the locale and emerge images by the lens; according to the images, the process of each shot should deploy all the elements in the frame. The light; color; how does the action stage and camera movements will influence the decisions about composition but they are never self-contained elements in the final image (Ward, P. 2003).

2.4. Camera Movement

Compare to composition, camera movement in movies are much easier to be recognized. They are dynamic and energizing, but the director should make the resulting energy more purposeful when they choose the alternatives (Dancyger, K. 2006). A camera movement is usually prompted by one of the following:

1. *To add visual interest*
2. *To express excitement, increase tension or curiosity*
3. *To provide a new main subject of interest*
4. *To provide a change of viewpoint*
5. *To interpret an aspect of the narrative*
6. *To follow the action* (Ward, P. 2003, pp. 204).

The most significant consideration of the camera movement is whether the movement should be stabilized (putting the camera on a tripod/ handheld/ the use of a steadicam), movement from a fixed point (tilt/ pan/ swish pan/ zoom), movement from movement (moving shot). There are two camps in the use of the moving shots: objectively (as a

means to avoid later editing); subjectively (to enhance identification).

Here are the definitions for different types of camera movements:

A. Tilt

The tilt shot is a vertical movement which is up to down or down to up. Generally, it is used to follow action or to transition from one location to another (Dancyger, K. 2006, pp.92). The tilt shot sometimes represents the eye movement of a character as the character looks up or down.

B. Pan

A pan shot follows movement along a horizontal movement which is from left to right or right to left. The pan can follows action or stimulate eye movement (Dancyger, K. 2006, pp.92).

C. Swish pan

Swiss pan is a very fast movement which is for transition from a location to another location or to simulate the excitement with a scene (Dancyger, K. 2006).

D. Zoom

A zoom shots relies on a lens that can be moved from a wide angle shot to a narrow angle shot or reverse.

E. Tracking

To move the camera physically. In order to make the movement goes smoothly, a track is required, but sometimes, directors will use a car or a truck.

F. Steadicam

A variation of the handheld shot is to alternatively use a steadicam to record the shot (Dancyger, K. 2006, pp. 91). The camera operator use the camera to follow the characters or as a point of view of certain character, the camera moved smoothly. As a result, audience can feel the tension and emotion from the scene.

The use of camera movements can be recognized as objective or subjective. Objective movement often used to give an overview of a scene and to minimize later editing while subjective movement is to lend a scene intensity and dramatic tension. A camera movement is a visual development that provides new information or creates atmosphere or mood (Ward, P. 2003, p. 203), but it should provide new visual interest and there should be

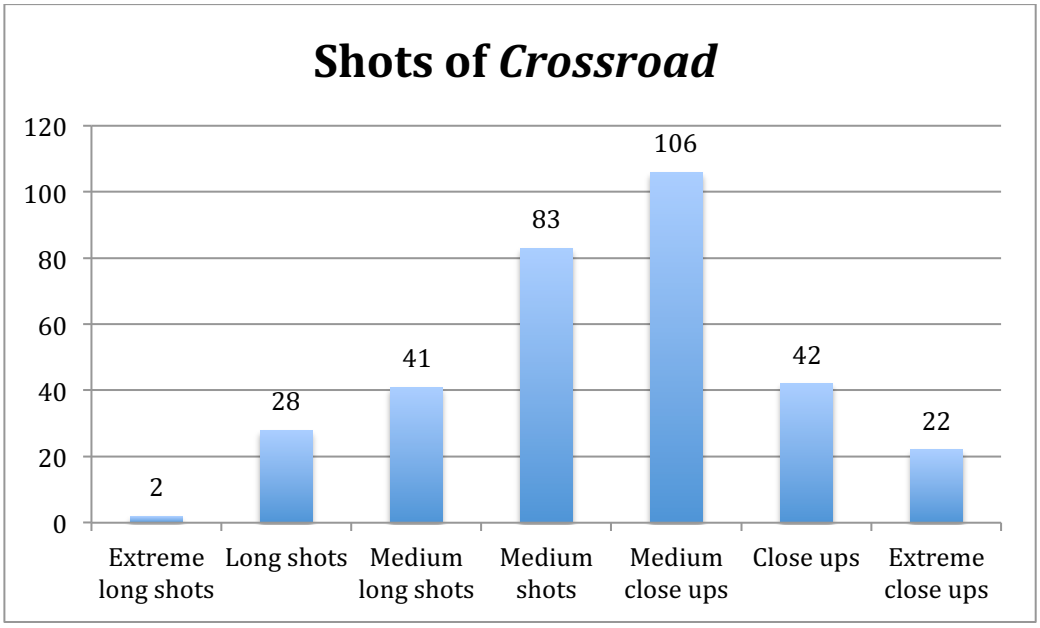
no "dead" area between the first and end image. In order to achieve different cinematic goals, directors choose the camera movements. Moreover, the different usages of camera movements can bring different effects to the audience.

2.5. Macanese Film Cinematography

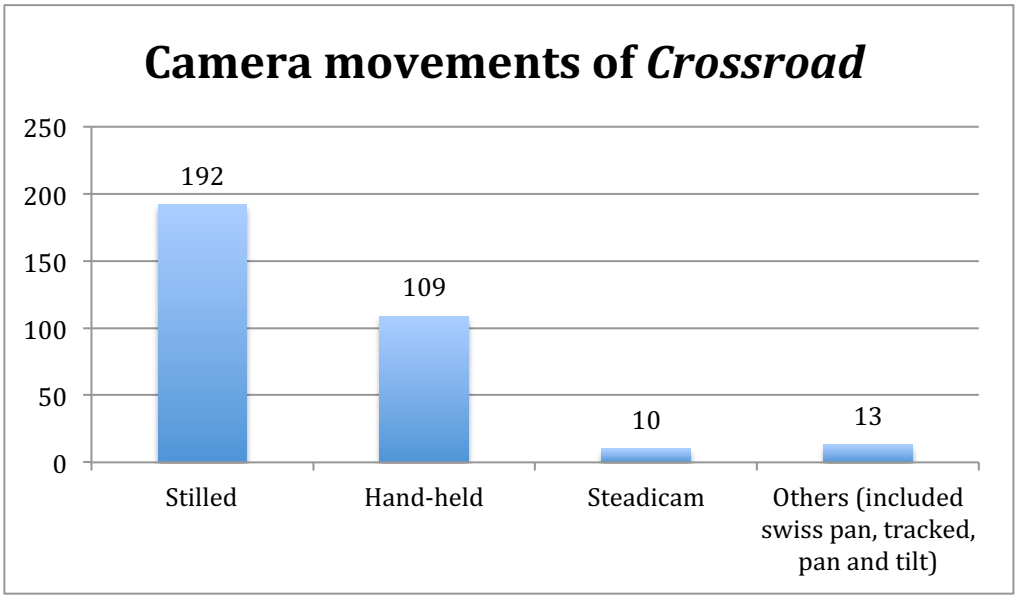
In this subchapter, we are going to analyze the 5 Macanese movies, they are *Crossroad, Paper Plane, June, Ina* and *Timing,* in terms of types of shots, camera movements and camera angles.

2.5.1. Crossroad

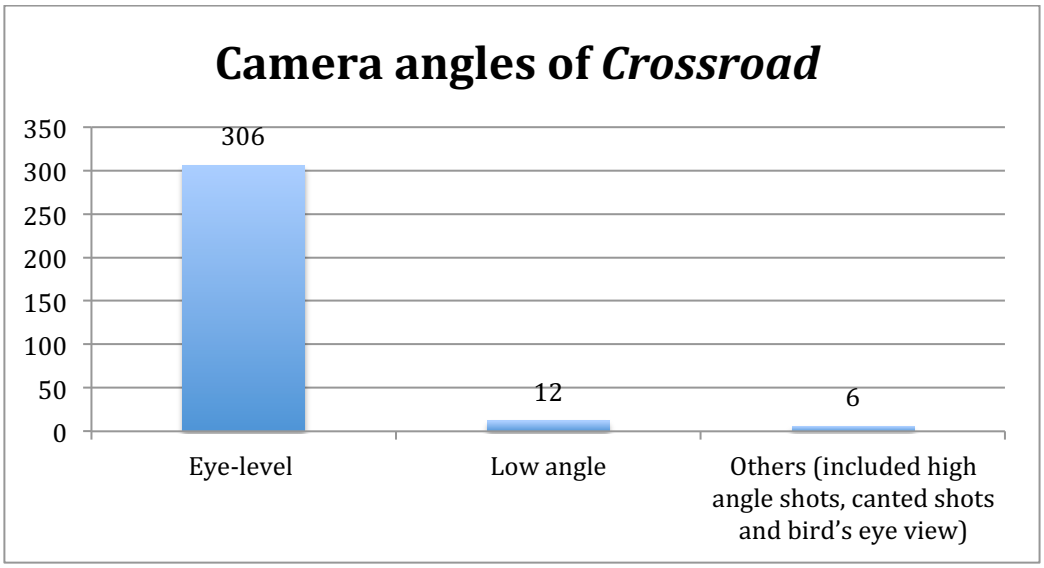
The film length is 14 minutes and 2seconds.



In this movie, we can find 324 shots in total. There are 106 (32.7%) medium close ups and 83 (25.6%) medium shots. The rest of the percentage is distributed by other types of shots (2 extreme long shots, 28 long shots, 41 medium long shots, 42 close ups and 22 extreme close ups).



In this movie, there are 192 (59.3%) stilled shots; 109 (33.6%) hand-held shots. The rest of the percentage is distributed by other types of camera movements (10 steadicam, 5 tracked shots, 4 pans, 3 tilts and 1 swiss pan).



In this movie, there are 306 (94.4%) eye-level shots. The rest of the percentage is distributed by other types of camera angles (12 low angle shots, 3 high angle shots, 2 canted angle shots and 1 bird's eye view).

As the above figures indicated, the medium close up shots were used most frequently in *Crossroad*, then medium shots. Most of them are in eye-level shots, there are several camera movements, but most of them are by steadicam. The length of the movie is only 14 minutes which means it has to explain the storyline and express the

emotions within this certain time frame. Medium close up stay closer than the medium shot, therefore it conveys more emotions than the medium shot does. However, the function of showing information is retained. For instance, the following frame is from *Crossroad* which shows that the actor is holding a gun and he is pointing at someone obviously; and he seems terrified by looking at the facial expression.



Figure 15 Kit is pointing a gun to someone. *Crossroad*.

Medium shots always use for conversation and they remain informative. In addition, medium shots yield more emotions than long shots do, thus medium shots are considered as a mix of information and emotion (Dancyger, K. 2006). Due to the storyline of *Crossroad* is about school bullying, medium shots had been frequently used in this movie. For instance, as shown in the below image, the guy in the right is punishing the guy in the left, and therefore there will be conversation between them. Also, the audience can sense the anger from the guy in white shirt.



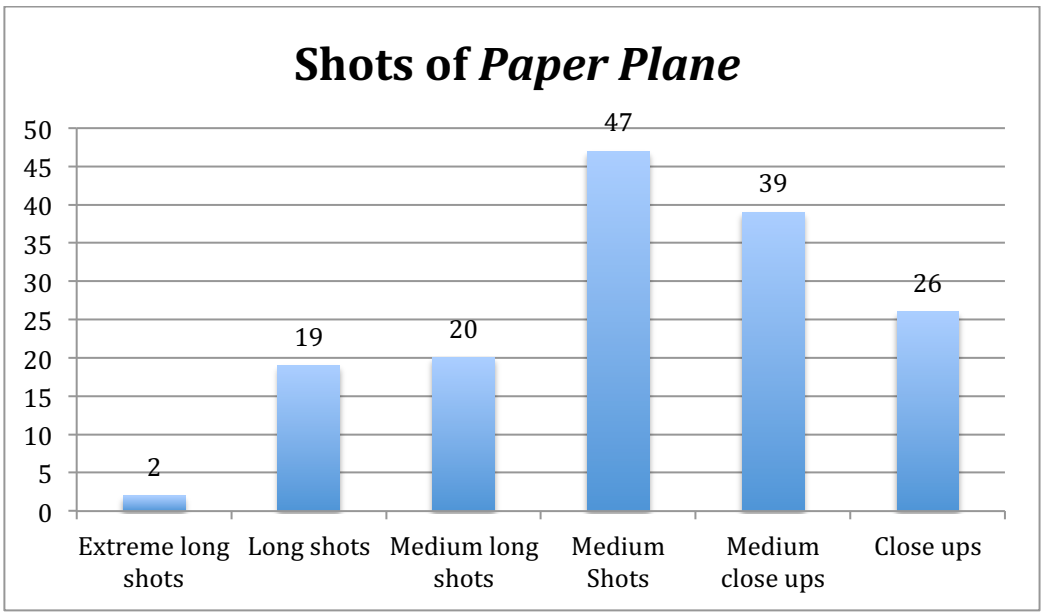
Figure 16 Chi is arguing with Kit. *Crossroad*.

From this movie, there are 192 stilled shots, 109 hand-held shots. Stilled shots have 3 functions here: (1) Some stilled shots are for telling the stories. (2) Some are used for presenting the emotions of Kee Wai and his friends when they bully the main character. (3) At the end, the stilled shots are used for the main character when he is not timid anymore. Hand held shots are also important in this movie. When there are arguments or fights between the characters, we can find hand held shots as it can better convey the fear and the struggles inside the main character to audience. At the end, the hand held

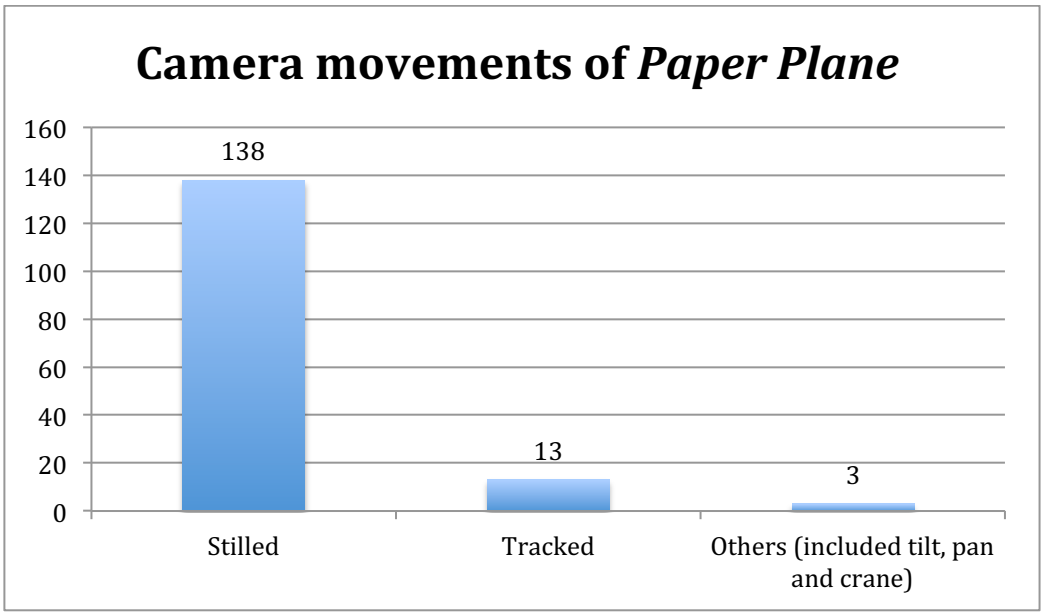
shots were applied on the other characters because they have fear towards the main character.

2.5.2. Paper Plane

The film length is 28 minutes and 21 seconds, there are 153 shots totally.

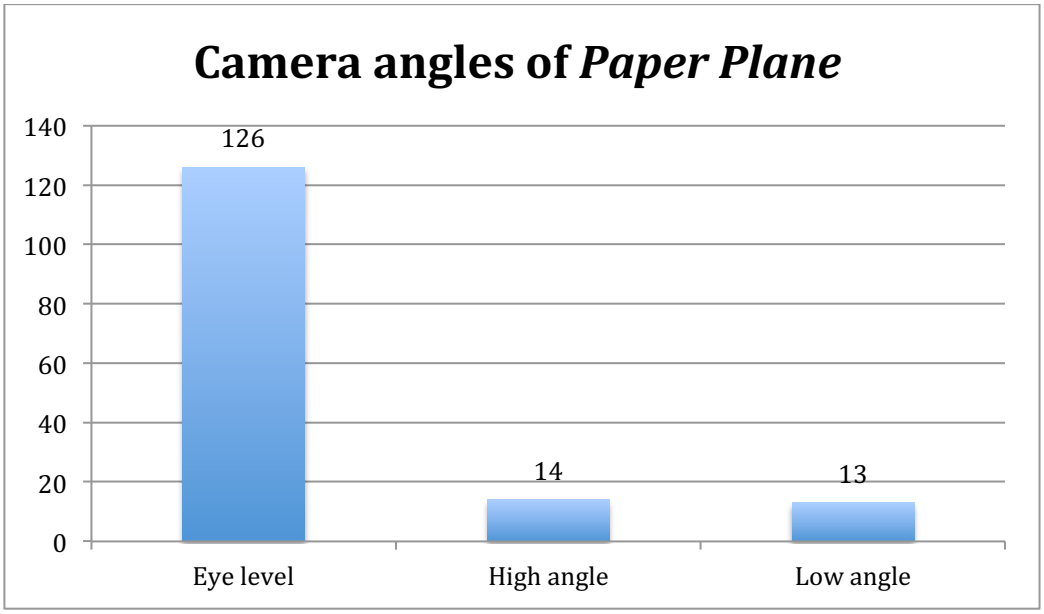


In this movie, we can find 153 shots in total. From those shots, there are 47 (30.8%) medium shots; 39 (25.5%) medium close ups and 26 (17%) close ups. The rest of the percentage is distributed by other types of shots (2 extreme long shots, 19 long shots, and 20 medium long shots).



In this movie, there are 138 (90.2%) stilled shots. The rest of the percentage is distributed by other types of camera movements (13 tracked shots, 1 tilt, 1 pan and 1

crane).



In this movie, there are 126 (82.4%) eye-level shots. The rest of the percentage is distributed by other types of camera angles (14 high angle shots, 13 low angle shots).

As the above figures indicated, the medium shots were used most frequently in *Paper Plane*, then medium close up shots. Most of them are in eye-level shots, there are several camera movements, but most of them are by tracking. This movie was mainly composed by the conversations of the two characters, the 40 years old Ching and the 18 years old Ching; therefore, we can find many medium shots and medium close ups in this movie. From the pictures below, we can see that they are having conversation.

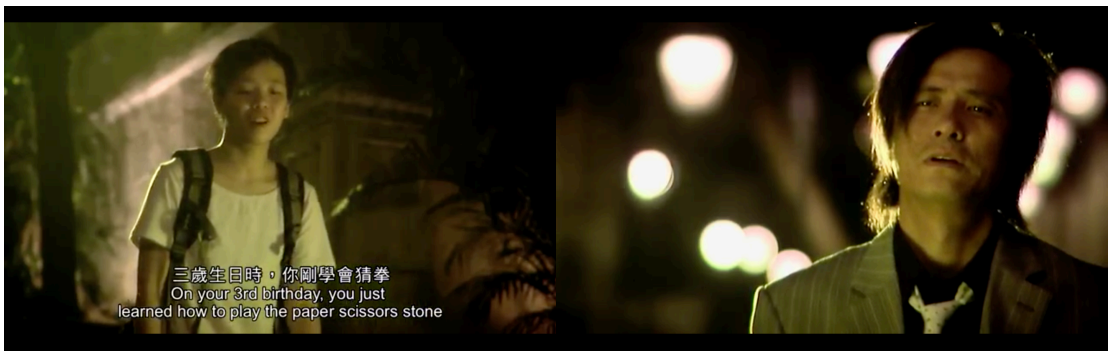


Figure 17 The younger Ching (Left) is talking with the older Ching (Right). *Paper Plane*.

As we can see that most of the shots in this movie are straight forward to what the director want to deliver to the audience. Furthermore, this movie is 28 minutes long but it only has 153 shots, which illustrates that there are several long-duration shots in this movie, the tracking shots are used to follow the characters and to bring the focus

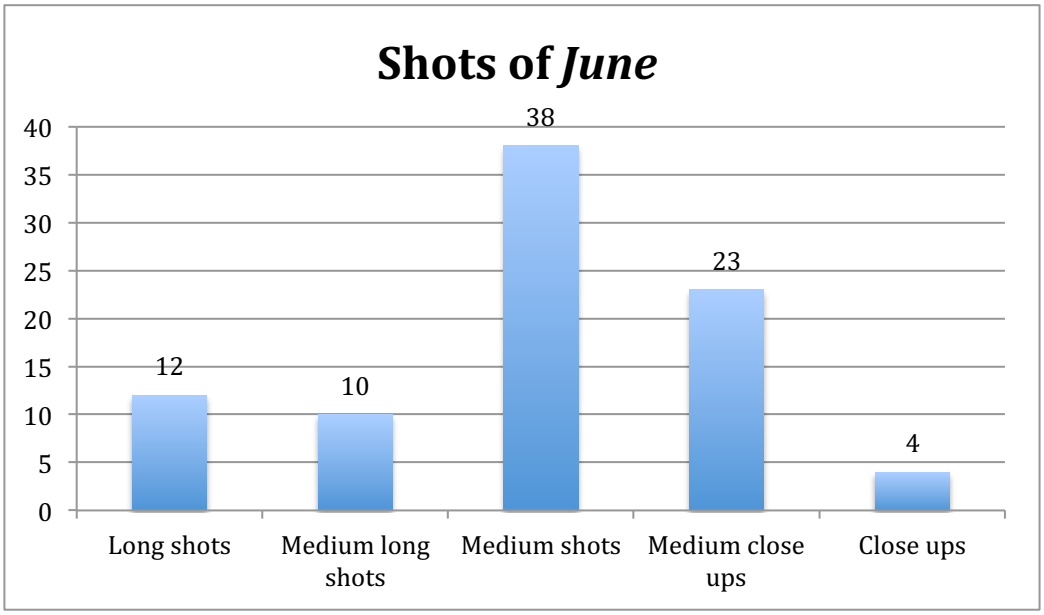
towards the characters. Most of the high angle shots and low angle shots are the dialogue of the 2 main characters because they talk in a stair. The pictures below are two examples.



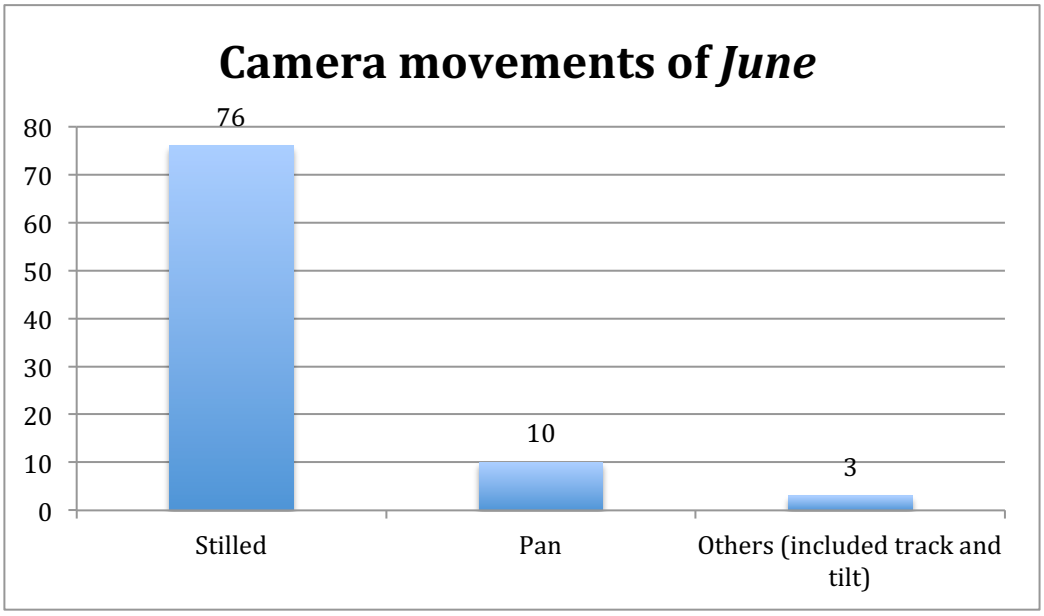
Figure 18 The younger Ching (Left) is talking with the older Ching (Right). *Paper Plane*.

2.5.3. June

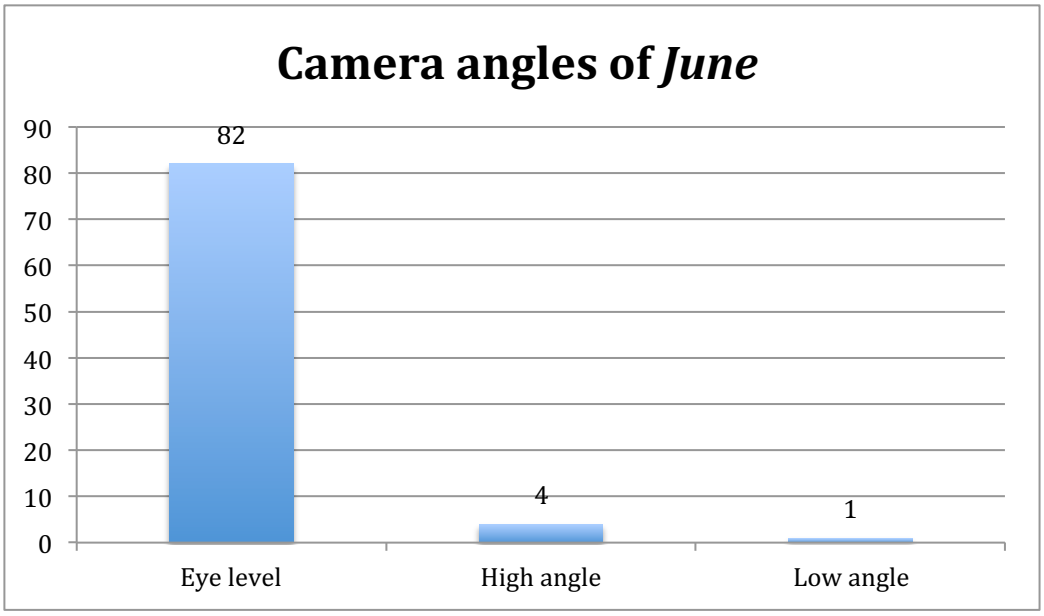
The film length is 16 minutes and 53 seconds.



In this movie, we can find 87 shots totally. From those shots, there are 38 (43.7%) medium shots; 23 (26.4%) medium close ups. The rest of the percentage is distributed by other types of shots (12 long shots, 10 medium long shots and 4 close ups).



In this movie, there are 76 (87.4%) stilled shots. The rest of the percentage is distributed by other types of camera movements (10 pans, 2 tracked shots and 1 tilt).



In this movie, there are 82 (94%) eye-level shots. The rest of the percentage is distributed by other types of camera angles (4 high angle shots, 1 low angle shots).

In the movie of *June*, there are only 87 shots which indicates the duration of each shots are long. This movie is about a timid woman who is a tailor and lives alone. Her attitude towards relationship has been changed when she met the male character. The medium shots in this movie have two functions: (1) To tell the daily life of the main

character, June. Below are the two pictures as example which delivers the information of the female character who is a tailor and her job is to make clothes.



Figure 19 June works in her shop. *June*. (Left), June is trying a new dress. *June*. (Right)

(2) The medium shots used for the dialogues, use the following two pictures as examples, we can see that June is talking with others. The picture in left tells June is talking with her friend, Mimi; the picture in left tells June is talking with the male character, Ben. As mentioned earlier, the duration of shots in this movie are long, and which means there are dialogues between actors in order to deliver necessary information to audience.

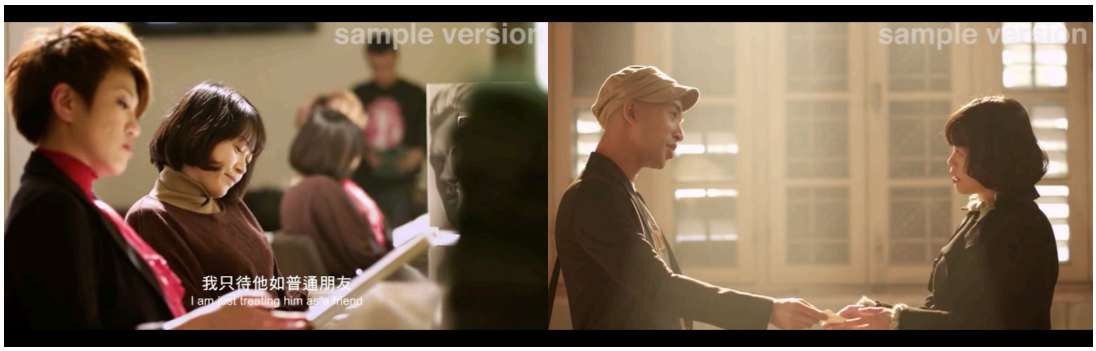


Figure 20 June is talking with her best friend. *June*. (Left), June go with Ben to his old house. *June*. (Right)

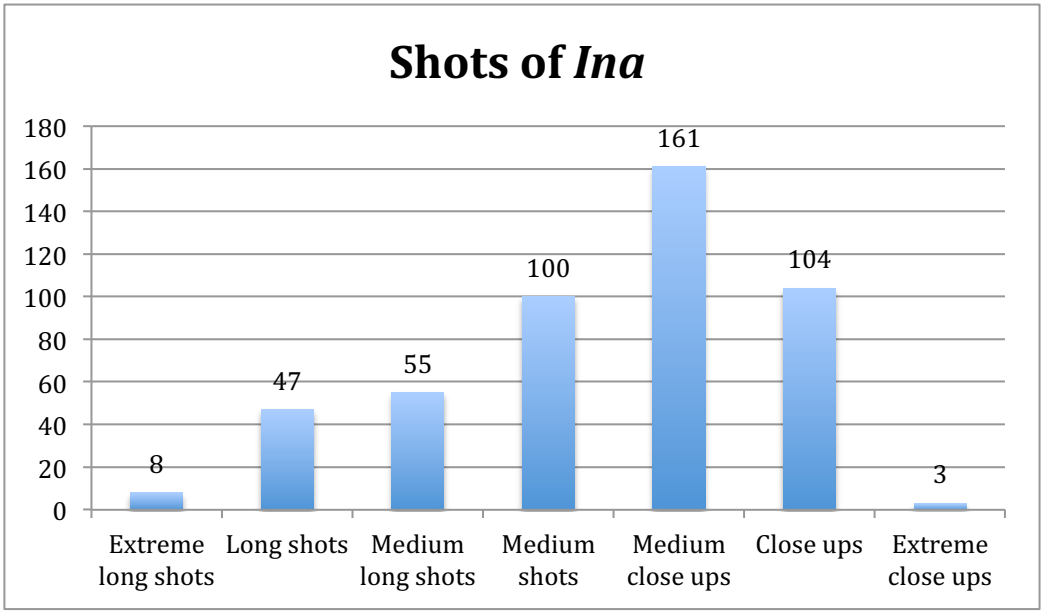
In addition to the medium shots, there are many medium close ups. The purpose of them is to show the reactions of June when she is communicating with other characters. June is a quiet listener who never disagrees with others. Therefore, the medium shots of dialogues will cut to the medium close ups of June. In the following two pictures, the one in left is June's feeling when she is talking with her friend, Mimi when Mimi shares her love experiences with June; the one in right is June's facial expression when she is listening to Ben who is sharing his childhood stories.



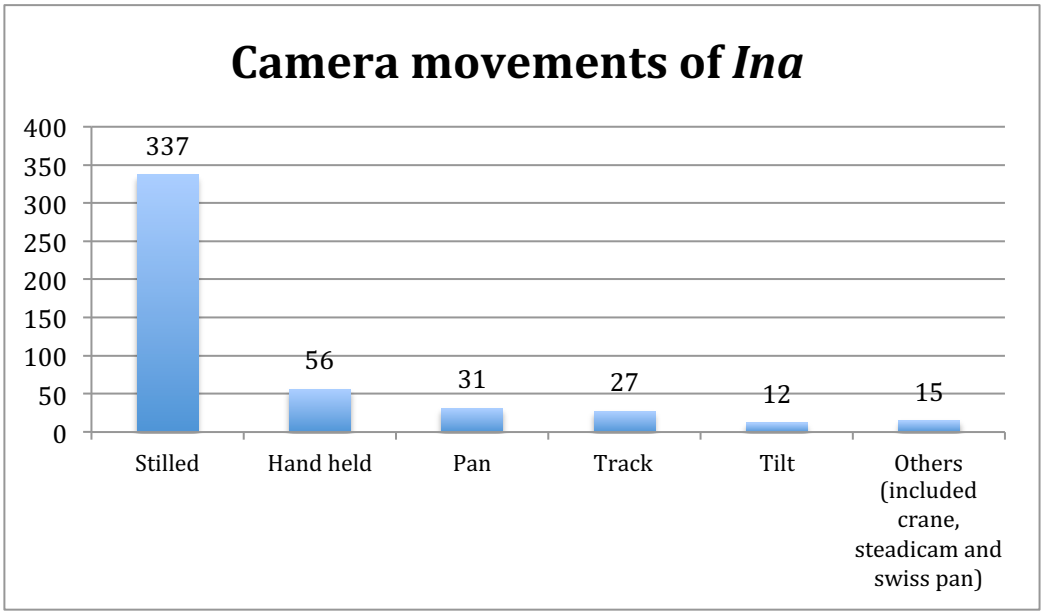
Figure 21 June is listening to her friend. *June.* (Left), June is listening to Ben. *June.* (Right)

2.5.4. Ina

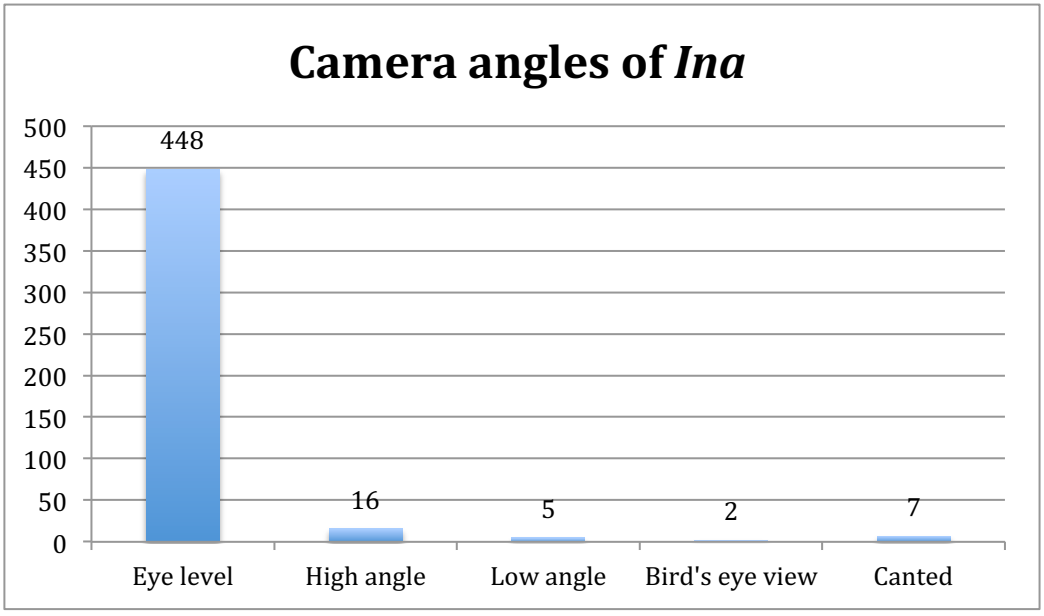
The film length is 36 minutes and 37 seconds.



In this movie, we can find 478 shots in total. From those shots, there are 161 (33.87%) medium close ups; 104 (21.8%) close ups; and 100 (20.9%) medium shots. The rest of the percentage is distributed by other types of shots (47 long shots, 55 medium long shots, 8 extreme long shots and 3 extreme close ups).



In this movie, there are 337 (70.5%) stilled shots. The rest of the percentage is distributed by other types of camera movements (56 hand-held shots, 31 pans, 27 tracked shots, 12 tilts, 11 cranes, 3 steadicam, 1 swiss pan).



In this movie, there are 448 (93.7%) eye-level shots. The rest of the percentage is distributed by other types of camera angles (16 high angle shots, 5 low angle shots, 2 bird's eye view and 7 canted angles).

The storyline of *Ina* is about suspense and crime which is relevant to the dark side of Macau in relation to murder and drug-addiction. The most used types of shots in this

movie are medium shots, medium close ups and close ups. The medium shots are used to provide necessary information of the plot and dialogues. Use the following pictures as examples: this is a frame when the main character, Ina's boyfriend telling her that he kills someone and he is very afraid.



Figure 22 Chong tells Ina that he killed someone. *Ina*.

The picture below tells Ina is doing shopping with her new friends. In fact, this story has a plot which shows the change of Ina, from a normal girl to a drug-addicted. Her change begins after she knows the friends of her boyfriend.



Figure 23 Ina goes out with her friends. *Ina.*

As mentioned before, this film belongs to suspense, therefore there are many mysteries in the movie. One of the mysteries is the occupation of Ina's father, we can see from the following frame that Ina's father is paying a man with a cheque.



Figure 24 Ina's father gives a cheque to a stranger. *Ina.*

The atmosphere and emotions are very important in a suspense and crime movie. The

following two pictures are examples of the medium close ups; the first picture is Ina's suggestion when she heard that her boyfriend murdered someone. She looks worried because she actually does not know how to deal with the issue.



Figure 25 Ina worries about her boyfriend, Chong. *Ina.*

The following picture shows that Ina is doing something, and she looks doubtful.



Figure 26 Ina doubts about what was the occupation of her father. *Ina.*

Furthermore, the close ups are influential in this movie. Close ups can express the emotions of characters and atmosphere especially for suspense story. The emotions of characters can help to raise the tension of the plot and increase the curiosity for audience. The following two pictures can be used as an example, the picture in left shows some wounds on the neck of a woman which will make audience wonder what happened to the actress. And the man in the right image looks curious when he is looking at the wounds of the actress.



Figure 27 Ina's father (Left) is curious about the wounds (Right). *Ina.*

The picture below is Ina's reaction when her friends tell her that her father is not a simple businessman. Ina has doubts on it and starts to suspect about the profession of her father. And this will increase the mysterious ambience of the story.



Figure 28 Ina is listening to the discussion about the profession of her father. *Ina.*

As mentioned above, there is a plot about the changes of the main character, Ina. From the pictures below, audiences are able to recognize her changes from her appearance. She has such changes since she is uncertain about her identity which made her become drug-addicted.

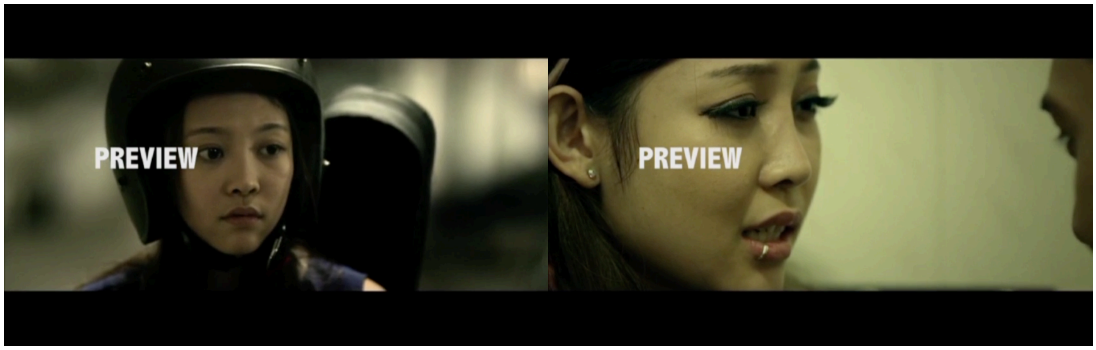


Figure 29 The before (Left) and after (Right) appearance of Ina. *Ina.*

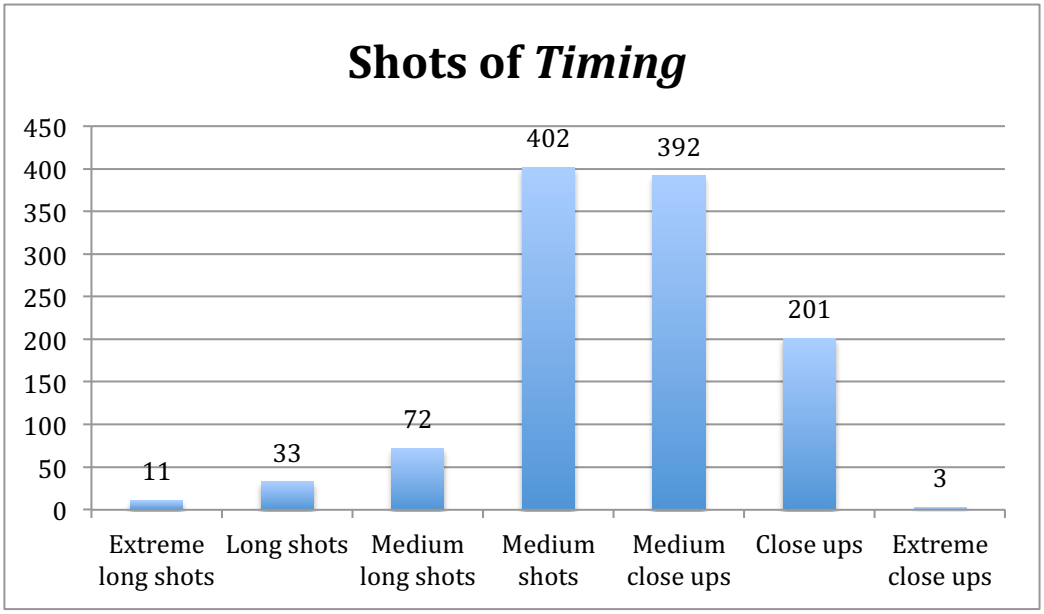
Stilled shots play an important role in this movie, but hand held shots have special functions in this movie as well. The purpose of them is to express the fear and uncertainty of characters. Moreover, shots are in hand-held when the characters are taking drugs because of drugs are described in this movie, there are some shots are in canted angle in order to tell their absurd life of drug addicted. The following two pictures are examples.



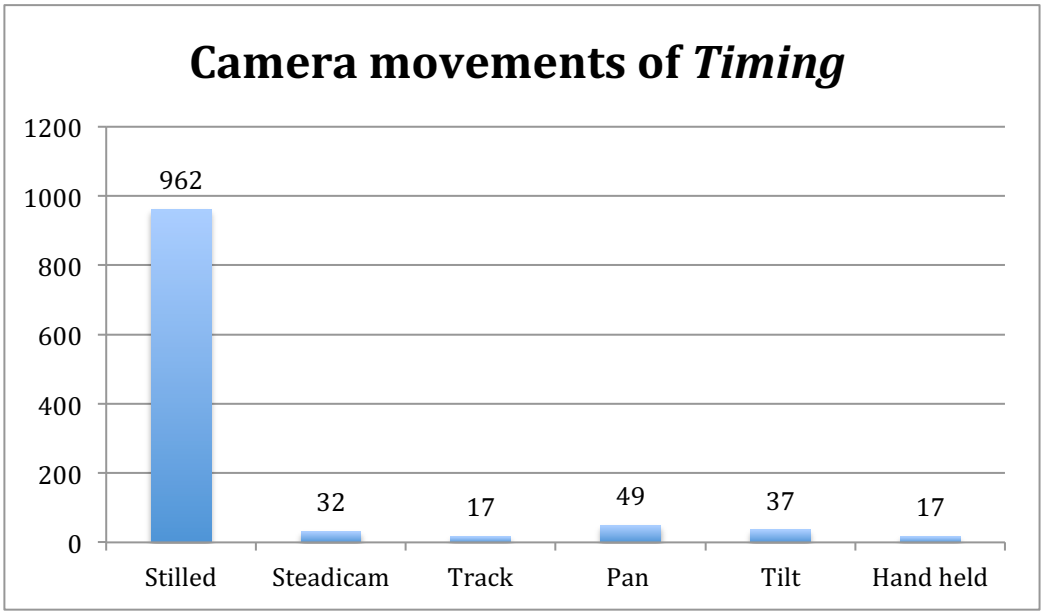
Figure 30 Chong has a drug party with his friends in his house. *Ina.*

2.5.5. Timing

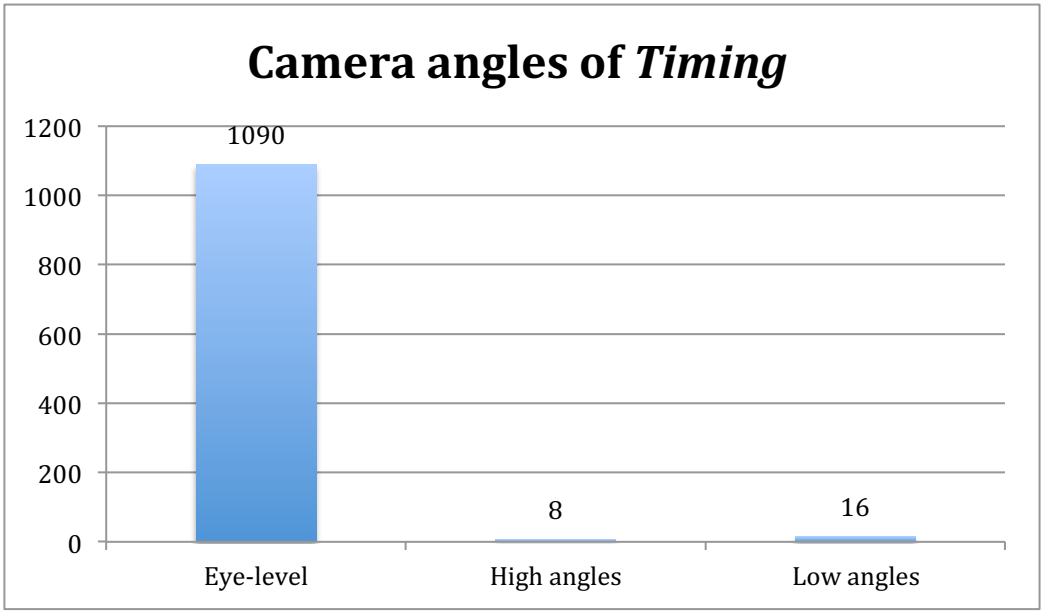
The film length is 1 hour and 40 minutes.



In this movie, we can find 1114 shots totally. From those shots, there are 402 (36.1%) medium shots; 392 (35.2%) medium close ups; 201 (18%) close ups. The rest of the percentage is distributed by other types of shots (72 medium long shots, 33 long shots, 11 extreme long shots and 3 extreme close ups).



In this movie, there are 962 (86.4%) stilled shots; the rest of the percentage is distributed by other types of camera movements (49 pans, 37 tilts, 32 steadicam, 17 hand-held, 17 track shots).



In this movie, there are 1090 (97.9%) eye-level shots. The rest of the percentage is distributed by other types of camera angles (16 low angle shots and 8 high angle shots).

Timing is a romantic movie which is about love and relationship. As we can see from the data, the medium shots and medium close ups are the most used shots. Normally, the dialogues are in medium shots, the following pictures are 2 examples.



Figure 31 YiYi encourages Lorenco go to Lisbon (Left). *Timing*, Lorenco has his lunch in a beach (Right). *Timing.*

In addition to the medium shots, the medium close ups are crucial as well. They show the emotions and provide information of location, yet the main focus is the facial expression of the characters and their emotions. The following pictures are 2 examples.

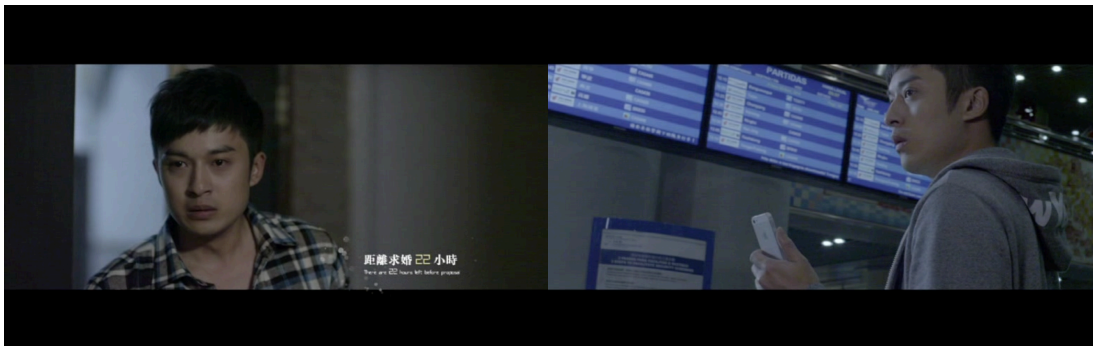


Figure 32 Lorenco's reaction when he heard the conversation of Zoe and Mr. Zhao (Left). *Timing*, Lorenco is about to leave Macau (Right). *Timing.*

The actor who is one of the protagonists of *Timing* in the left image looks angry but on the other hand there are tears coming out from his eyes. Also, it can tell that he is standing near a door which illustrates he heard someone's speech inside the room and this is his reaction. The picture in right, we can see the guy is holding a phone and he is at the airport because we can know from the background, there are information screens about the flight. Moreover, we can see the facial expression of the guy that he is uncertain about his way.

In fact, besides the medium shots and medium close ups, we can see that the close ups are acting an important role in this movie since there are 201 close ups in total. The close ups are used to deliver feelings of the character under certain circumstances to audience. We can take the following 2 pictures as examples. The guy in the left picture is holding a ring and looks dignified which indicates that he is considering something serious. The girl on the right hand side picture shows that she is crying most probably

because of the photos surround her.

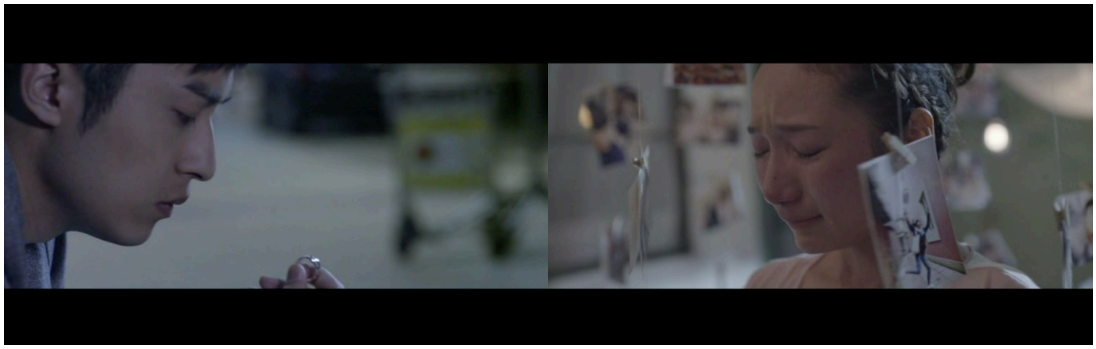


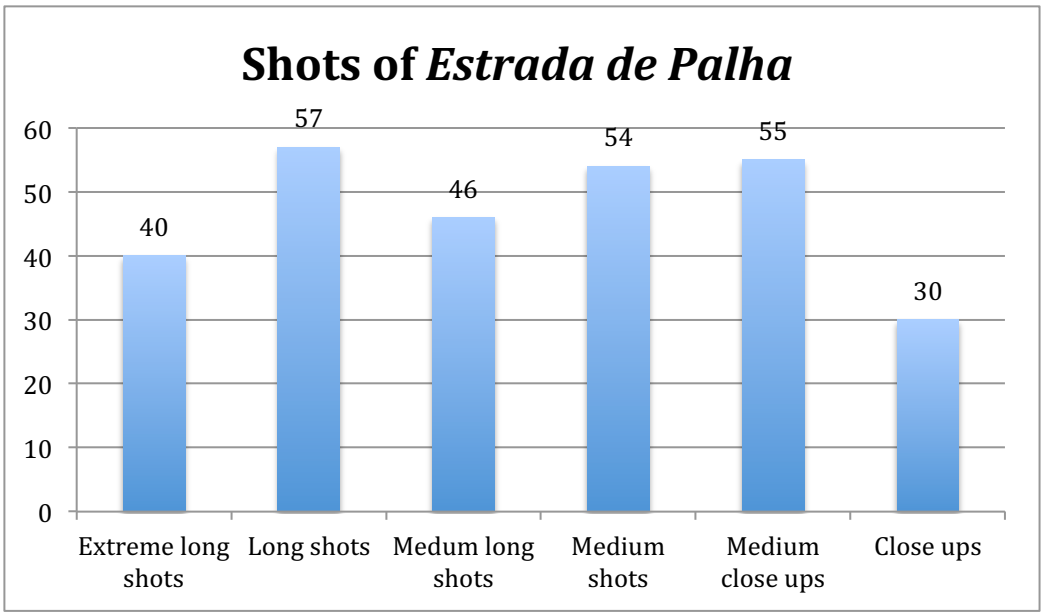
Figure 33 Lorenco is looking at the ring he made (Left). *Timing*, Zoe cries when she sees the photos (Right). *Timing.*

2.6. Portuguese Film Cinematography

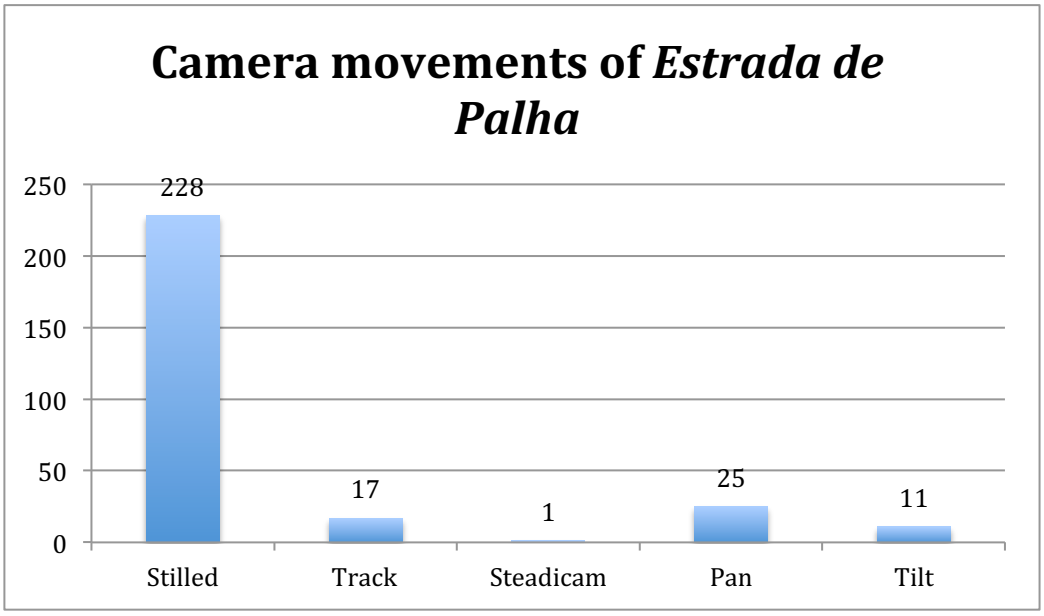
In this subchapter, we are going to analyze 5 Portuguese movies, they are *Estrada de Palha, Arena, Rafa, Os Gatos não Têm Vertigens* and *Sangue do Meu Sangue,* in terms of their types of shot, camera movement and camera angles.

2.6.1. Estrada de Palha

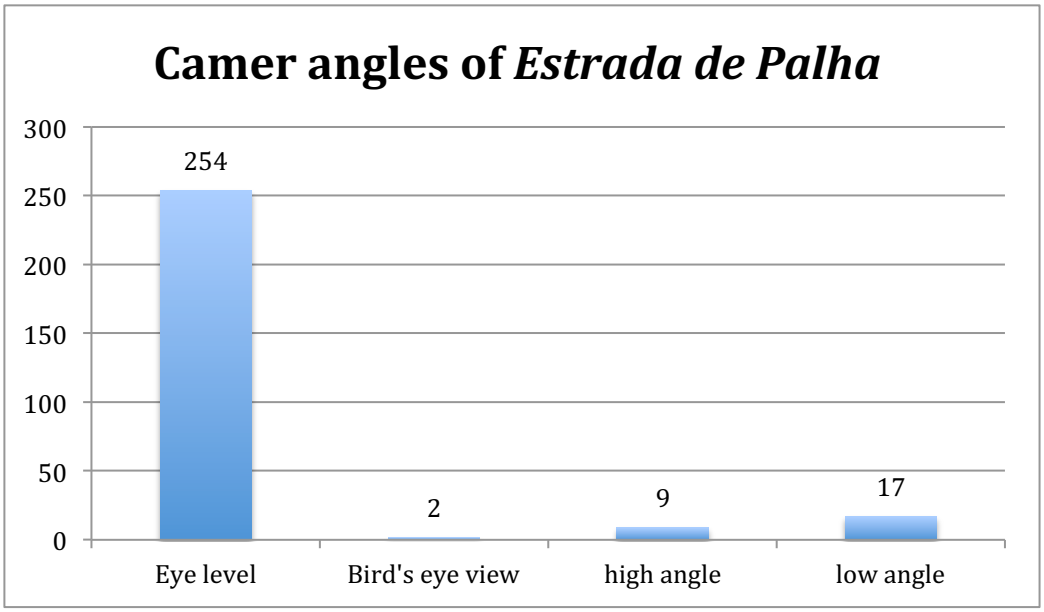
The film length is 1 hour and 31 minutes.



In this movie, we can find 282 shots totally. From those shots, there are 57 (20.2%) long shots; 55 (19.5%) medium close ups; 54 (19.2%) medium shots; 46 (16.3%) medium long shots; 40 (14.2%) extreme long shots and 30 (10.7%) close ups.



In this movie, there are 228 (80.9%) stilled shots; the rest of the percentage is distributed by other types of camera movements (17 track shots, 1 steadicam, 25 pans, 11 tilts).



In this movie, there are 254 (90.1%) eye level shots; the rest of the percentage is distributed by other types of camera angles (2 bird's eye view, 9 high angle shots and 17 low angle shots).

In the movie of *Estrada de Palha*, long shots are the most common shots we can find. Most of the long shots are for showing the landscape and the journey of the characters. This is important for this movie because the story is about the long journey of the protagonist to take revenge for the death of his brother, most of the necessities

happened in the mountain. The pictures below can see as the examples, we can see from the left picture has two men rolling a boat. The picture in right is a man riding a horse. From these two pictures, we can see the landscape and got information about what are characters doing.



Figure 34 Alberto sails with Americo (Left). *Estrada de Palha*. Alberto is riding a horse (Right). *Estrada de Palha*.

The second most common shots we can find is medium close ups. The medium close ups in this movie have 2 functions, the first one is for dialogues, but for serious contents, for example, thoughts or ideas, advices and important information. This occupy most of the medium close ups in this movie. Taking the following two pictures as examples, the picture in left is a scene of this woman telling how her husband was killed. The picture in right is the man refuse to fight again with the captain.



Figure 35 She is telling how her husband was killed (Left). *Estrada de Palha*. Alberto is listening to someone's speaking (Right). *Estrada de Palha*.

The second function is to tell the mentation of the character in certain environment. We can see from the following two pictures; the first picture is the character with a curious facial expression but we can see that he is looking at something far away, the second one is the character washing his face at the riverside, but he aware of there is some noise nearby and decided to have a look.



Figure 36 Alberto finds someone is approaching to him (Left). *Estrada de Palha*. Alberto hears there is some noise near him (Right). *Estrada de Palha*.

About the communication between the characters in this movie, we can find that they are in medium shots and medium long shots. The following two scenes are in medium shots.



Figure 37 Alberto farewells with Americo (Left). *Estrada de Palha*. Americo tells his idea to Alberto (Right). *Estrada de Palha*.

The following two scenes are in medium long shots.



Figure 38 The man with a gun is talking with Alberto (Left). *Estrada de Palha*. Alberto points his gun to someone (Right). *Estrada de Palha*.

From the 4 pictures above, we can see that medium long shots and medium shots are for the purpose of communications in this movie, they are not only for dialogues, they are for the actions too.

Last but not the least, we can find forty long shots in this movie, the extreme long

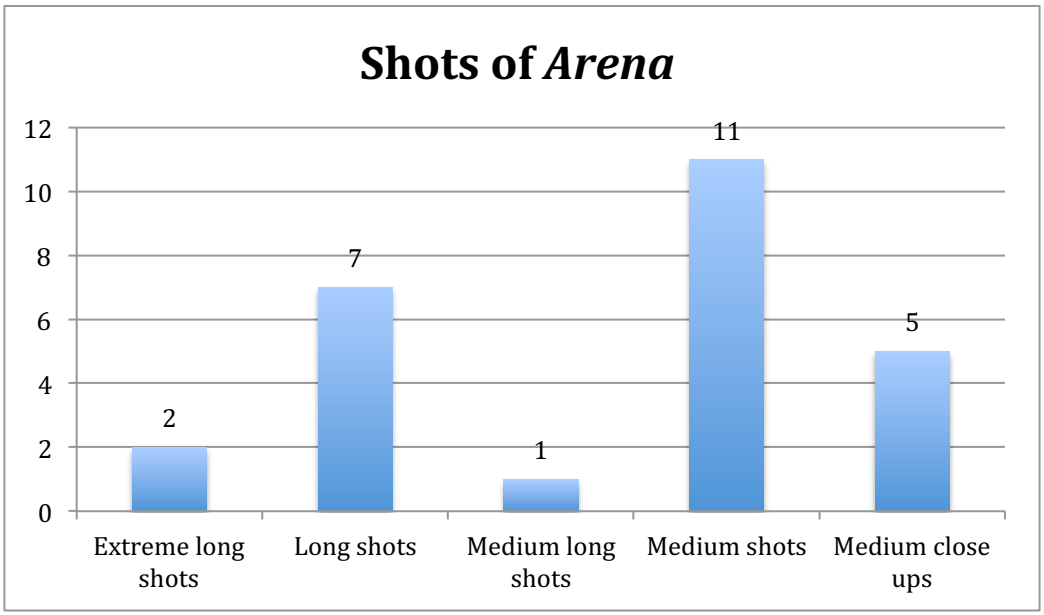
shots are used for showing the landscape of the environment. This is very important because this helps to classify the genre of the movie.



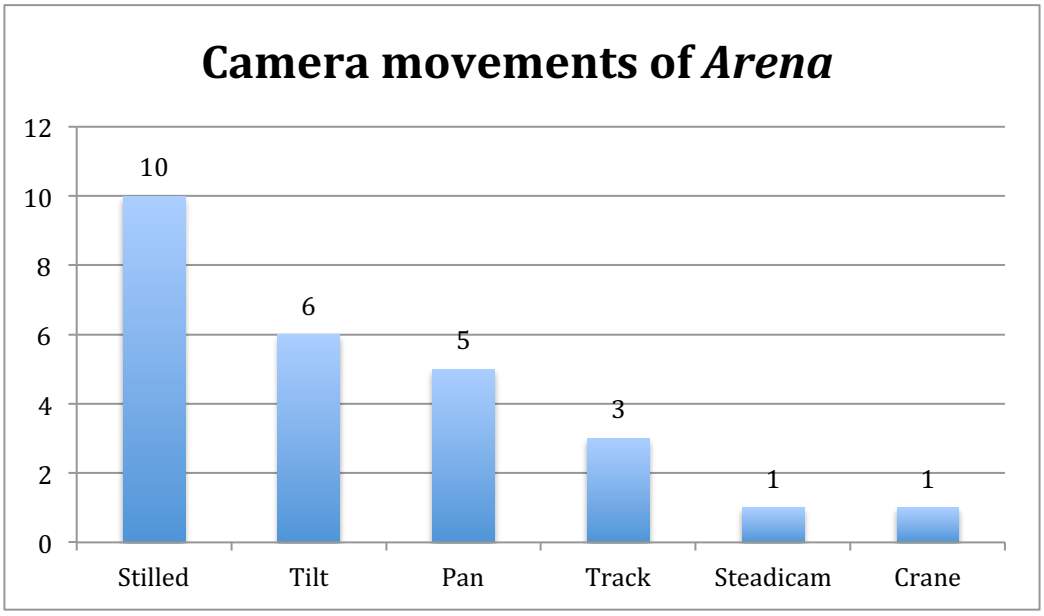
Figure 39 Two screen captures of landscape in the movie. *Estrada de Palha.*

2.6.2. Arena

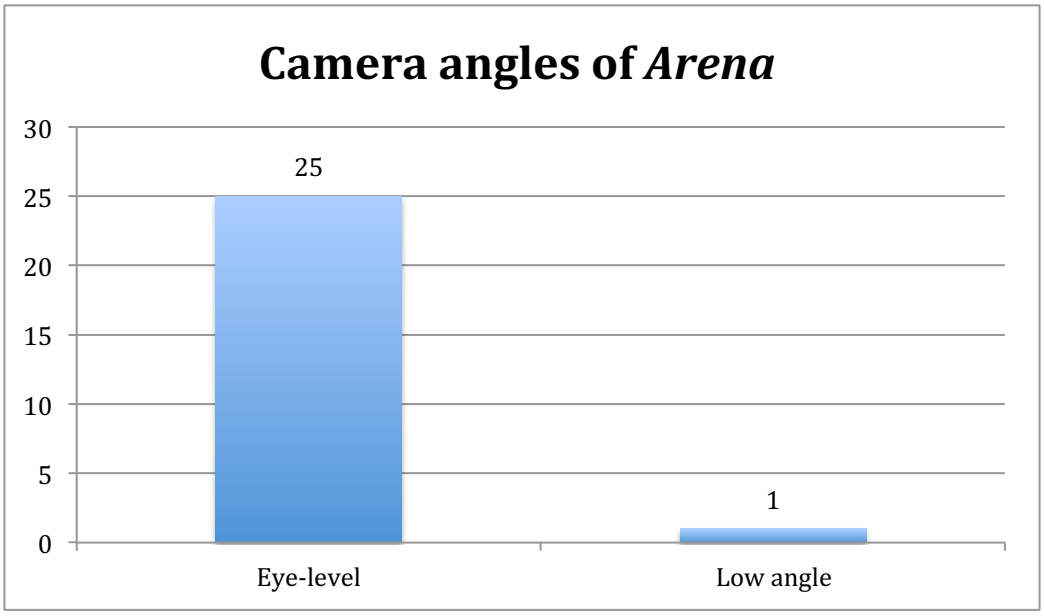
The film length is 15 minutes and 58 seconds



In this movie, we can find 26 shots totally. From those shots, there are 11 (40.3%) medium shots; 7 (26.9%) long shots; 5 (19.3%) medium close ups; the rest of the percentage is distributed by other types of shots (2 extreme long shots, 1 medium long shots).



In this movie, there are 10 (38.5%) stilled shots; 6 (23.1%) tilts; 5 (19.2%) pans; the rest of the percentage is distributed by other types of camera movements (3 tracks, 1 steadicam, 1 crane).



In this movie, there are 25 (96.2%) eye level shots and 1 (3.8%) low angle shot.

As we can see from the data, medium shots are the most common in this movie, the medium shots in movie are for describing the actions of the subjects. Taking the following two pictures as examples, we can see from the picture in left that he is making a tattoo on his arm; we can see from the picture in right that the boy is ready to hit someone with the chair. From the medium shots, we can see clearly that what the subjects are doing.



Figure 40 Mauro makes tattoo (Left). *Arena.* The Dutch is ready to hit someone with the chair (Right). *Arena.*

The second common is long shot, they are "establishing shots" in this movie, they are used for telling the relationship between the environment and the subjects in the scene. Taking the following pictures as examples, we can see from the first picture that the man is forcing the kid to enter the trunk; the second picture is the man trying to pull the kid outside from the car. From these long shots we can understand everything easily.

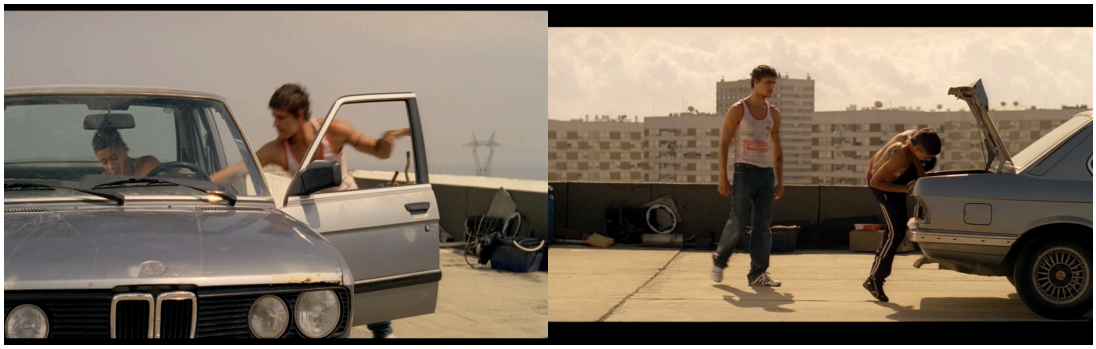
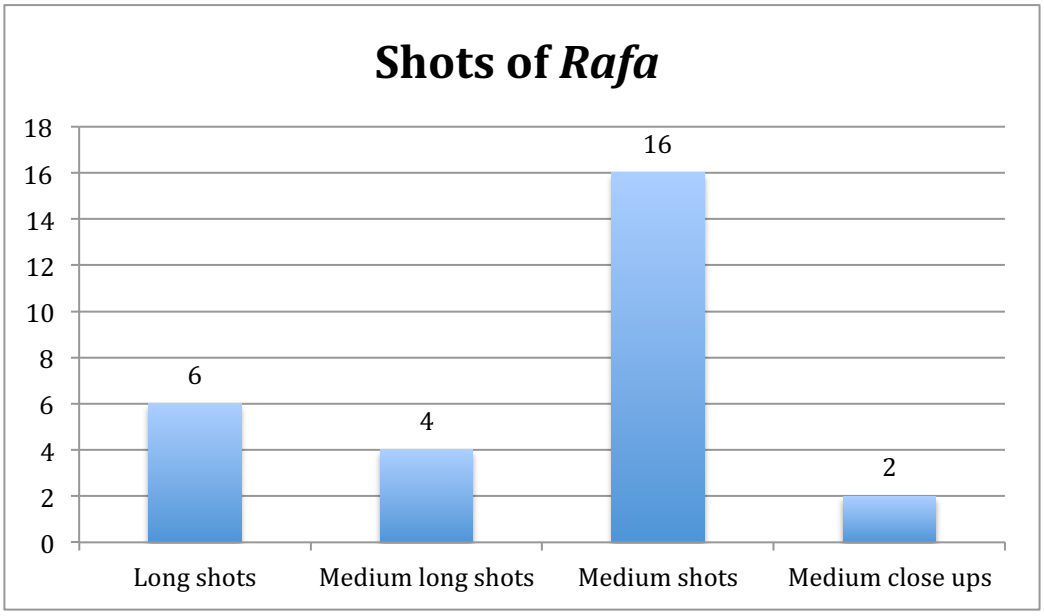


Figure 41 Mauro finds the Dutch in a car (Left) and jails him in the trunk (Right). *Arena.*

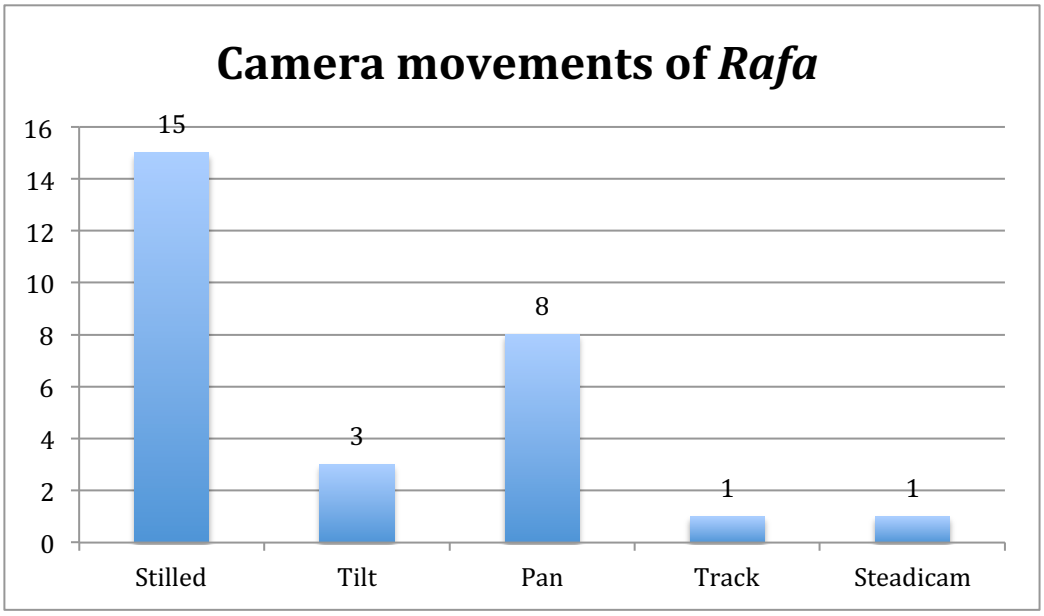
There is only one shot in low angle, while the rest are in eye-level; besides, most of the shots are stilled shots, but there are several camera movements, their functions are for following the characters to continue the story.

2.6.3. Rafa

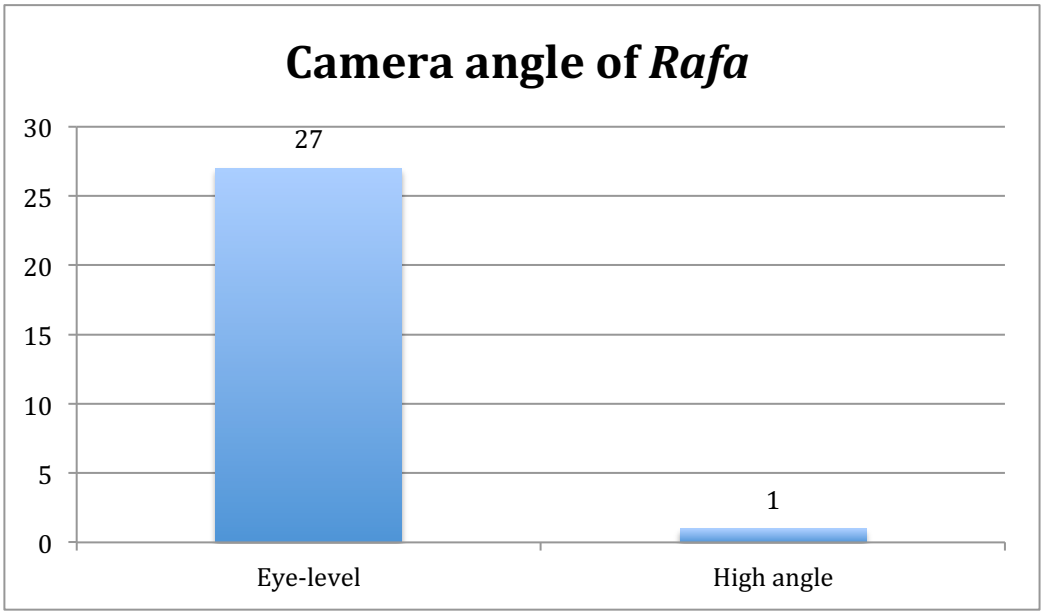
The film length is 24 minutes and 55 seconds



In this movie, we can find 28 shots totally. From those shots, there are 16 (57.1%) medium shots; the rest of the percentage is distributed by other types of shots (6 long shots, 4 medium long shots and 2 medium close ups).



In this movie, there are 15 (53.6%) stilled shots; 8 (28.6%) pans; the rest of the percentage is distributed by other types of camera movements (3 tilts, 1 track shot and 1 steadicam).



In this movie, there are 27 (96.4%) eye level shots and 1 (3.6%) high angle shot.

From the data we got, we can see that medium shots played an important role in this movie, these medium shots are for telling what is the main character doing. Because of the plot, the whole movie talks about the main character waiting for the release of his mother, he has to across the bridge and visit the police station which located at the central Lisbon, waiting alone near the police station. In order to tell this process, the director used many medium shots to tell what did the main character do when he was waiting for his mother. We can see from the following pictures, the first picture is the main character riding a motorcycle with a friend and crossing a bridge.



Figure 42 Rafael goes to central Lisbon with the help of his friend. *Rafa*.

The following pictures are about after the main character arrived at the police station and waiting for his mother. Because he spent an afternoon in waiting for her and he did several things, as the picture in left showed, he was being interview by the police, the picture in right shows he was waiting in a restaurant. These shots are functional because they tell how the main character spent his time in waiting, on the other hand,

we can also know that the main character is waiting for long.

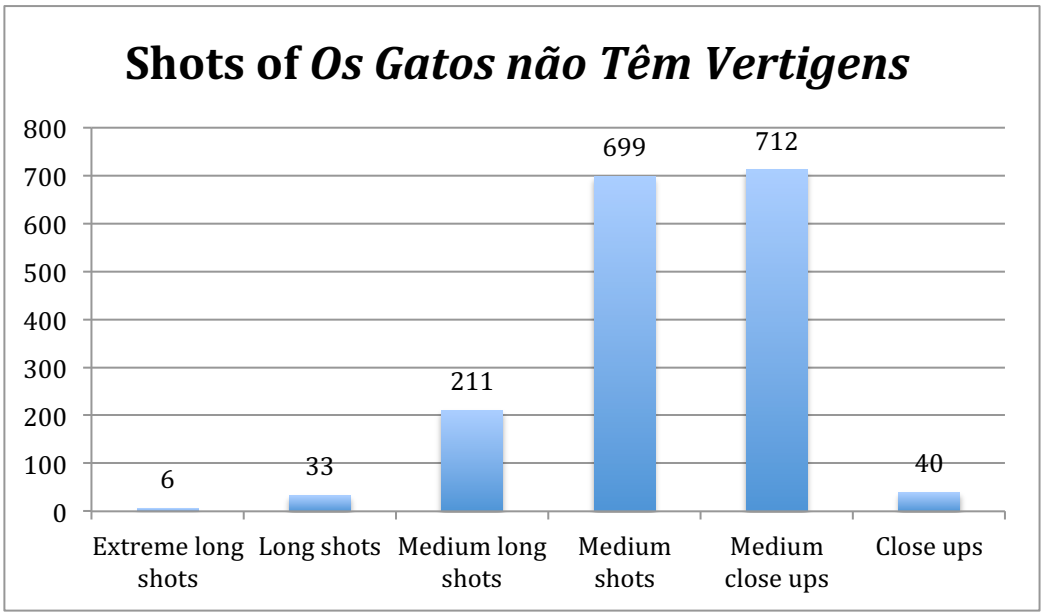


Figure 43 Rafael was interviewed in the police station (Left). *Rafa*. Rafael is waiting for his food (Right). *Rafa*.

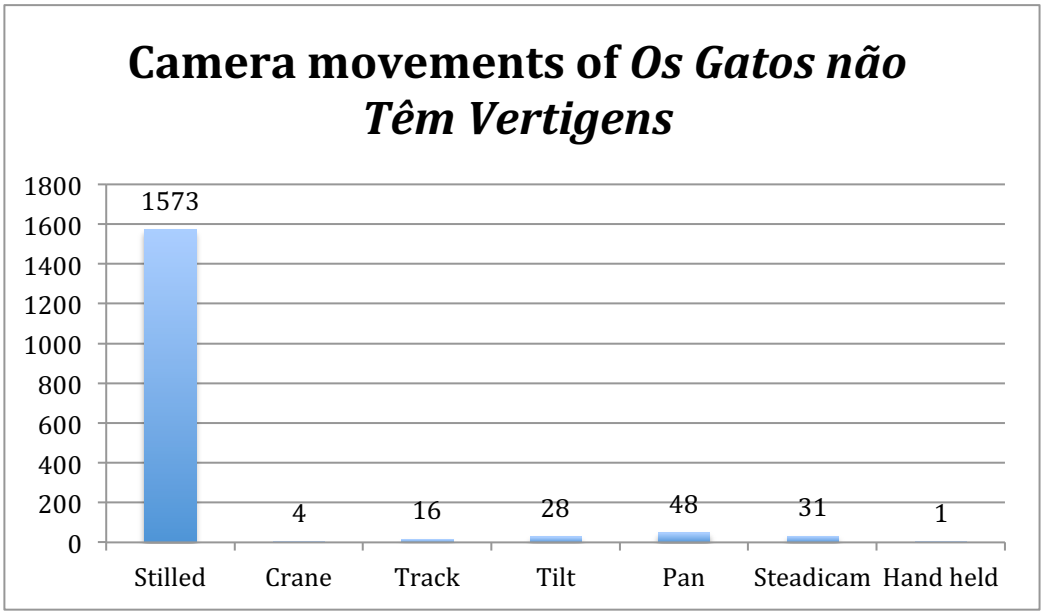
Most of the shots in this movie are in eye-level and they are stilled. The other camera movements are for following the characters.

2.6.4. Os Gatos não Têm Vertigens

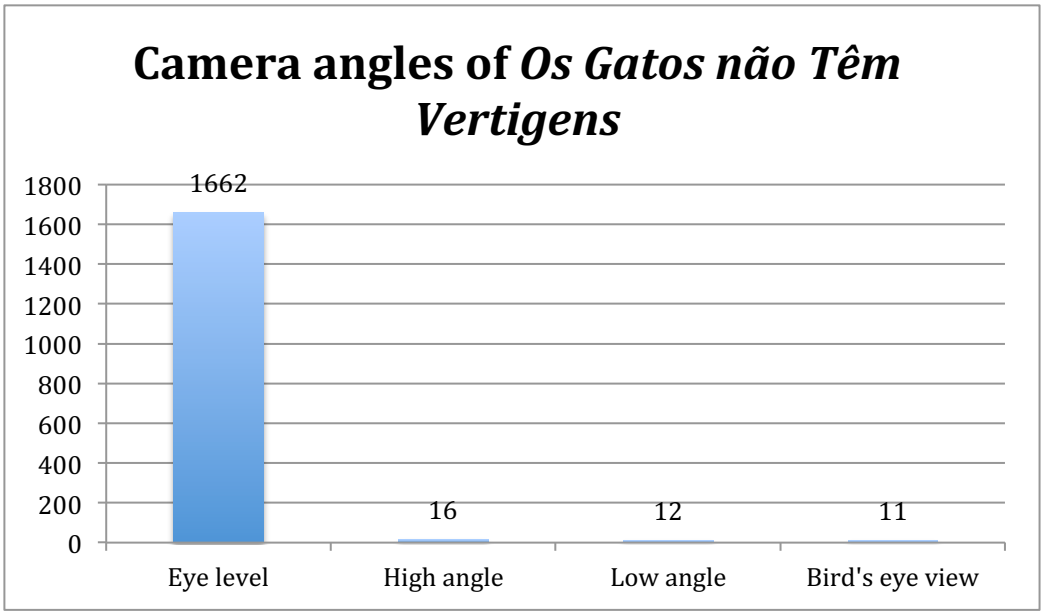
The film length is 1 hour, 58 minutes and 35 seconds, there are 1701 shots totally.



In this movie, we can find 1701 shots totally. From those shots, there are 712 (41.9%) medium close ups; 699 (41.1%) medium shots; 211 (12.4%) medium long shots; the rest of the percentage is distributed by other types of shots (33 long shots, 40 close ups and 6 extreme long shots).



In this movie, there are 1573 (92.5%) stilled shots; 48 (2.8%) pans; 31 (1.8%) steadicams; the rest of the percentage is distributed by other types of camera movements (4 crane, 16 track shots, 28 tilts and 1 hand held).



In this movie, there are 1662 (97.7%) eye level shots; the rest of the percentage is distributed by other types of camera angles (16 high angle shots, 12 low angle shots and 11 bird's view).

From the data we got, we can see medium close ups and medium shots are the most common in this movie. The medium close ups are usually for dialogues, but the contents are more emotional, for example, to share his history, his ideas or feelings to certain event; or as the reactions to others' conversations. Taking the following

pictures as an example, the guy is telling the old lady not to believe in him easily, but the old lady indicates that she trusts in him. From this example, we can see that these are dialogues, but they are related with the sharing of feelings and emotions.



Figure 44 Rosa is talking with Joao. *Os Gatos não Têm Vertigens.*

As we can see from the following two pictures, the old lady is talking to the guy. These scenes talk about the old lady shared her history with the young man, she talked about how she met her husband, how hey got married, etc. From her frame, we can see her emotion, on the other hand, from the other frame of the young man, we can see that he is listening and he liked the stories.



Figure 45 Rosa tells Joao how she met her husband when they were young. *Os Gatos não Têm Vertigens.*

Besides of medium close ups, we can find many medium shots too. The medium shots have two functions in this movie, the first one is for information, for example, to tell what the characters are doing. We can see from these two pictures below, the first one tells the old lady is buying food from a grocery, therefore, we can know that she is a normal old lady who is responsible for the housework; the second picture shows the young man is writing, this is very important for the story, it is because he wrote down his daily life and his feelings, at the end of the movie, his stories were published into a book.



Figure 46 Rosa is buying vegetables in a grocery (Left). *Os Gatos não Têm Vertigens*. Joao writes his diary (Right). *Os Gatos não Têm Vertigens*.

Besides of providing information, the medium shots are for dialogues too. As we can see from the following pictures, the characters are talking with each other.

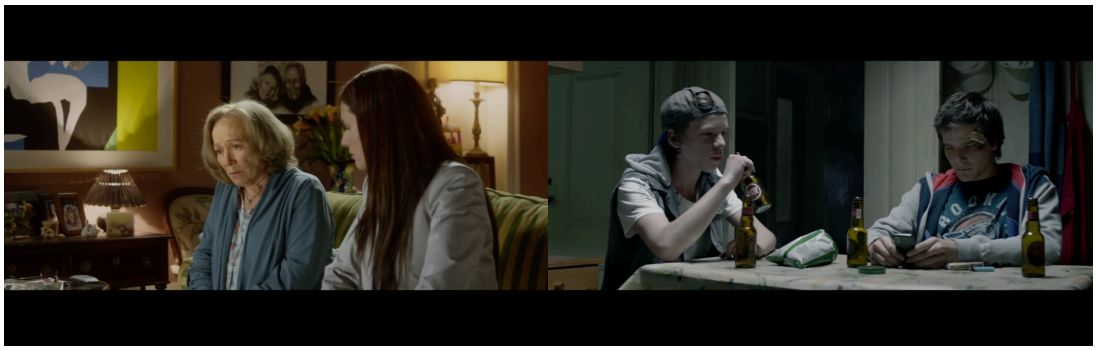
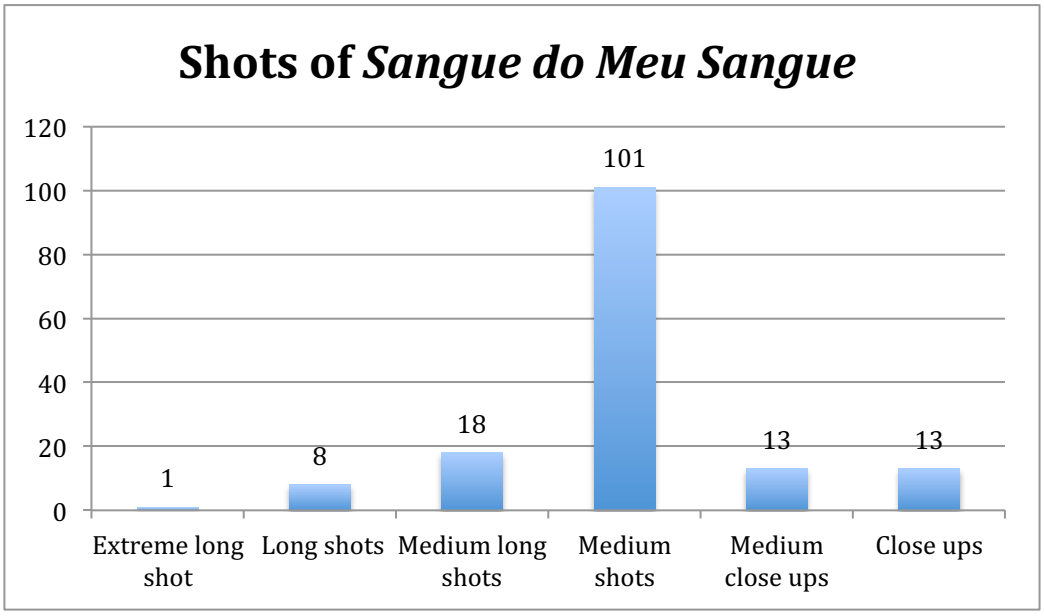


Figure 47 Rosa talks with her daughter (Left). *Os Gatos não Têm Vertigens*. Joao talks with his friend (Right). *Os Gatos não Têm Vertigens*.

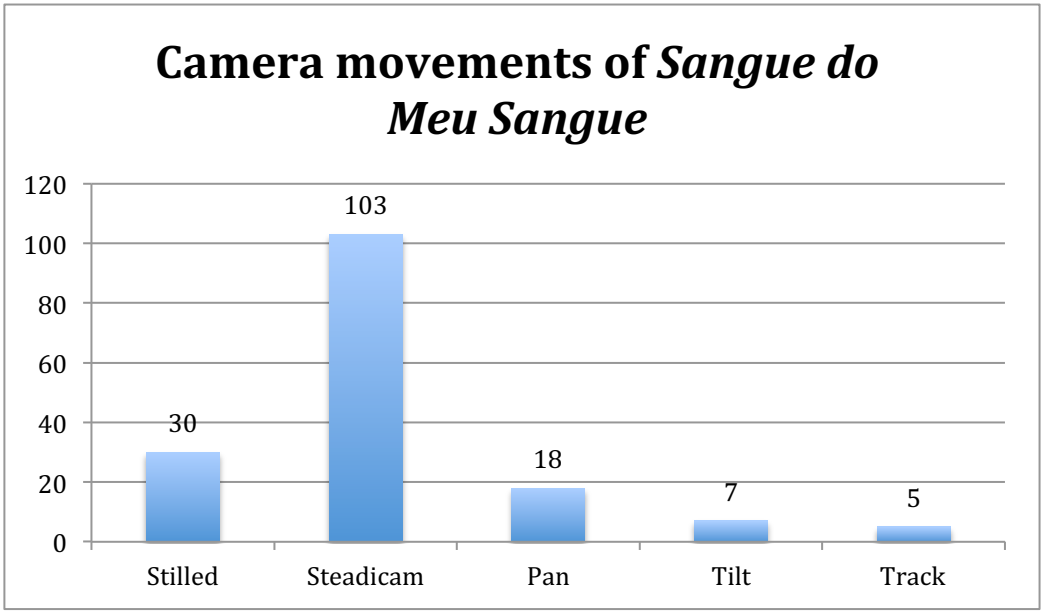
Stilled shots are the main camera movements in this movie, but there are several more, the pan, tilt and steadicam are for follow the movements of the characters, sometimes they are for following the conversations of the characters, which means, the camera is pointing to only one character, but when the other speaks, the camera panned and pointed to another character instead of using a cut. Moreover, most of the shots are in eye-level.

2.6.5. Sangue do Meu Sangue

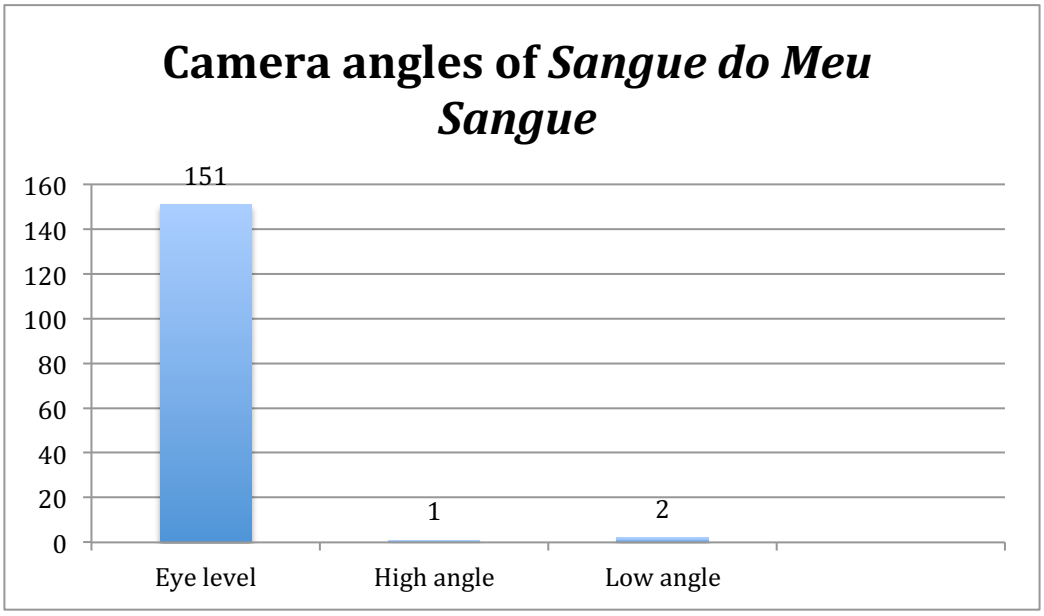
The film length is 2 hours and 20 minutes. There are 154 shots totally.



In this movie, we can find 154 shots totally. From those shots, there are 101 (66.6%) medium shots; the rest of the percentage is distributed by other types of shots (1 extreme long shots, 8 long shots, 18 medium long shots, 13 medium close ups and 13 close ups).



In this movie, there are 103 (66.9%) steadicam shots; 30 (19.5%) stilled shots; the rest of the percentage is distributed by other types of camera movements (18 pans, 7 tilts and 5 tracks).



In this movie, there are 151 (98.1%) eye level shots; the rest of the percentage is distributed by other types of camera angles (1 high angle shots and 2 low angle shots).

From the data we got, we can see that the medium shots, steadicam and eye-level shots are the most important in this movie. This movie has two central plots, the affair of Clauida and her teacher; Joca's hazardous attempts to rip off his drug dealer boss. These two plots happened in one family who are sharing a very small apartment. Their dialogues are very long, when there are scenes of dialogues, audience can watch it until the end of each dialogue. Steadicam are used for following the characters in order to bring the audiences to another new dialogue which is happened in the same scene. We can see from the following example. From this point of view, we can have a feeling that they are in a very small area; besides, with a steadicam, it can give an overview of the scene, we can know they are talking as a group, but the woman is reacting to different people.



Figure 48 Marcia is talking with her family. *Sangue do Meu Sangue.*

We can look at the following two pictures, they are in one shot, but with the help of

steadicam, we can see there are two conversations. The left picture is the mother talking with the teacher of her daughter and advises him leaves her daughter. When they finished, the wife of the teacher asked him what happened in the right picture. From this scene, we can see that steadicam helps to avoid later editing which means this is an objective movement.



Figure 49 Marcia finds the professor to discuss about her daughter (Left). *Sangue do Meu Sangue.* The professor talks with his wife (Right). *Sangue do Meu Sangue.*

This camera placement can provide information about what is going on without choosing a distinct point of view or taking sides. This creates an objectivity and neutral.

Besides, there are some scenes have two dialogues. As we can see from the following pictures, at first, it was a dialogue of a mother and her daughter, but with the help of steadicam which follows the boy, there is another dialogue introduced into the scene, but the conversation of the mother and daughter is not stopped, they keep talking, but on the other hand, the boy is also talking with another woman. This tells there are two stories happening at the same time.

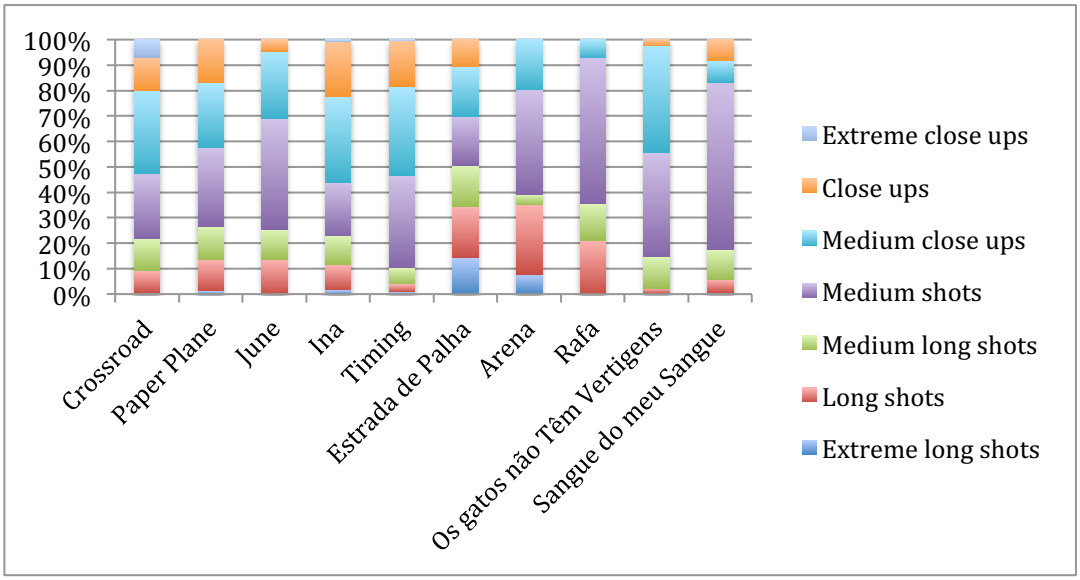


Figure 50 Marcia talks with her daughter (Left). *Sangue do Meu Sangue.* Joca talks with his aunt (Right). *Sangue do Meu Sangue.*

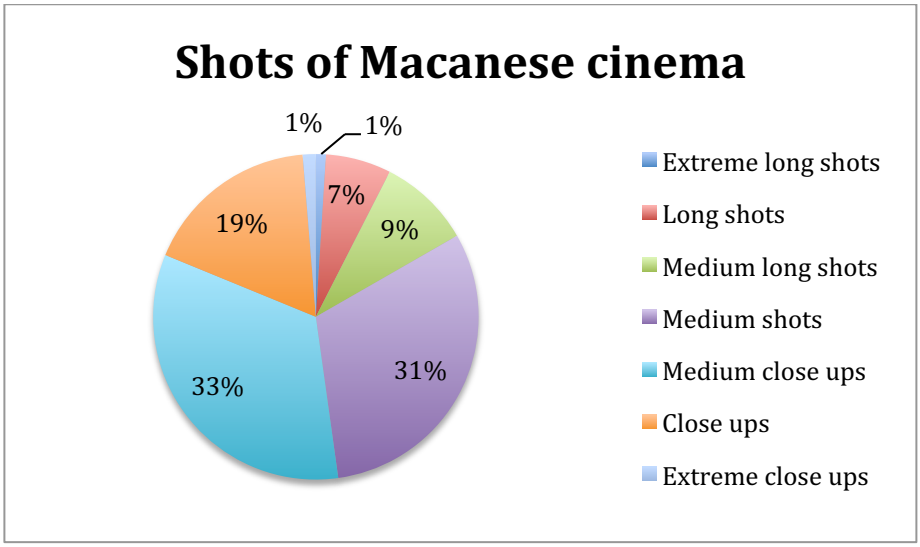
2.7. Comparison

Since we looked at the typology of cinematography, we can do a comparison of the movies by looking at their types of shots, camera movements and camera angles.

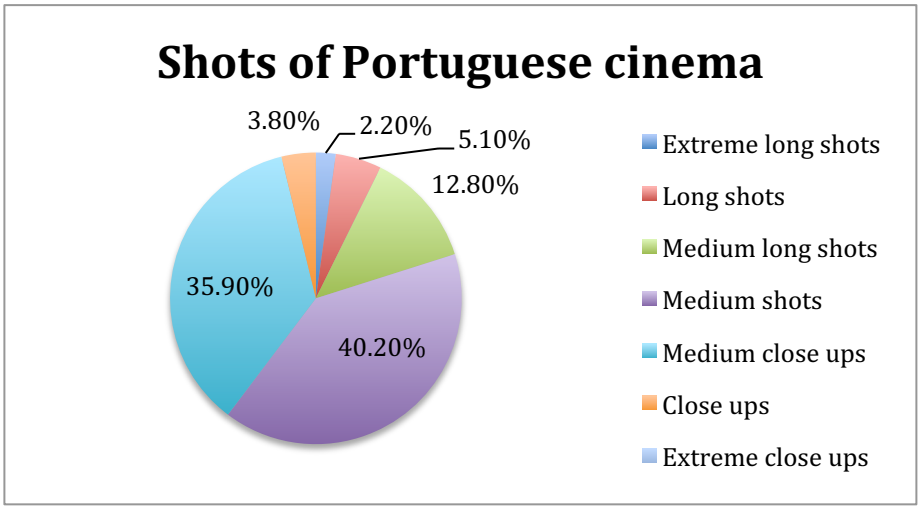
2.7.1. Types of Shots



The diagram above shows the proportion of the use of shots in the ten selected movies in this dissertation, each of them is presented in percentage. From this diagram we can see medium shots and medium close ups are often used.



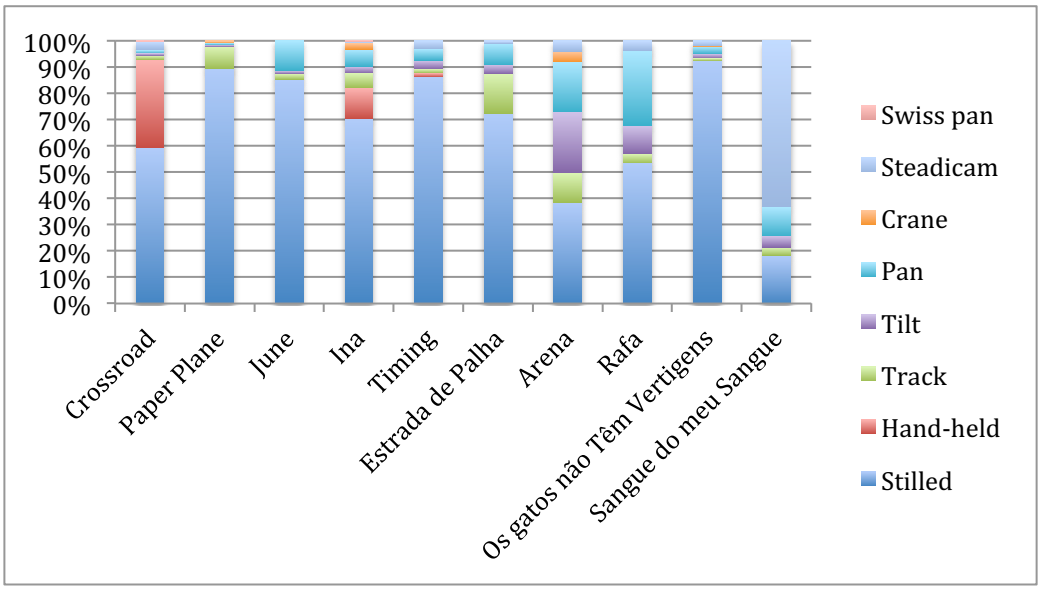
The diagram above shows the proportion of the use of shots in the five selected Macanese movies. This is the sum of all shots, each category is sum of each type of shots but they are shown in percentage. From the results, we can see that medium close up (33%) is the most popular and medium shot (31%) is the second most used.



The diagram above shows the proportion of the use of shots in the five selected Portuguese movies. This is the sum of all shots, each category is sum of each type of shots but they are show in percentage. From the results, we can see that medium shot (40.2%) is the most popular and medium close ups (35.9%) is the second most used.

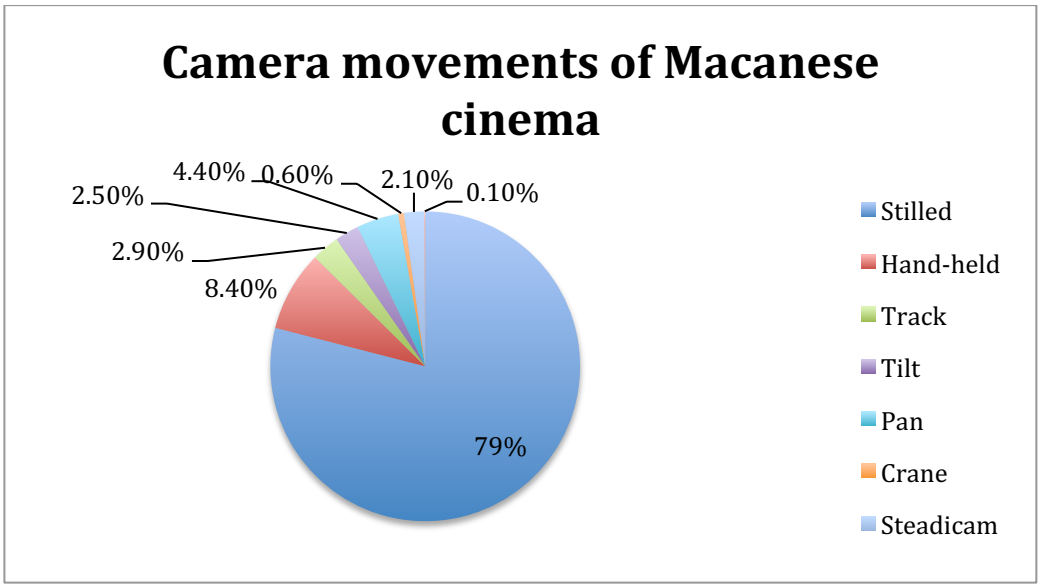
From the 3 diagrams above, we can see that the predominance of shots are medium shots and medium close ups. (1) The medium shots are mainly for dialogues and actions, this can deliver messages or information to audiences, so the relationship between the subject and environment can be clearer. (See pp. 15-16) (2) Medium close ups are mainly for showing the facial expressions of the characters when they react to others' conversations, this can deliver emotions to the audience. (See pp.16)

2.7.2. Camera Movements

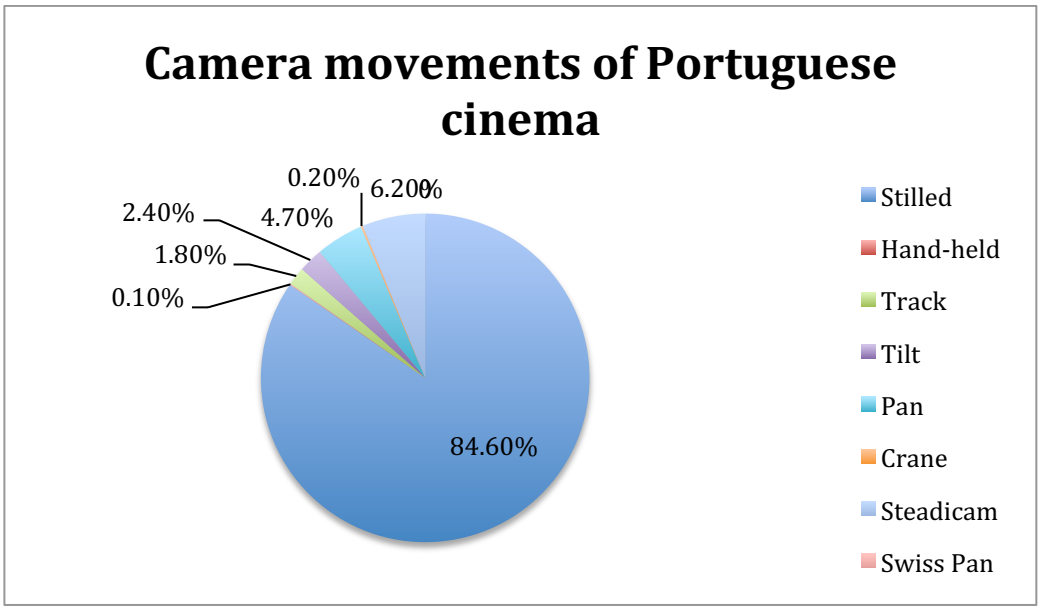


The diagram above shows the proportion of camera movements in the ten selected movies in this dissertation, each of them is presented in percentage. From this diagram

we can see the predominance is stilled shot.



The diagram above shows the proportion of camera movements in the five selected Macanese movies. This is the sum of all shots, each category is sum of each type of camera movements, but they are shown in percentage. From the results, we can see that stilled shots (79%) are often used.

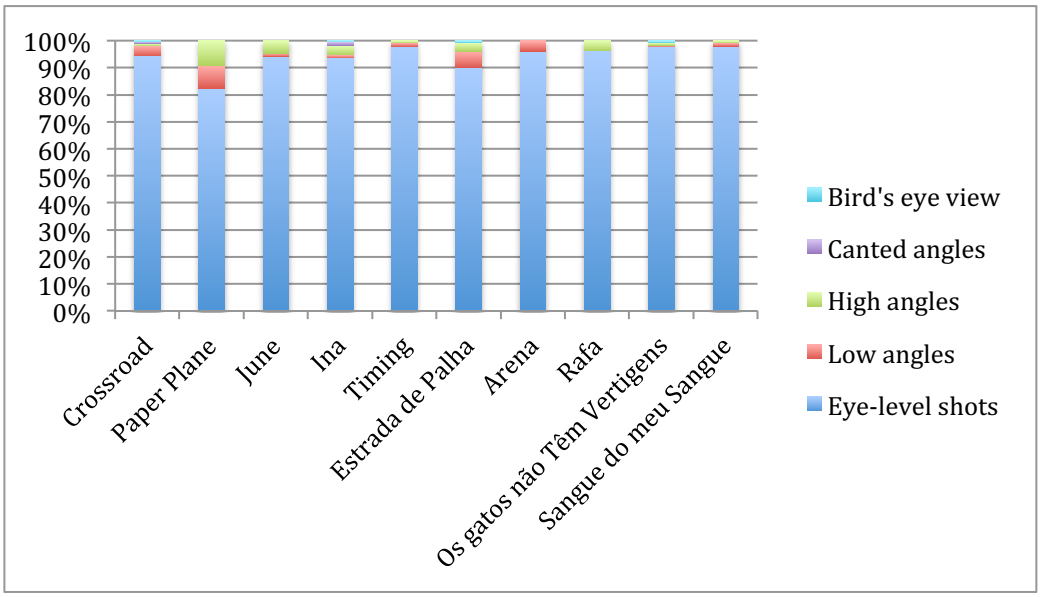


The diagram above shows the proportion of camera movements in the five selected Portuguese movies. This is the sum of all shots, each category is sum of each type of camera movements, but they are shown in percentage. From the results, we can see that stilled shots (84.6%) are often used.

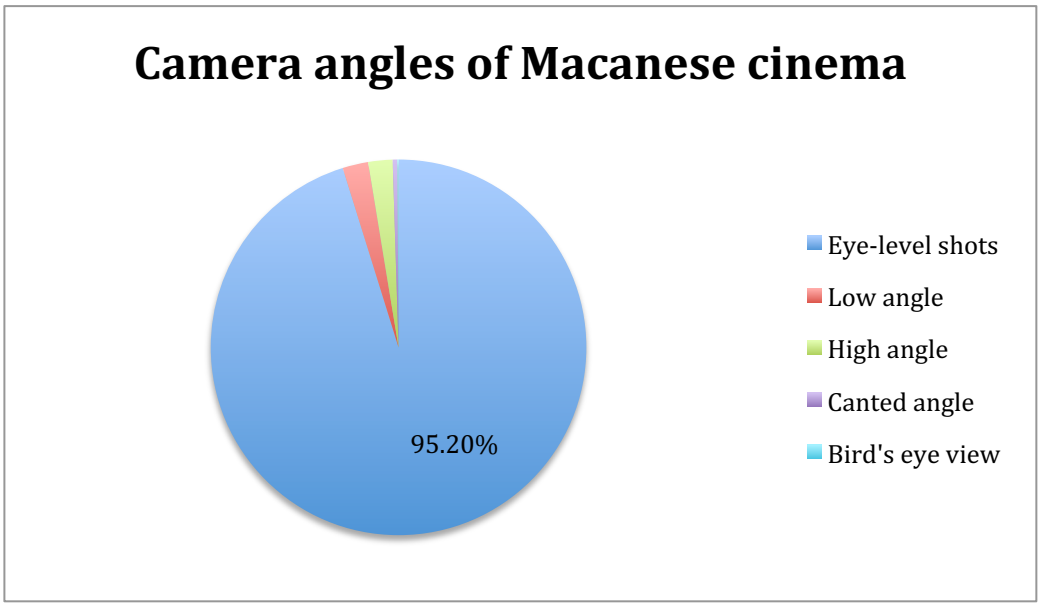
From the 3 diagrams above, we can see that both Macanese and Portuguese cinemas trend to stilled shots. On the other hand, most feature films are photographed by stilled

shots (Dancyger, K. 2006).

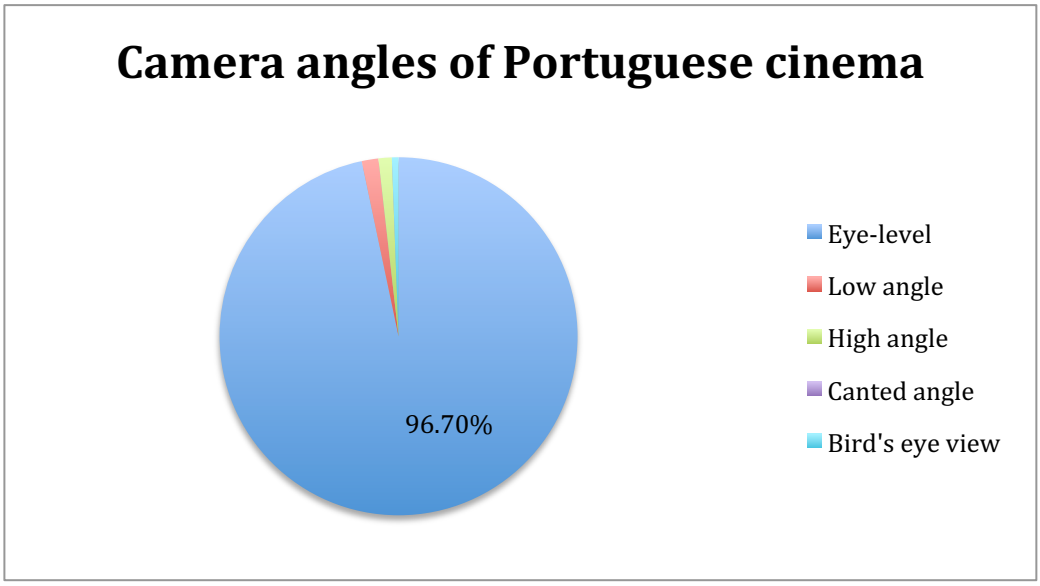
2.7.3. Camera Angles



The diagram above shows the proportion of camera angles in the ten selected movies in this dissertation, each of them is presented in percentage. From this diagram, it is very obvious that we can see the predominance is eye level shots.



The diagram above shows the proportion of camera angles in the five selected Macanese movies. This is the sum of all shots, each category is sum of each type of camera angles, but they are shown in percentage. From the results, we can see that eye-level shots (95.2%) are often used.



The diagram above shows the proportion of camera angles in the five selected Portuguese movies. This is the sum of all shots, each category is sum of each type of camera angles, but they are shown in percentage. The results are significantly shown that that eye-level shots (96.7%) are often used.

From the 3 diagrams above, we can see that both Macanese and Portuguese cinemas trend to putting the camera at eye-level (See pp. 18), this camera angle is the most natural and democratic (Dancyger, K. 2006).

2.7.4. Conclusion

From the analysis of the type of shots, the camera angles and the camera movements, we found that both cinema often use medium shots and medium close ups; but the predominance of shots of Macanese cinema is medium close ups (33%) while the Portuguese cinema is medium shots (40.2%). In this 10 movies, medium shots are mainly for dialogues. Dialogue is the most straight-forward and the fastest way to deliver information to the audiences; besides, medium shots can help the audience to understand the relationship between the environment and the subject. The environment tells us a little bit more about the character; it helps to understand the character and to understand the journey of the character. While, the medium close ups are mainly for showing the reaction of the characters in conversations, but at the same time, the distance between the subjects and cameras are not as close as close up shots do, so the audience can still see the relationship between environment and subjects and medium close ups don't have the visual impact as strong as close ups do.

Both cinema tend to use stilled shots and place the camera at eye level.

Camera movements are helpful to build up special atmosphere, but when using the application of stilled shots, it can increase the sense of reality. According to the 10 movies we analyzed, their themes are realistic; there is no need in building any sense of dreamy or fantasy. Even for the two love stories, *Timing* and *June*, the stories don't tell how sweet their relationships are; *Timing* talks about how does the reality examine their love and how to choose between love and dreams. On the other hand, *June* talks about how does a woman in her middle of 30's react to someone's love.

The five Portuguese movies express about social issues, these required neutral sense of point of view, and stilled shots can help the audience to understand the whole story in an objective point of view or it opens up its meaning by not restraining the image, with shots more open. The audience receives more information, more details and can create a deeper meaning on the character.

Camera angles can provide expressive content to the subject, eye-level can create a sense of realistic and natural feeling. Less dramatic manipulation of camera angles has an effect on the experience and meaning of film (Turner, G., 1998). As a result, from their cinematography view, we can see that their camera placement are objective, because we can learn from the types of shots, camera movements and camera angles that they are delivering information, the directors don't choose sides for the audience and vest any emotions in one character over another. We can say that both cinematography are objective and would love to show the subjects in a straight way and don't enlarge any emotion of any characters.

3. Narrative Structure

Before we discuss any narrative theory, we have to define what is narrative. Since ancient times, human beings were attached by stories. In the *Poetics* of Aristotle, Aristotle mentioned that there are two types of fictional narratives: mimesis and diegesis. Mimesis is the province of the live theater (Giannetti, L. 1989), while diegesis is all the story elements presented by the narrative (Sikov, E 2010). French semiotician, Roland Barthes said that everything in the world is narrative and it is the center of the human society (Barthes, 1966). Czarniawska pointed out that narrative has the following 3 characteristics, (1) It is the basic form of social life. (2) It is a form of cognition. (3) It is a form of communication. (Czarniawska, B. 2004). A simple definition for narrative is what to tell in a story and how to tell a story by the narrator (Newton, A., 1995), we can see how important is a story presented. Narrative created acknowledge and life through stories. When Newton described narrative, he pointed out narrative is symbolized or to describe story or contents. Except stories, the range of narrative should include discourse and how do the readers interpret. Mamet thinks that narrative is a series of continuous events which happened in certain time, certain place and have causality, these events are "stories" as we always said (Newton, A., 1995). A narrative started with a situation, then changed according to the causalities, there is a new situation and give an ending to the narrative (Mamet, D. 2008). We can see narrative as a series of events which occurred in certain time, certain place and have cause and effect. Narrative is a "story". Normally, narrative starts from one situation, and then some changes according to the mode of cause and effect; finally there is a new situation and give an ending to the story (Thompson, K. & Bordwell, D. 2006). In the book of *New Vocabularies in film semiotics*, it explains narrative as a recounting of two or more events (or a situation and an event) that are logically connected, occurred over time but linked by consistent as a whole. Gerald Prince focuses on the conjunction of events and on the fact that narrative involves a recounting (Stam, R.; Burgoyne, R. & Flitterman-Lewis, S. 1992). Prince, G. raises that narrative is a kind of knowledge; the word narrative comes from Latin *gnarus* or "knowing", narrative can understand the role of time in human affairs; to handle with the meaning of events and see the transformative effects of an action (Stam, R.; Burgoyne, R. & Flitterman-Lewis, S. 1992). Genette points out that "narrative" has been used to cover three distinct notions. He found it is necessary to adopt a tripartite model, they are narrative, story and narrating (Stam, R.; Burgoyne, R. & Flitterman-Lewis, S. 1992).

Synthesize what the scholars said above, narrative can be found in our daily life and it is a

way of communication. We can even say that narrative is the center of life, human beings can't avoid this communication behavior, and this means the human beings are animals of narrative.

3.1. Film Narrative

Compare to written stories, cinema is a narrative structure which uses images to tell stories. In the view of production, movie is a way of telling stories which is formed by shots and sounds. Chatman (1980) started the narrative structure which combines text and images. According to his point of view, either the medium of linguistic or sound and image, the combination of characters and setting belongs to existent while the actions and necessities of the plot belong to events. Chatman believes that cinema is a medium of presenting stories. In *Poetics*, Aristotle distinguished between two types of fictional narratives: mimesis and diegesis. Cinema combines these two forms of story-telling and hence it is a more complex medium (Giannetti, L. 1989). Chatman thinks that there are different medium has different manifestation mode. The most special characteristic of film narrative is cinema contains both traits of visual and auditory sense. In terms of visual, camera-eye represents the point of view of narrator. While in terms of auditory, it can be divided into dialogue, background music and sound effect (Berger, A. 1981). Close ups can highlight certain parts of a person, and close ups contain subjective qualities and they are necessary for film narrative (Balazs, B. 1992). The close ups instruct us to pay attention to the details or to pay attention to their facial expressions. Bordwell (1985) points out that the protagonists are always the most detailed character in each movie. They were vested by clear characteristics and become the first identified character by the audience. Besides, close ups also help us to ignore something which we should not pay attention, which means we view more details from the shots.

3.2. Narrative Structure

Seymour Chatman, American film and literary critic, published a book *Story and Discourse* and mentioned the differences between story and discourse, he thinks that every narrative form can be divided into two parts: (1) Story, means what happened to whom. (2) Discourse, means how the story is told. This implies means the story is the content or a chain of events while discourse is the expression, by which the content is communicated (Chatman, S. 1980).

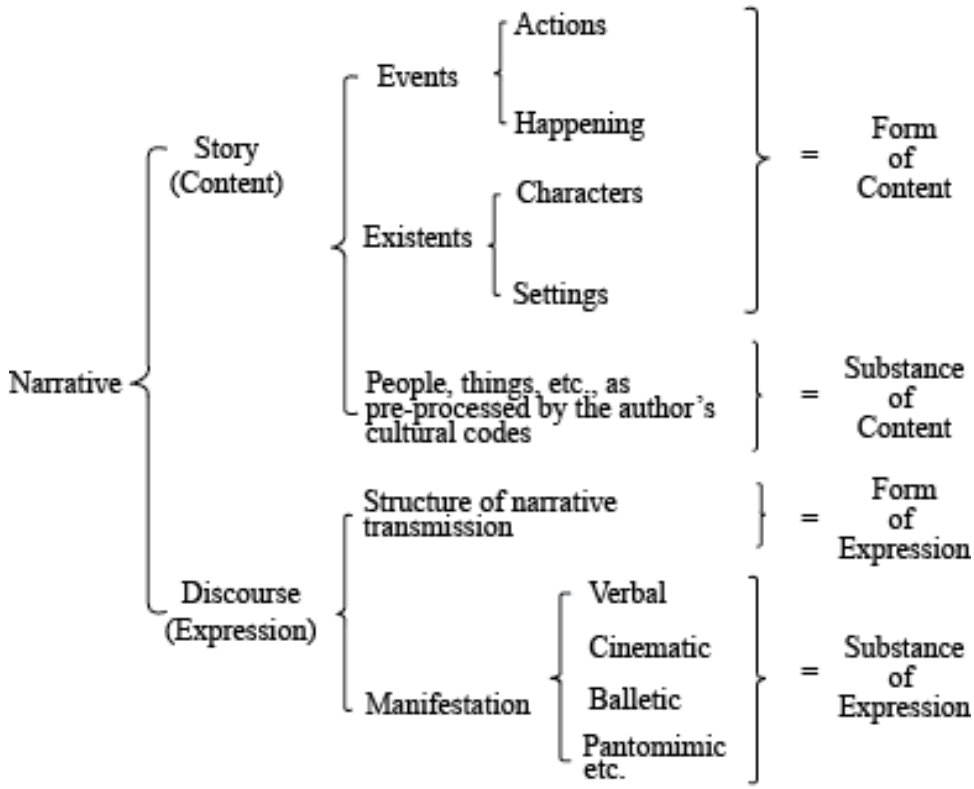


Figure 51 Chatman's narrative theory by Chatman

A. Story

Chatman stressed on fabula's structured nature, focusing on the network of internal relations, the "immanent story structure" formed within it (Stam, R.; Burgoyne, R. & Flitterman-Lewis, S. 1992, pp. 72). In order to understand the plot of a movie, it has to be identified from the cause and effect, time and space of the events (Thompson, K. & Bordwell, D. 2006). Narratives are communications, and the story is communicated and by discourse (the formal expression element). The discourse is to "state" the story and these statements can be divided into two types, "process" – according to whether someone did something or something happened, and "stasis" – whether something simply existed in the story (Chatman, S. 1980). The following diagram shows:

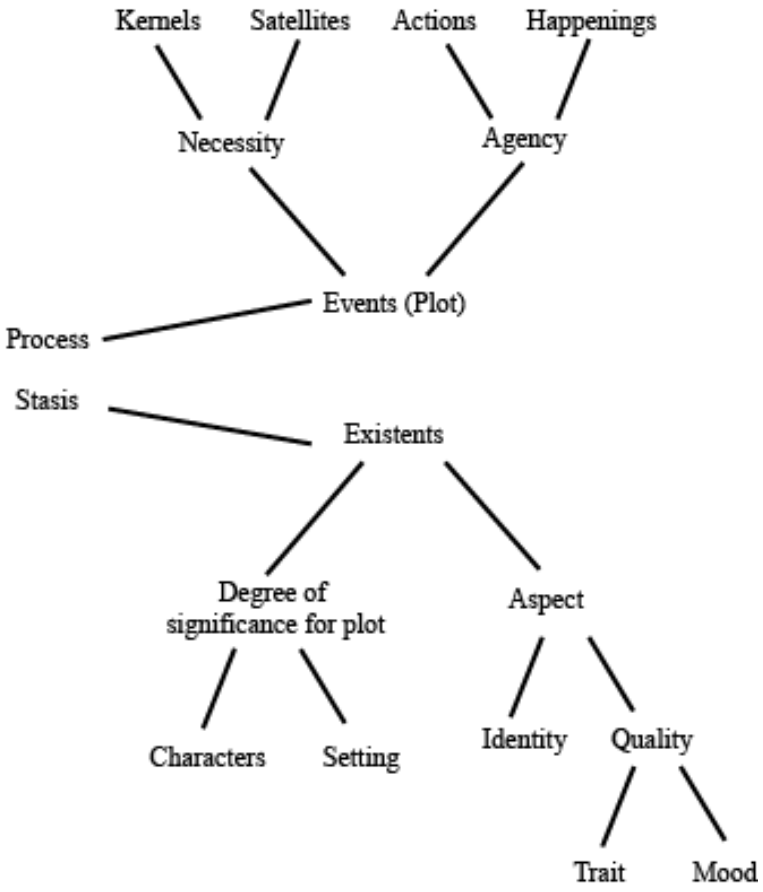


Figure 52 Narrative structure by Chatman

According to Chatman's explanation, the stasis (existents) is formed by characters, setting, identity and quality. The process focuses in "plot" which formed by Kernels and Satellites, its agency includes actions and happenings. The following table explains each items of the table above:

Process	Events	Agency	Actions	An action is a change of state brought by an agent or one that affects a patient.
			Happenings	A happening entails a predication of which the character or other focused existent is narrative object.
		Necessity	Kernels	They are the key events which can show the direction of the story.
			Satellites	They help in completing and embellish the plot, it can be deleted without disturbing the logic of the plot.
	Existents	Degree of significance for plot	Characters	People who perform actions in the story.
			Setting	The identity of time and place.
		Aspect	Mood	What is passing through a character's mind at a specific moment.
			Trait	Relatively stable or abiding personal quality, it may appear earlier or later in the course of the story.

Figure 53 Explanation of each items from Chatman's narrative structure

Chatman thinks that there is distinction between story (the content plane of the narrative), the diegesis, and the discourse (the expression plane) (Stam, R.; Burgoyne, R. & Flitterman-Lewis, S. 1992). He proposes the following speech:

Only characters reside in the constructed diegetic world, so only they can be said to "see," that is, to have a diegetic consciousness which literally perceives and thinks about things from a position within that world… The narrator cannot perceive or conceive things in that world, only about the world, since for him the story-world is always "past" and "elsewhere." He can report them, comment upon them, and even (figuratively) visualize them, but always and only from outside… The logic of narrative prevents him/her from literally seeing or thinking them from within the confines of the story-world. (Stam, R.; Burgoyne, R. & Flitterman-Lewis, S. 1992, pp.95).

We can find out the explanation of "narrative content" by Chatman in the following table:

	Expression	Content
Substance	Media insofar as they can communicate stories. (Some media are semiotic systems in their own right.)	Representations of objects & actions in real &imagined worlds that can be imitated in a narrative medium, as filtered through the codes of the author's society.
Form	Narrative discourse (the structure of narrative transmission) consisting of elements shared by narratives in any medium whatsoever.	Narrative story components: events, existents, and their connections.

(Chatman, S. 1980, pp.24)

B. Discourse

Discourse means the expression, that means by which the content is communicated (Chatman, S. 1980). Chatman thinks that every narrative is a structure with a content and an expression plane. Expression plane is discourse which is the setting of narrative statements, where "statement" is the basic component of the form of the expression.

When narrator tells the story, he needs to arrange the events. One of the elements we can find in events is time. The order of time is not fixed, that means it can be rearranged. Time can be divided into "story-time" and "discourse-time". The story happens in order, but the discourse can change the order of the plot, so the events don't need to be in order. On the other hand, discourse can change the duration of events. Chatman has listed five possible durations:

I. Summary

The discourse-time is shorter than story-time (Chatman, S. 1980). The plot is concentrated, sometimes it holds verbal narrative or the screen may show the span of time.

II. Ellipsis

It is similar to "summary", but the discourse halts (Chatman, S. 1980).

III. Scene

The discourse-time and story-time are equal (Chatman, S. 1980). The shots show the events complete without a cut.

IV. Stretch

The discourse-time is longer than the story-time (Chatman, S. 1980). We can see this as "slow motion", the narrator takes longer duration to explain the event, end up the story-time is longer than the discourse-time.

V. Pause

Story-time stops though the discourse continues (Chatman, S. 1980).

3.3. Narrative Structure of Macanese Films

In order to analyze the relationship between story-time and discourse-time of Macanese cinema, we need to study about their order, duration and frequency. Before we can do the analysis, we have to know the synopsis of the movies.

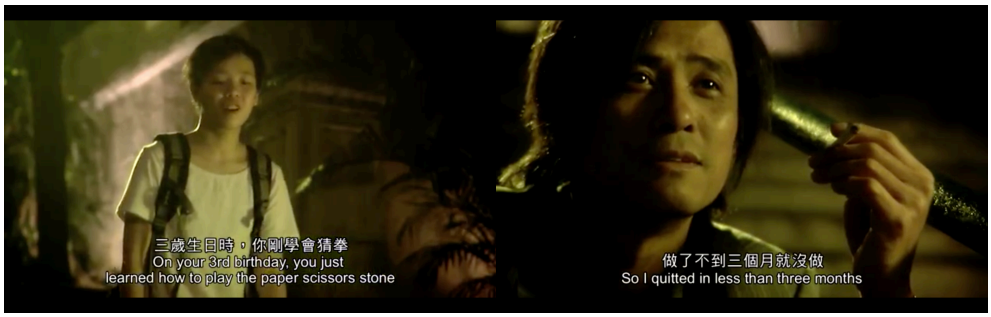
3.3.1. The synopsis of the selected Macanese Films

A. *Paper Plane* (Vincent Hoi)

Paper Plane is a story about Ching who got drunk on his birthday night. Ching works as a manager in a casino, he loves drinking, saying rude words and is impatient. He returned home after he celebrated his birthday with his friends, but continued drinking. He discovered there was a young man sitting with him in the living room, Ching asked who was he but the young man didn't answer him. The young man leaded Ching to Tap Seac Square. In their conversation, Ching realized that this young man knew a lot about his history, therefore, Ching kept asking him who he was, but the young man didn't answer him. Afterwards, Ching knew that the young man's birthday is on the same day as his, and they camped at the Square. At the end of the story, the tent was burnt and Ching found that the young man is himself at the age of 18.



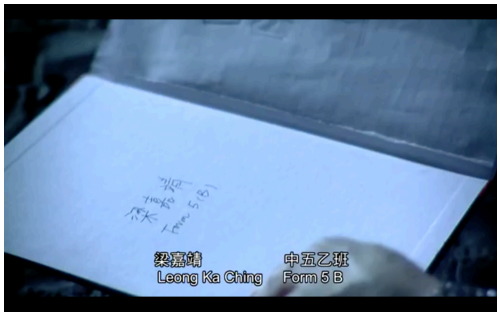
Ching finds there is a teenager sitting in his house.



The younger Ching (Left) leads older Ching (Right) to a Square and keep telling him how Ching spent his birthday before 17 years old. Older Ching shares with the younger Ching about how was his life after 18 years old.



The two Chings lay on the Square.



After the younger Ching disappeared, Ching finds that the young man is himself at the age of 18.



The tent was on fire, older Ching burns everything left by younger Ching.

Figure 54 Screen captures of *Paper Plane.*

B. *June* (Fernando Eloy)

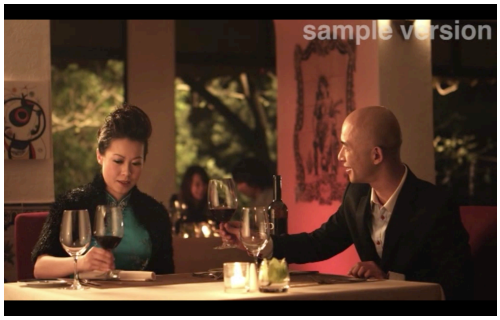
June is a fashion designer who doesn't has many experiences in love. One day she met a man who came from the US. This man is a photographer who left Macau when he was 10 years old. He approached June actively, he asked for June's help to find his house where he used to live in when he was a child. When they arrived at the house, they discovered that the house almost remained the same as before. In their conversation, they found they knew each other when they were children. The man thanked June very much and he even wanted to develop a better relationship with June, but since she didn't know how to manage the relationship with men, she is afraid and very shy at the beginning, but she started to change her attitude slowly; she started to pay attention to her appearance. Finally, she didn't have any development with the guy, but her attitude changed, she became more out-going.



June meets Ben in her shop.



Ben asks for June's help to visit his old house where he used to live before he migrates to the US.



In order to thank June for her help, Ben invites her to have dinner with him.



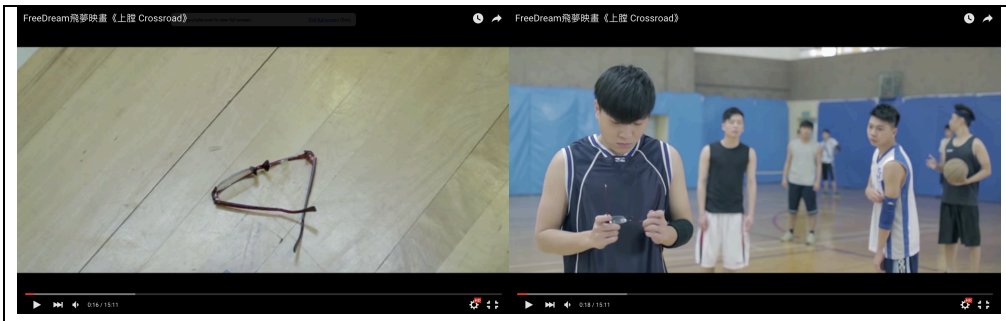
After that, June becomes more out-going and is willing to pay more attention to her appearance.

Figure 55 Screen captures of *June*.

C. *Crossroad* (Keo Lou)

Kit was a timid guy, he thought that harmony was the most important; therefore he didn't like to argue with others. One day, when he was playing basketball with his classmates, one of them, Kee Wai, broke his glasses. Kee Wai blamed Kit for breaking his glasses. Kit's friend, Chi started to argue with Kee Wai and they nearly fought with each other, but Kit stopped them and compensate him some money for the glasses. Chi was very angry about this and argued with Kit afterwards, Kit only wanted that to be solved. One day after school when Kit was going home, Kee Wai and his friends robbed the phone of Kit, in order to get back his phone, they fight. During the fight, Kit found a gun in the garbage heap and he fired the gun towards them, a glass bottle was broke. Being afraid of the gun, Kee Wai and his friends left immediately. Kit brought the gun with him to school everyday, but Kee Wai kept bullying Kit. One day, they argued in the washroom, Kee Wai threatened Kit that they would tell the teachers Kit brought a gun to school. Kit fought with them and escaped. He ran towards a back alley, he was very confused and

didn't know what to do with this gun and even his life. At this moment, he heard there was a police facing off with a bandit. Kit decided to help the police by appearing suddenly and fired towards the bandit. But there were no more bullets inside the gun. The police saw this, he fired towards the bandit. Finally, the police took the gun away and let Kit left.



Kee Wai's glasses (Left) were broken when he is playing basketball (Right).



Kee Wai and his friends keep bullying Kit (Left), and they have a fight. During the fight, Kit finds a gun in the garbage heap (Right).



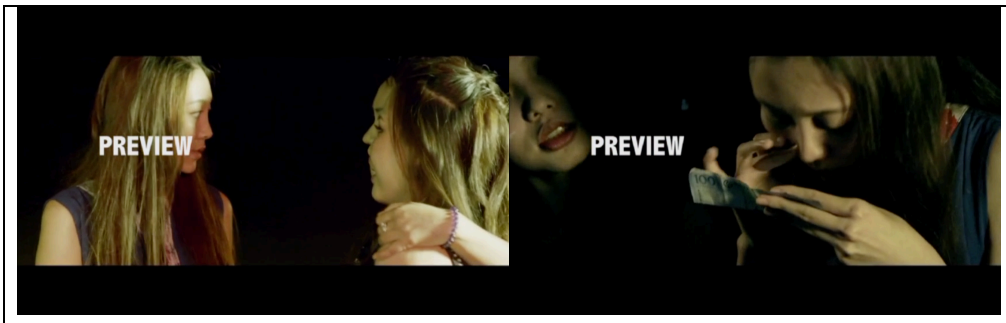
Finally, the police takes away Kit's gun and let him go.

Figure 56 Screen captures of *Crossroad*.

D. *Ina* (Antonio Caetano de Faria)

Growing up in an affluent family, Ina has a burning curiosity to the outside world which makes her succumb to self-destructive urges – becoming a drug addict under the influence of her boyfriend, Chong. One day, Ina had an illusion about being haunted by the spirit of death, and at the same time, her boyfriend is dragged into a murder case. From then on, her boyfriend takes

more drugs and started to have hallucination that someone always wants to kill him, he even threatens Ina that he may kill her suddenly. With her life filled with chaos and uncertainties, Ina begins to realize that the person that holds her fate is not far away.



Ina goes to a party with her boyfriend and she tries to take drugs.



Ina's boyfriend, Chong, burns a car but he doesn't know there is a woman inside it, when he knows that, it is too late for him to rescue the woman.



Because of the murder case, Chong takes more drugs and he has hallucination that someone wants to kill him. He even threats Ina that he may kill her suddenly.



Chong (Left) tries to kill Ina (Right), but Ina escapes.



Ina knows from the TV news that Chong was arrested, but she also realizes who arranges these.

Figure 57 Screen captures of *Ina.*

E. *Timing* (Emily Chan)

Lorenzo is a freelancer photographer, his girlfriend Zoe is a modern dancer. Lorenzo planned to propose to Zoe on the day of International Fireworks Contest. Because of some reasons, he couldn't rent his ideal location for his proposal; in order to find another suitable place, Lorenzo promised the daughter of his landlord, YiYi, all her requests. On the other hand, Zoe got an offer which can sent her to study in Europe for one year, and Lorenzo also got an invitation to work as an artist-in-residence in Lisbon, but Lorenzo didn't want to separate with Zoe leaves him for one year so he decided to give up this opportunity. One night, Zoe's mother fainted and was sent to hospital. Zoe started to think that she should not be selfish and only focused on her own career, maybe she should work in casino. Finally, she broke up with Lorenzo and gave up dancing.



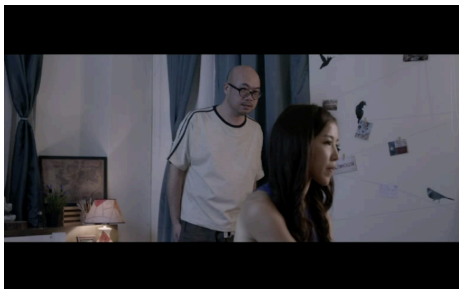
Lorenzo wants to propose to his girlfriend, but he can't find a proper location for his plan.



Zoe tells Lorenzo she may need to study in Europe next year.



One night, Zoe's mother (Left) faints when she is working, this makes Zoe starts to think if it is good for her to continue dancing (Right).



YiYi's relationship with her father is not good and her father hopes she can lives in Macau.



In order to make Lorenzo focuses in his career, Zoe breaks up with Lorenzo.



Finally, YiYi decides to live with his father in Macau.

Figure 58 Screen captures of *Timing.*

3.3.2. The analysis of the stories

In this subchapter, we are going to analyze the relationship between story-time and discourse-time of the following 5 Macanese movies, they are *Crossroad, Paper Plane, June, Ina* and *Timing,* in terms of duration, order and frequency.

3.3.2.1. Crossroad

I. Duration

Movie	Duration of the story	Duration of the discourse	Some examples from the relationship between story-time and discourse-time
Crossroad	Several days	14 minutes and 2 seconds	• Scene A~ Chi argues with Kee Wai in the basketball court. • Scene B ~ Chi argues with Kee Wai in the changing room. • Scene C ~ Kit fights with Kee Wai at the lane. • Scene D ~ Kit fights with Kee Wai in the washroom. • Summary A ~ The scene of the characters playing basketball. • Summary B ~ Kit researches about the gun he find. • Pause A ~ The process of how the glasses were broke. • Pause B ~ The process of the police shoots the thief.

Table 3 Examples from the relationship between story-time and discourse-time of *Crossroad.*

II. Order

According to the movie of *Crossroad*, we list the necessities according to the order of story:

A. Kee Wai's glasses were broken when he was playing basketball.

B. Kee Wai hit Kit down in the basketball court, Chi argued with Kee Wai because of this.

C. Kee Wai fought with Chi in the changing room, when Kit saw this, he compensated some money for his glasses.
D. Kee Wai and his friends robbed Kit's phone and brought him to a lane, they had a fight there.
E. During the fight, Kit found a gun and he shot a glass bottle, this scared away Kee Wai and his friends.
F. Kit brought the gun with him to school on the other day.
G. After school, when Kit was alone in the washroom, Kee Wai and his friends bullied Kit by pushing his head into water, Kit struggled and got back his gun, then he escaped.
H. Kit came to the lane and he saw there were a police confronting a thief.
I. Kit suddenly came out in front of the thief and wanted to shoot the thief by his gun, but his gun was out of bullets. The police shot the thief immediately.
J. The police took Kit's gun away and let him go.
K. After that, Kee Wai and his friends started to bully Chi, but Kit pretended he had a gun with him.

The following is the order of the discourse:

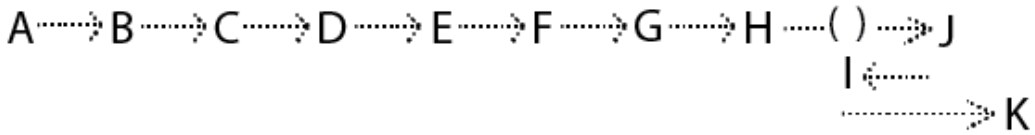


Figure 59 The discourse order of *Crossroad*

From this order, we can see there is a flashback at the end of the movie.

III. Frequency

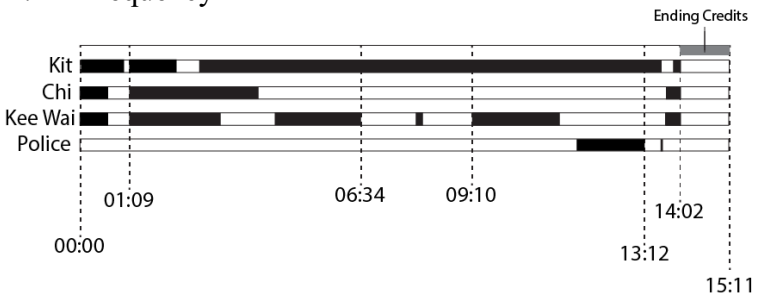


Figure 60 The frequency of *Crossroad*'s main characters

From the diagram above we can see that the main character, Kit, appeared

four times; his friend, Chi, appeared three times; Kee Wai, appeared six times and the police appeared twice. This is a story about how Kit changed, thus the whole movie focuses on talking about him. The story started with the kernel that the glasses of Kee Wai were broken. Kee Wai found that Kit was timid when Chi was not with him, this made Kee Wai bullied Kit when he was alone; even Kit found a gun, Kee Wai bullied him again (09:10), however, Kit also found that Kee Wai was afraid of his gun. Finally, the police took the gun away from Kit (13:12), but the second time for the appear of the police is because of the flashback. At the end of the movie, Kee Wai wanted to hit Chi, but Kit arrived and pretended he had the gun with him.

3.3.2.2. Paper Plane

I. Duration

Movie	Duration of the story	Duration of the discourse	Some examples from the relationship between story-time and discourse-time
Paper Plane	1 night	29 minutes and 23 seconds	• Scene A ~ Older Ching camped with the younger Ching at the Square . • Summary A ~ The whole tent finished burning, this took 1 minute in the discourse time. • Summary B ~ The younger Ching reminds the old Ching about how he spent his birthdays before 17 years old • Summary C ~ The older Ching tells about how was his life after his 18 years old birthday.

Table 4 Examples from the relationship between story-time and discourse-time of *Paper Plane*.

II. Order

According to the movie of *Paper Plane*, we list the necessities according to the order of story:

A. Ching returned home after his birthday party, he kept drinking inside his house.
B. When he was drinking, he found there was a teenager sitting and drawing in his house.

C. He followed the teenager to a Square, the teenager told him a lot about how Ching celebrated his birthdays before 18 years old.
D. Ching told the teenager how was his life after his 18-years-old birthday.
E. The teenager told him that night was his birthday too, they lighted up a candle and laid on the ground in the Square.
F. Ching found the teenager disappeared, he read the notebook left by the teenager and found the teenager was the 18 years old Ching.
G. The tent was on fire because of the candle they lighted up, Ching burnt everything left by the teenager.

The following is the order of the discourse:



Figure 61 The discourse order of *Paper Plane.*

From this order, we can see this movie is presented in a linear structure.

III. Frequency

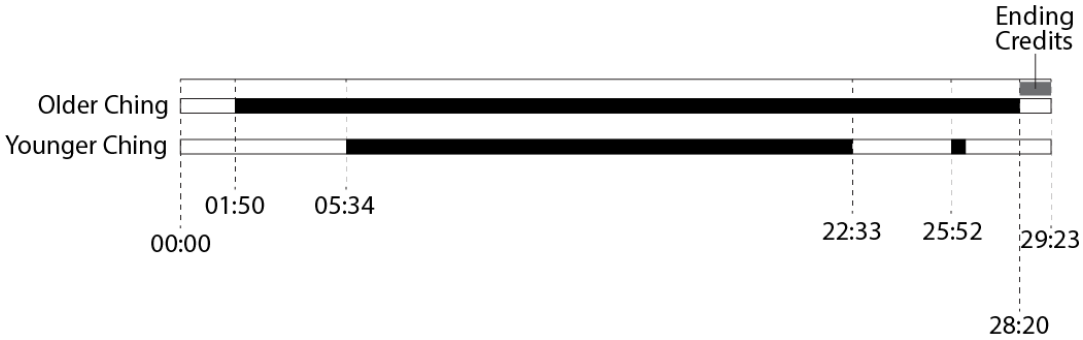


Figure 62 The frequency of *Paper Plane*'s main characters

From the diagram above we can see that the older Ching appeared once, started from 01:50 until the end of the movie; the younger Ching appeared twice. At the beginning of the movie, Ching drank until he found there was a young man sitting and drawing in his house (05:34), but he didn't know who he was. The movie was composed by their conversations, they talked with each other, it seems both of them were talking about their own story, in fact they are the same person. The younger Ching disappeared (22:33), the older Ching discovered the young man was himself. Finally, there is a scene which is about the older and younger Ching played football together

(25:52).

3.3.2.3. June

I. Duration

Movie	Duration of the story	Duration of the discourse	Some examples from the relationship between story-time and discourse-time
June	Several days	16 minutes and 52 seconds	• Summary A~ June visited Ben's old house with Ben. • Summary B ~ MiMi, June's friend, comforted June after the dinner and answered Ben's call for June. • Scene A ~ Ben expressed his love to June.

Table 5 Examples from the relationship between story-time and discourse-time of *June*.

II. Order

According to the movie of *June*, we list the necessities according to the order of story:

A. June met Ben in her shop
B. June went out with her friend, MiMi; MiMi shared her love stories with June and encouraged June that she should be more out-going.
C. Ben requested June to show him where was his old house, they visited Ben's old house together. After the visit, Ben invited June to have dinner together on the other day.
D. June prepared herself for the dinner with Ben.
E. June met Ben in the restaurant, Ben told her his feeling, but he scared June, so June left immediately
F. On the other day, MiMi comforted June and answered Ben's call for her.
G. June became more out-going.

The following is the order of the discourse:



Figure 63 The discourse order of *June*.

From this order, we can see this movie is presented in a linear structure.

III. Frequency

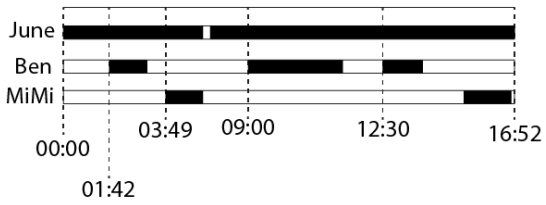


Figure 64 The frequency of *June*'s main characters

From the diagram above we can see that the main character, June, appeared twice, Ben appeared three times and MiMi appeared twice. June is the protagonist of the story, so she appeared almost all the time in the story. At first her life was very monotonous, until she met Ben in her shop (01:42), at that moment, she hadn't realized her change inside her heart, so when she met with her best friend, MiMi (03:49), she didn't tell her anything about Ben. Until Ben came to find her again (09:00) and asked for her help, besides, Ben told her about his feelings (12:30), even told her that he had admired her since he was a little boy. These made June changed her attitude.

3.3.2.4. Ina

I. Duration

Movie	Duration of the story	Duration of the discourse	Some examples from the relationship between story-time and discourse-time
Ina	Several days	36 minutes and 37 seconds	• Summary A ~ Chong drove Ina to party. • Summary B ~ The process of Ina in the party. • Summary C ~ The process of Chong killed Linda. • Ellipsis A ~ Ina went out with her friends, this is the process of Ina became rebel. • Scene A ~ Chong discussed the occupation of Ina's father with Ina and his friends. • Scene B ~ Ina's father told Ina

			how he had helped one of his customers. • Scene C ~ Chong tried to kill Ina

Table 6 Examples from the relationship between story-time and discourse-time of *Ina*.

II. Order

According to the movie of *Ina*, we list the necessities according to the order of story:

A. Ina had meal with her father and her father's lover, Linda.
B. Her father watched Chinese opera with Linda.
C. Her father gave a ring to Linda, meanwhile, he started to suspect her.
D. Someone hired Chong to burn a car later.
E. Ina hurt her colleague when they were practicing violin.
F. Ina went to a party with her boyfriend, Chong. She made two friends there.
G. Chong left Ina alone in that party, he went to somewhere else.
H. Ina tried drugs for the first time in that party.
I. Chong burnt a car and he discovered there was a woman inside the car, so he realized he had committed a crime.
J. He told Ina everything about the murder and why he had done that, he warned her not to tell anyone.
K. Ina started to become rebellious and drug-addicted.
L. During a discussion among Ina, Chong and their friends, she started to wonder what was the real job of her father.
M. Ina asked her father what was his job, he explained to her his job was solving problems for others and he gave an example.
N. Chong started to have hallucination that someone wanted to kill him, he even threatened Ina that he might kill her suddenly.
O. Ina was scared and ran away from him, but he chased after her and tried to kill her, Ina attacked Chong's eye with her violin and escaped.
P. On the other day, the police arrested Chong when he was taking drugs in his house.
Q. Ina watched the TV news and got to know Linda was a prostitute and was murdered by Chong before.

The following is the order of the discourse:

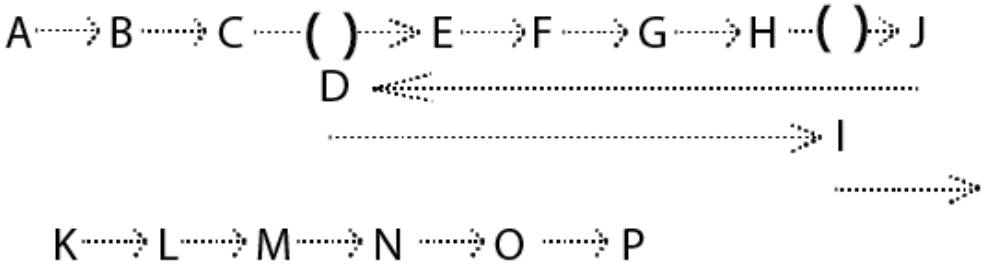


Figure 65 The discourse order of *Ina*

From this order, we can see there is a flashback in the middle of the movie.

III. Frequency

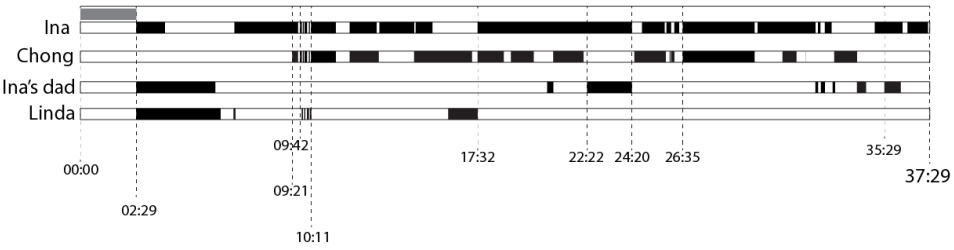


Figure 66 The frequency of *Ina*'s main characters

From the diagram above we can see that the main character, Ina appeared 20 times; Ina's boyfriend, Chong, appeared 18 times; Ina's father appeared 7 times; the lover of Ina's father, Linda, appeared 7 times. Ina is the protagonist. The story seems nothing special at the beginning, until Chong appeared (09:21), audience can see there is a difference from the outward of Ina and Chong, when Chong and Ina were crossing the bridge to a party, Linda appeared 4 times (09:42 – 10:11), these are some scenes about she was kidnapped, but at that moment, audience don't know who was the woman in the scene. In (17:32), when Chong told Ina he had killed someone by burning a car, audience know the woman appeared before was killed and she was the woman who was locked inside the car, but this woman is not yet identified. This is the first mystery in this film. In (22:22 – 24:30), Ina saw his father gave a paper to a stranger and she asked her father what was his job and who was the man, his father didn't answer her clearly, this is the second mystery in the movie. Until the end of the movie, Ina and her father watched television news together (35:29), Ina saw Chong and the stranger who was in her house before were in the news report which said they murdered a woman who is called

Linda. At this moment, all the mysteries were unveiled, the woman who was kidnapped was Linda, and she was murdered by Ina's father, but he hired someone to do this for him.

3.3.2.5. Timing

I. Duration

Movie	Duration of the story	Duration of the discourse	Some examples from the relationship between story-time and discourse-time
Timing	7 days	60 minutes and 40 seconds	• Scene A ~ The arguments between YiYi and her father. • Summary A ~ The memories of YiYi and Mr. Zhao when they were in love. • Summary B ~ Zoe asked YiYi's for help in order to encourage Lorenzo to leave for Lisbon. • Summary C ~ Zoe told her mum she is going to work in casino. • Summary D ~ The whole movie is in summary because there are subtitles showing "There are XX hours left before proposing". • Pause A ~ The process of how Zoe hurt her foot. • Pause B ~ Lorenzo ran in the street.

Table 7 Examples from the relationship between story-time and discourse-time of *Timing*.

II. Order

According to the movie of *Timing*, we list the necessities according to the order of story:

A. Lorenzo planned to propose marriage to Zoe.

B. YiYi's father sent Lorenzo to pick YiYi up from the airport.

C. YiYi and Mr. Zhao arrived Macau at the same time, but they couldn't see each other.
D. Mr. Zhao visited the dancing school of Zoe and announced that he would like to choose a dancer to study in Europe for one year.
E. Lorenzo received the news that he couldn't rent the ideal place for his proposal while he was decorating his exhibition.
F. Lorenzo started to find another place for his proposal.
G. Lorenzo went to make a ring for the proposal and Zoe went to decorate the exhibition for Lorenzo.
H. YiYi argued with her father for the first time.
I. Lorenzo heard the conversation between Zoe and her mother, he learnt that Zoe might study in Europe next year.
J. YiYi argued with her father for the second time.
K. YiYi's father sent Lorenzo to comfort YiYi for him, YiYi asked if Lorenzo was able to solve his own problems and promised that if Lorenzo could make her happy, she would provide a perfect place for his proposal.
L. Zoe's mother was sent into hospital because her back was hurt, Zoe started to consider if she could continue dancing or not.
M. Lorenzo brought YiYi to his exhibition and found that the decoration for the exhibition was almost done, besides, he learnt that Zoe's mother was in hospital.
N. YiYi's father told YiYi why her mother had left many years ago.
O. Lorenzo visited Zoe's mother in hospital, they talked for a while, Lorenzo felt that Zoe's mother didn't like him at all.
P. YiYi showed Lorenzo a house and he thought that it was a perfect place for his proposal. They started to collect materials for decorating that place, when they were collecting, they met Zoe.
Q. Zoe told Lorenzo that he should put more effort on his exhibition and she couldn't help him anymore.
R. Zoe asked YiYi for help in order to encourage Lorenzo to leave for Lisbon.
S. Zoe told her mother she decided to give up dancing and she was going to work in casino next month.
T. Lorenzo's exhibition was inaugurated, YiYi met Mr. Zhao in the exhibition, this made YiYi remember their past.

U. Zoe broke up with Lorenzo.

V. YiYi encouraged Lorenzo he should go to Lisbon and he decided to do it.

W. Zoe hurt her foot on purpose so she couldn't take part in the election for studying in Europe.

X. When fireworks began, everyone was watching them, but Lorenzo changed his mind even though he was waiting for boarding, he returned.

The following is the order of the discourse:

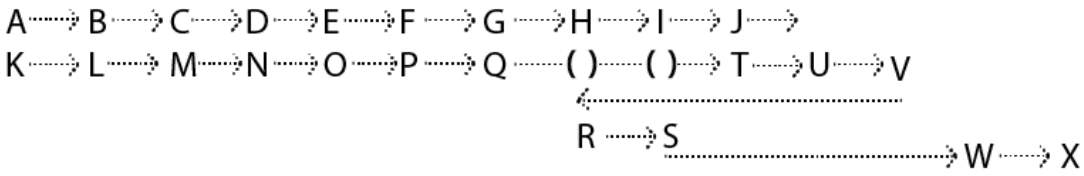
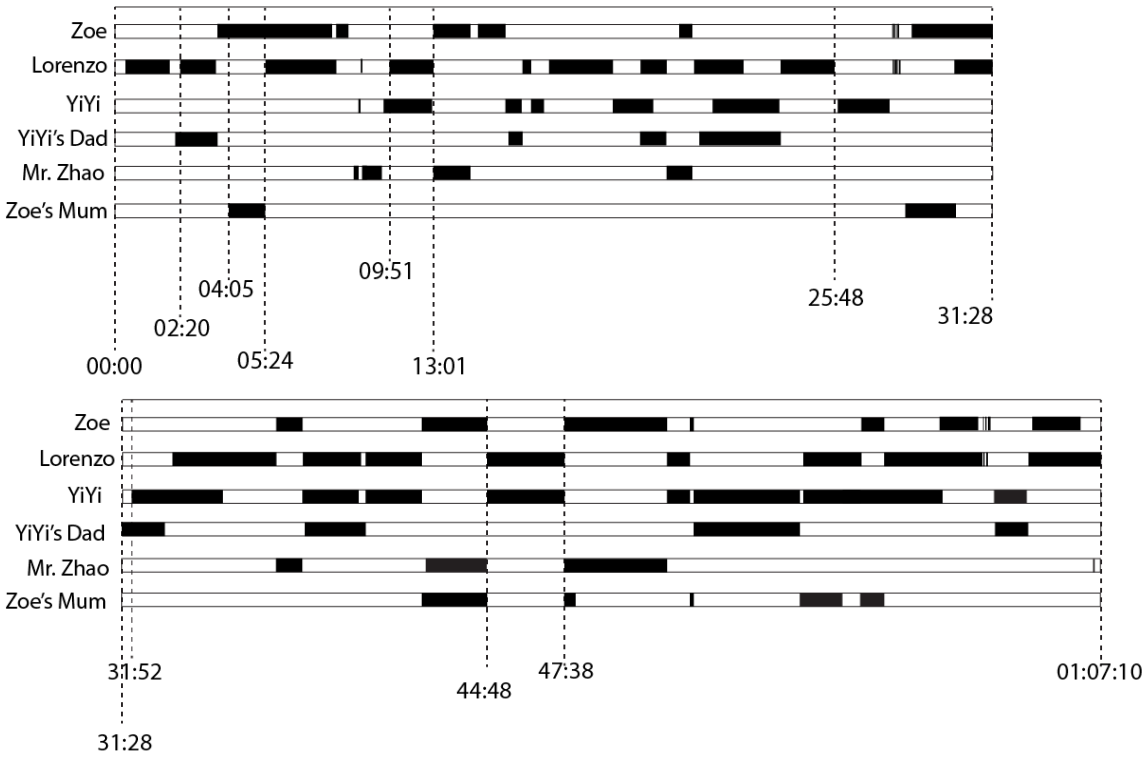


Figure 67 The discourse order of *Timing*.

From this order, we can see there are several flashbacks at the end of the movie.

III. Frequency



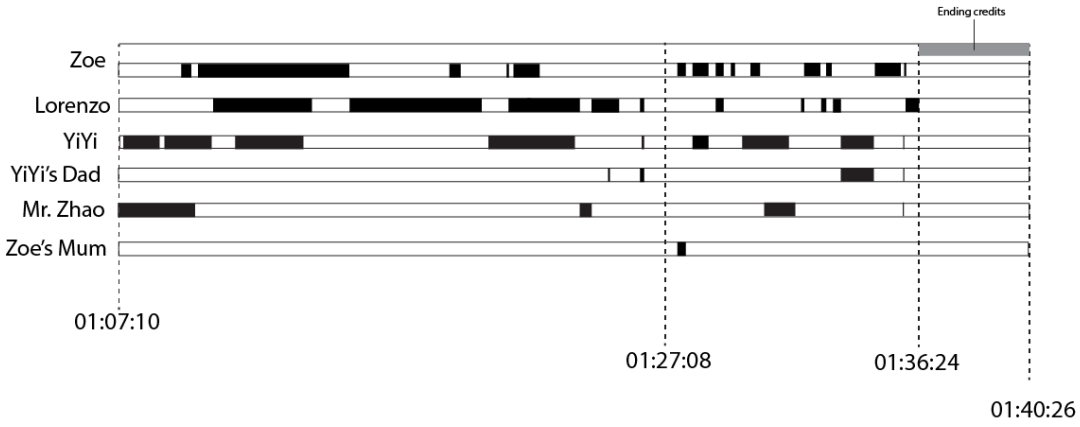


Figure 68 The frequency of *Timing*'s main characters

From the diagram above, we can see that Zoe appeared 36 times; Lorenzo appeared 37 times; YiYi appeared 25 times; YiYi's father appeared 12 times; Mr. Zhao appeared 12 times and Zoe's mother appeared 8 times. This movie has two main plots: (1) the relationship of Lorenzo and Zoe, the love between lovers (2) the relationship of YiYi and her father, the love between father and daughter. In the first part of the movie, it tells the relationship between all these six characters, Lorenzo saw YiYi's father (2:20) who was his landlord, YiYi's father sent Lorenzo to pick her daughter up at the airport , from their conversation here, audience can have a brief idea about how was the relationship between this father and his daughter. In (5:24), Lorenzo met YiYi and took her home, he was living with YiYi's father. According to the conversation between Zoe and her mother which started from (4:05), audience can know that Zoe's mother support Zoe's interest, but she didn't like Lorenzo's attitude towards life. In (13:01), Mr. Zhao was introduced to Zoe, he was a dancing teacher. As we can see, these six main characters are not from the same family but there are connections between each of them. Besides, the first part of the movie addresses the tasks of Lorenzo and Zoe as well. Lorenzo needed to seek for another place for proposing marriage to Zoe, Zoe wanted to get the opportunity of studying in Europe. Because of the arguement happened in (31:52), Lorenzo and YiYi started to became close friends and YiYi helped him to find another ideal place, thus we can see that they started to appear together. Zoe's obstacle appeared in (47:38), her mother fainted when she was working, so the idea of give up dancing emerged. When the movie goes to (1:07:21), YiYi met Mr. Zhao in the exhibition, their conversation told that they had known each other since ten years ago, besides, YiYi left Macau

because of this reason as well. From (1:27:08), we can see that Zoe appeared most frequently, it is because this part explains everything from her point of view, why she broke up with Lorenzo, why she needed to give up dancing and how she could do these.

3.4. Narrative Structure of Portuguese Films

In order to analyze the relationship between story-time and discourse-time of Portuguese cinema, we need to study about their order, duration and frequency. Before we can do the analysis, we have to know the synopsis of the movies.

3.4.1. The synopsis of the selected Portuguese Films

A. *Estrada de Palha* (Rodrigo Areias)

Alberto had been living abroad for over ten years, one day, he received the news about the death of his brother, therefore, he returned to revenge for this. After he arrived at his hometown, he learnt that his brother was killed by bandits and the group of sheep were robbed; therefore, he decided to find all the sheep and then took his sister-in-law and nephew to leave the country with him. On his way of finding the sheep, he refused to be robbed by the Royal Guard by paying a toll, so he had a fight with the captain and he won. But this made him arrested and sent to prison. Inside the prison, he made a friend, Americo and they escaped from the prison together. After the captain learnt that they ran away, he started to chase them. Meanwhile, Alberto and Americo were caught by another group of people, but this group of people arranged another way for them to escape. When Alberto returned to his hometown and wanted to leave with his family, his sister-in-law refused to leave with him. As a result, he had to leave alone. Before he left, the captain got him and requested for another fight, but Alberto refused.



Alberto is informed that his brother was dead.



Alberto's sister-in-law tells him what happened to his brother.



Alberto has a gun fight with Antonio.



Alberto escapes with Americo from the prison.



Alberto (Left) refuses to have another gun fight with Antonio (Right).

Figure 69 Screen captures of *Estrada de Palha.*

B. *Arena* (João Salaviza)

Mauro lived in domestic prison and earned money by making tattoo for others. One day, there was one kid requested refund for his tattoo because Mauro didn't make it well, but Mauro refused. Therefore, that kid broke into Mauro's house with two friends, they hit him and took away his money. After Mauro

discovered it, he went out to find them. He found the two friends of that kid and got to know where was that kid. When he found that kid, he hit him and jailed him into the trunk, he stayed near the car and looked at the sun. After a while, he felt as sleep on the ground and the kid escaped.



Mauro earns money by making tattoo.



Because of refusing to refund, the kids broke into Mauro's house to hit him and took away his money.



Mauro jails the kid in a trunk as punishment.



The kid escapes when Mauro falls asleep.

Figure 70 Screen captures of *Arena*.

C. *Rafa* (João Salaviza)

At six in the morning Rafael learnt that police arrested his mother. With the help from a friend, Rafael across the bridge, he went to the police station which located at central Lisbon; inside the police station, the police asked him many questions but they didn't tell him when can his mother be released, he waited there and didn't want to return home alone.



Rafael crosses the bridge to Lisbon with the help from a friend.



The police interviews Rafael.



Rafael waits for his mother's release outside the police station.

Figure 71 Screen captures of *Rafa*.

D. *Os Gatos não Têm Vertigens* (Antonio Pedro Vasconcelos)

Rosa's husband, Joaquim, died when he was dancing. After the death of her husband, she lived alone. Three months passed, one day her handbag was stolen by Joao's friend. Joao kept the keys and an envelope from the handbag. That day, his father kicked Joao out of the house. In order to find a place for him to stay overnight, Joao arrived at the address written on the envelope and it was the house of Rosa. He slept

on the coach on the rooftop. Rosa found him, but she didn't stop him. On the second day, Rosa hurt her head and fainted on the floor, Joao discovered that and called the ambulance for her, meanwhile, he stole a watch on the table and sold it. After Rosa was recovered and returned from hospital, she found there was nobody on the rooftop anymore, but she found there was a notebook, she read it and found it was interesting. After that, she found the watch disappeared and she heard there were some noise upstairs, she found Joao there, so she asked him where was the watch. Joao told her that he had sold it and he came back because he left his notebook there. Rosa gave him some money to get the watch back and returned the notebook to him, but when Joao brought the watch back, she invited him to take a boat trip with her because she needed to spray Joaquim's ashes into the river. After that, Rosa told him her stories with Joaquim when they were young and Joao realized that the ring was very important to her, therefore he fought with his friend in order to get it back. When he returned it to Rosa, Rosa forgave him, this made him felt guilty. Joao started to live with Rosa, one night, Rosa's daughter and son-in-law visited her suddenly and found Joao was living there. They argued but Rosa let Joao kept living with her. Her son-in-law warned her that Joao might rob her one-day. On the next day, Joao's father visited Joao suddenly while Rosa went out. When Rosa returned, she found there was nobody inside the house and all the valuable things, except the belongings of Joaquim, were gone. She promised her daughter if Joao didn't returned in one week's time, she would move to a retirement house. Rosa finished typing Joao's writing into computer and she gave it to a publisher. One week later, Joao didn't appear, so Rosa moved to a retirement house. Joao stayed in his friend's house, his friend found Rosa and told her everything, Rosa decided to live with Joao again, so they moved back to Rosa's house again. The publisher published Joao's book, Rosa was very happy about this.



Joao sleeps at the Rosa's rooftop after his father kicks him out.



Rosa enjoys reading the notebook left by Joao.



Joao fights with his friend in order to get back the ring (Left) and returns it to Rosa (Right).



Joao's father finds Joao and takes away all the valuable things from the house.



Rosa inputs Joao's writings into computer and gives it to a publisher.



Joao's friend (Left) finds Rosa (Right) in a retirement house and explains everything to her.



After learning the truth, Rosa invites Joao to live with her again.



Finally, Joao's book was published.

Figure 72 Screen captures of *Os Gatos não Têm Vertigens.*

E. *Sangue do Meu Sangue* (João Canijo)

Marcia lived in a very small house with her two young adult children, Claudia and Joca, and her sister, Ivete. Claudia is a nursing student while Joca is a delinquent with a suspicious supply of cash. One day, Claudia told Marcia that she was having a relationship with a married professor, Marcia determined to bring the affair to an end. Marcia talked with the professor and found out that they were colleagues when they were students. When Marcia found out that things were becoming serious, she decided to told the professor that Claudia was his daughter and he was involving with her own daughter, this made the professor end his relationship with Claudia. On the other hand, Joca was in trouble with his boss, a drug dealer. It was because his boss found out that Joca

tried to cheat him, therefore he threated Joca to pay him ten thousands euros, otherwise he would kill him. Joca told this to his aunt, Ivete, and she decided to help Joca. She went to pay the debt with Joca, but they only had three thousand euros. The drug dealer gave her another option for them to pay off the debt, but Joca killed the drug dealer at the end.



Marcia lives with her family in a very small house.



Claudia tells her mother that she is having a relationship with a married professor, Marcia determines to end that relationship.



Marcia finds out the professor and tells him Claudia was his daughter, this makes the professor ends the relationship.



Joca tries to cheat his drug dealer boss but he was found, he needs to pay ten thousands euros to his boss. Ivete goes to pay the debt with Joca.

Figure 73 Screen captures of *Sangue do Meu Sangue.*

3.4.2. The analysis of the stories

In this subchapter, we are going to analyze the relationship between story-time and discourse-time of the following 5 Portuguese movies, they are *Estrada de Palha, Arena, Rafa, Os Gatos não Têm Vertigens* and *Sangue do Meu Sangue,* in terms of duration, order and frequency.

3.4.2.1. Estrada de Palha

I. Duration

Movie	Duration of the story	Duration of the discourse	Some examples from the relationship between story-time and discourse-time
Estrada de Palha	Several days	91 minutes	• Ellipsis A ~ The journey of Alberto when he returns back to his hometown, the discourse time is in few minutes. • Scene A~ Alberto fights with the Antonio Bacelo. • Scene B ~ Alberto shoots two men in dark. • Scene C ~ Alberto investigates the prison. • Summary A~ The journey of Alberto and Americo after they escape from the prison. The discourse-time is in several minutes.

Table 8 Examples from the relationship between story-time and discourse-time of *Estrada de Palha.*

II. Order

According to the movie of *Estrada de Palha*, we list the necessities according to the order of story:

A. Alberto received the news about the death of his brother.

B. He travelled back to his hometown.

C. He learnt that someone had killed his brother and took away all the sheep which belonged to his brother.
D. He started his journey to find the sheep.
E. He had a fight with Antonio Bacelo in his journey and he won the fight.
F. He got the man who wass owning the group of sheep which belonged to his brother originally; he brought that man to the police, but the police arrested Alberto for hurting Antonio Bacelo.
G. Alberto met Americo in the prison and they escaped together.
H. Antonio Bacelo learnt that they broke from the prison and started to chase after them
I. Alberto and Americo were caught by a group of people but were released finally.
J. Alberto and Americo decides to go separately.
K. Alberto wanted to leave the country with Noemia (his sister-in-law) and his newphew, but Noemia refused.
L. Antonio Bacelo found Alberto finally and wanted to have another fight with him, but Alberto refused.

The following is the order of discourse:

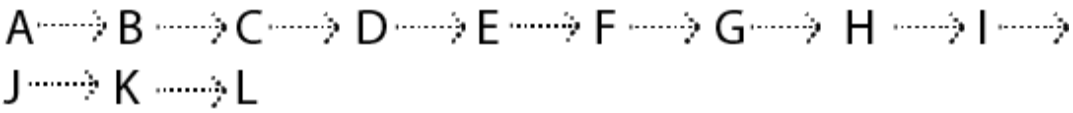


Figure 74 The discourse order of *Estrada de Palha.*

From this order, we can see this movie is presented in a linear structure.

III. Frequency

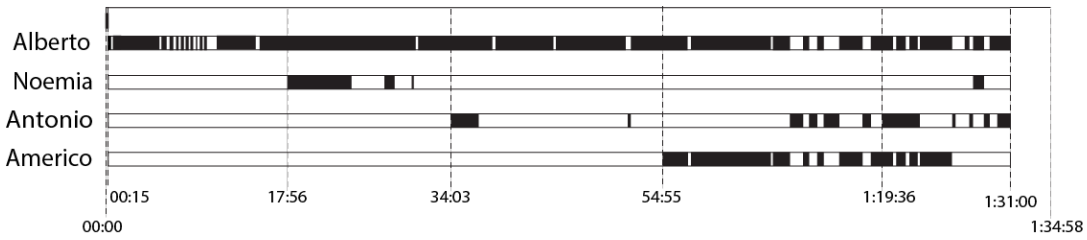


Figure 75 The frequency of *Estrada de Palha*'s main characters

From the above diagram, we can see that the main character Alberto appears in most of the time in the movie, there are twenty-nine times totally; Noemia appeared four times; Antonio appeared eleven times and Americo appeared 10 times. This

movie started with an event that Alberto was informed about the death of his brother then he got two missions. The first one is to revenge on the death of his brother and the second one is to take his family to leave the country which become the kernels of this movie. Alberto aimed to succeed in these two missions. In order to accomplish his missions, he had to return to his country and there are scenes of his way to home in the movie. Until he met his sister-in-law, Noemia (17:56), she told him the details of the death of his brother, Alberto continued his journey to take revenge on the death of his brother. During the journey, he met Antonio (34:03). This brings a kind of causality and impact to the story as Antonio appears later. When Alberto thought he was going to finish the first mission, the causality of Antonio's appearance started to work. Alberto was sent to prison and was got to know Americo (54:55). Therefore, they started another journey together. Meanwhile, Antonio learnt that they had escaped from the jail, so he started to chase after them. So, started from here, their stories should be simultaneously, but because these are happened in different spaces, both parties appeared separately in the scene. Finally, Alberto couldn't finish his second mission to leave with his family because of the refusal from his sister-in-law. Therefore, we can see that his sister-in-law appeared again. When Alberto decided to leave the country, Antonio found him and this was the final effect from the causality when they first met.

3.4.2.2. Arena

I. Duration

Movie	Duration of the story	Duration of the discourse	Some examples from the relationship between story-time and discourse-time
Arena	1 day	15 minutes and 58 seconds	• Summary A ~The process of Mauro found the kids. • Scene A ~ The fights

Table 9 Examples from the relationship between story-time and discourse-time of *Arena*.

II. Order

According to the movie of *Arena*, we list the necessities according to the order of story:

A. Mauro lived in domestic prison.

B. There was a German kid came to refund for his tattoo made by Mauro, but Mauro refused.
C. That German kid broke into Mauro's house with 2 friends, they hit Mauro and took away his money.
D. After Mauro discovered his money was stolen, he went out and searched for the kids.
E. He found the German kid, hit him and jailed him in a trunk.
F. Mauro felt asleep on the ground, the German kid saw this and escaped from the trunk.

The following is the order of the discourse:

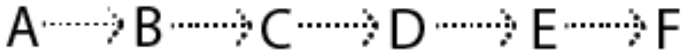


Figure 76 The discourse order of *Arena.*

From this order, we can see this movie is presented in a linear structure.

III. Frequency

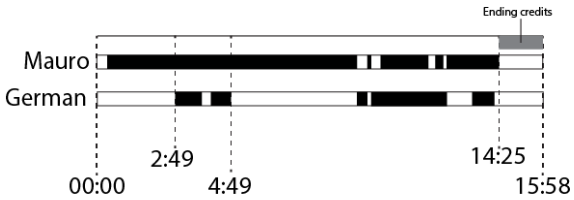


Figure 77 The frequency of *Arean*'s main characters

From the diagram, we can see that the main character, Mauro appeared five times while the other character, the German kid appeared five times too. Mauro had a quiet life at the beginning of the movie, when he encountered the German (2:49), they had an argue first and then in (4:49), the action of taking away Mauro's money makes Mauro needed to start his journey in finding this German kid outside his house. During the journey of finding the German, he met two friends of the German kid, they told them where was the German kid. He found the German kid was sitting in a car alone, so he punished him by jailing him in a trunk.

3.4.2.3. Rafa

I. Duration

Movie	Duration of the story	Duration of the discourse	Some examples from the relationship between story-time and discourse-time
Rafa	1 day	24 minutes and 55 seconds	• Summary A~ When Rafael was being interview by the police • Summary B ~ The journey from his house to the police station. • Summary C ~ He waited for the release of his mother. • Scene A~ Rafael stole money from a bag.

Table 10 Examples from the relationship between story-time and discourse-time of *Rafa*.

II. Order

According to the movie of *Rafa*, we list the necessities according to the order of story:

A. Rafael learnt that the police arrested his mother.
B. He left his house to find his mother.
C. His friend drove him to cross the bridge to central Lisbon.
D. He arrived at the police station and asked about his mother, but the police required him to come back later.
E. He stole from a bag while he was waiting.
F. The police interviewed Rafael about the information of his family and told him the reason why his mother was arrested.
G. He waited outside the police station until he saw his sister came with his nephew.

The following is the order of the discourse:



Figure 78 The discourse order of *Rafa*.

From this order, we can see this movie is presented in a linear structure.

III. Frequency

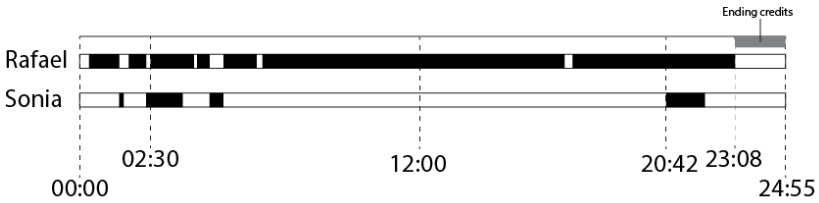


Figure 79 The frequency of *Rafa*'s main characters

From the diagram we can see that the main character, Rafael appeared 7 times, his sister Sonia, appeared 4 times. When the movie starts, their mother was arrested and they didn't know when she could be released. This is the kernel of the story. After discussing with Sonia (02:30), Rafael decided to go to Lisbon to wait for her mother. He spent the whole day in waiting alone for his mother. In (20:42), Sonia appeared again, she was there to find her mother too, this represents Rafael had been waiting for long time already, but there was no answer.

3.4.2.4. Os Gatos não Têm Vertigens

I. Duration

Movie	Duration of the story	Duration of the discourse	Some examples from the relationship between story-time and discourse-time
Os Gatos não Têm Vertigens	Several months	1 hour 58 minutes and 35 seconds	• Ellipsis A ~ Rosa told Joao how was her life with Joaquim in jail when they were young. • Ellipsis B ~ Rosa recovered and returned home from hospital. • Summary A ~ Rosa moved to retirement house from her home. • Summary B ~ Rosa slept in her living room at the night of Joaquim's funeral, when she woke up, she saw Joaquim and he told her it was 3 months after his death.

			• Scene A ~ Joao fought with his friend in order to get back the ring. • Scene B ~ Joao argued with his father.

Table 11 Examples from the relationship between story-time and discourse-time of *Os Gatos não Têm Vertigens*.

II. Order

According to the movie of *Os Gatos não Têm Vertigens*, we list the necessities according to the order of story:

A. Rosa's husband, Joaquim died when he was dancing.

B. Rosa dreamt about Joaquim on the night of his funeral, and then 3 months passed.

C. Rosa went out in one afternoon, her handbag was stolen by Joao's friend when she was buying cigarettes.

D. Joao's friends checked what were inside Rosa's handbag, one of them kept the ring while Joao kept the keys and letter they found in the handbag.

E. When Joao arrived home, his father argued with him and kicked him out of the house. Joao needed to find a place for him to stay over night, he remembered that he had the keys of an old lady, therefore he went there and slept at the rooftop.

F. Rosa returned with her daughter, Luisa. She settled all the things for Rosa and left. Joao's phone rang suddenly, Rosa heard that too, so she went to the rooftop and she found Joao was sleeping in a coach there. She gave him a pillow and a blanket.

G. On the second day, Rosa brought some food to Joao secretly, in order not to be discovered by him, Rosa ran at the stairs, this made her fainted and hurt her head. Joao heard her screamed from the rooftop, so he went to see what happened. He found Rosa was lying on the floor and he called the ambulance for her, meanwhile, he stole a watch from the table.

H. Joao sold the watch and paid his father's debts, he gave the rest of money to his father. After that, he found he left one of his notebooks at the rooftop.

I. Rosa returned home with her daughter. Luisa went out to buy some food while Rosa was sleeping. Rosa read the notebook left by Joao.

J. Rosa's daughter and son-in-law recommended her to sell her house and moved to a retirement house, Rosa was very angry with this.

K. Rosa returned home and discovered Joaquim's watch was disappeared, at this moment, she heard there were some noise at the rooftop, so she went upstairs and asked Joao where was the watch. Joao told her that he had sold it already and he also wanted his notebook backed. Therefore, Rosa gave him some money and his notebook so Joao could take the watch back.

L. When Joao returned with the watch, Rosa invited him to take a ship with her because she needed to spray the ashes of Joaquim into the river. After that, Rosa told him the stories about Joaquim and her. Joao realized that the ring he stole from Rosa was very important to her.

M. Rosa started to type Joao's writings into computer and Joao started to live with her.

N. Joao fought with his friend in order to get back the ring for Rosa, Rosa forgave Joao, and this made Joao felt guilty.

O. One night, Luisa and her husband visited Rosa suddenly and found Joao was living there, they argued with Rosa because they wanted Joao to leave immediately. Luisa's husband warned Rosa that Joao might rob her one-day.

P. One day when Rosa went out, Joao's father came to find Joao and took away all money in the house, but Joao didn't let him took away Joaquim's watch. When Rosa returned, there was nobody inside the house and she found all the valuable things were gone.

Q. Rosa finished typing Joao's writing into computer and she gave it to a publisher.

R. Rosa couldn't find Joao, one week later, she moved to a retirement house.

S. Joao stayed at his friend's house, his friend used Joao's phone to call Rosa while Joao was sleeping. He found Rosa, explained everything to her and brought her to meet Joao.

T. Rosa invited Joao to return home with her, when they arrived, Luisa was waiting there. Rosa sent Joao to go downstairs, she showed Luisa Joao's writings.

U. Joao met Luisa's husband and they argued, Luisa stopped them.

V. The publisher decided to publish Joao's book.

W. Joao and Rosa lived happily.

The following is the order of the discourse:

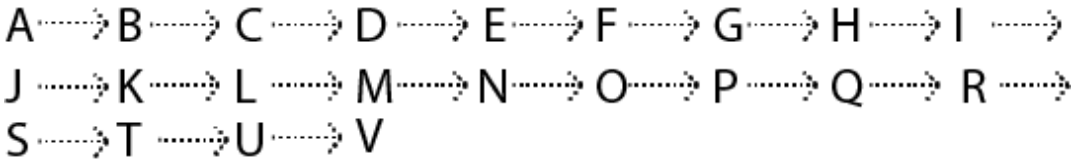


Figure 80 The discourse order of *Os Gatos não Têm Vertigens.*

From this order, we can see this movie is presented in a linear structure.

III. Frequency

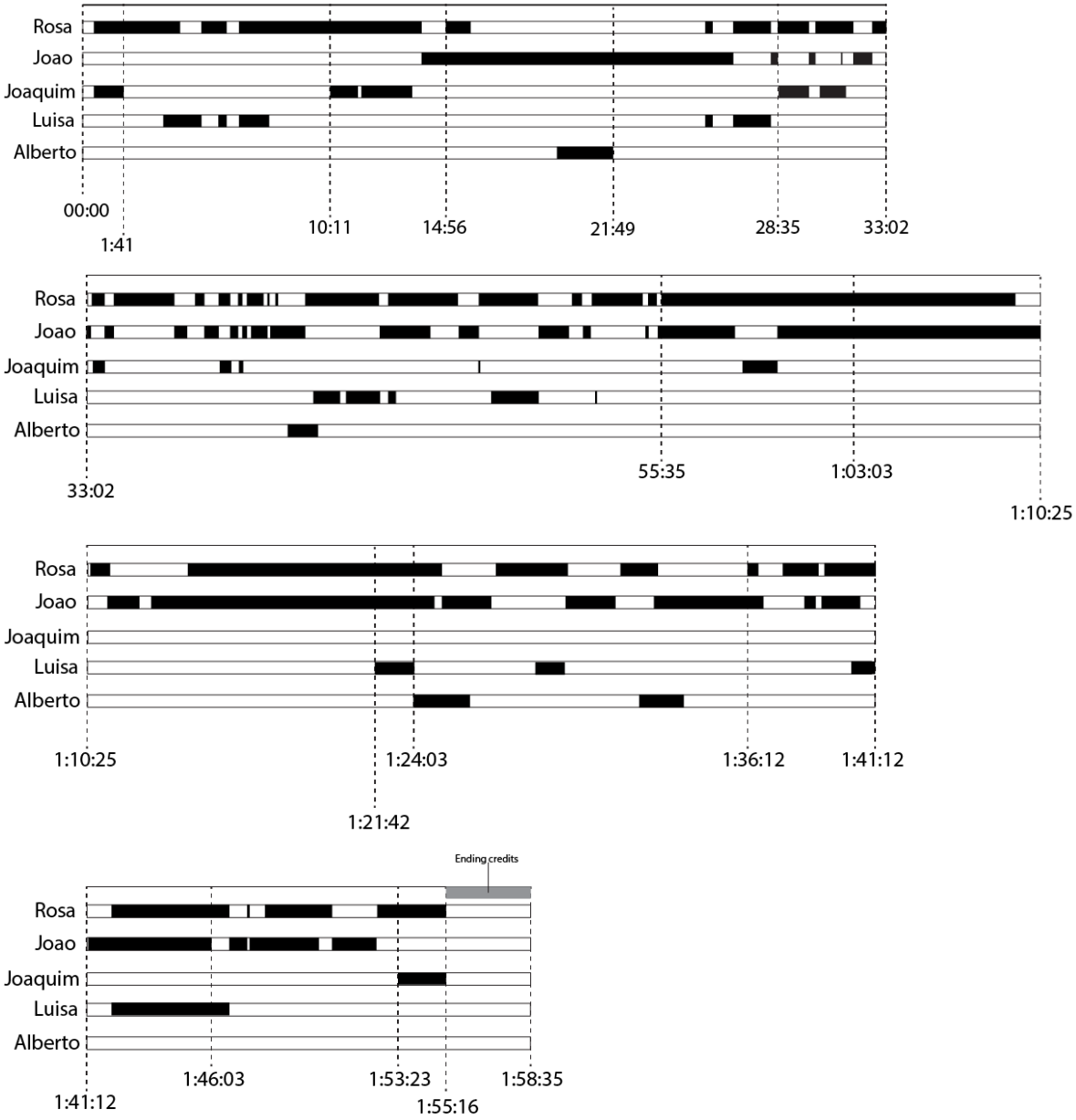


Figure 81 The frequency of *Os Gatos não Têm Vertigens*'s main characters

As we can see from the diagrams above, Rosa appeared 35 times, Joao appeared 31 times, Joaquim appeared 11 times, Luisa appeared 14 times and Alberto appeared 4

times. This is a movie about Rosa and Joao, the first time they appeared together in the scene is at (14:56), but they didn't see each other, the first time they see each other is in (31:11), when Rosa discovered that Joao was sleeping at her rooftop. The story starts from here. There are two reasons made Joao went to Rosa's house, (1) Joao's friends stole Rosa's handbag (14:56) and he got the address of Rosa. (2) In (21:49), Joao was kicked out of his house by his father, he had to find a place for him to stay overnight, these two reasons leaded Joao to Rosa's house. We can see that Joaquim passed away in (1:41) which is the beginning of the story, but he kept appearing in the rest of the story, from (10:11), he appeared as a spirit and only Rosa could see him, so we can see that he only appeared with Rosa, but after Rosa sprayed his ashes into the river (1:03:03), Joaqium never appeared as a spirit anymore, but he appeared again at the end of the movie (1:53:23), because this means Rosa passed away too. But the first conversation of Rosa and Joao between each other is in (55:35), Rosa asked Joao where was Joaquim's watch. Luisa found Joao (1:21:42) was living with Rosa and she tried to stop that, they argued, this was her attitude towards Joao at the beginning. Her attitude changed at (1:46:03) because she read the writings of Joao. In (1:24:03), Alberto appeared again and he destroyed the good relationship between Rosa and Joao, so we can see until (1:36:12), Rosa and Joao appeared separately, but in (1:36:12), they appeared together again because Rosa knew everything so she forgave Joao.

3.4.2.5. Sangue do Meu Sangue

I. Duration

Movie	Duration of the story	Duration of the discourse	Some examples from the relationship between story-time and discourse-time
Sangue do Meu Sangue	One week	2 hour and 20 minutes	• Summary A ~ Marcia's first two meetings with the married professor. • Scene A~The arguments and fights.

Table 12 Examples from the relationship between story-time and discourse-time of *Sangue do Meu Sangue.*

II. Order

According to the movie of *Sangue do meu Sangue*, we list the necessities according to the order of story:

A. Joca went to tell his boss, the drug dealer that he was robbed, so Joca owed him ten thousands euros.
B. The whole family of Marcia had dinner together.
C. Claudia told her mother she was in love with a married man.
D. Marcia saw Claudia's lover, a married professor.
E. When the family was having dinner together, Claudia's mobile phone rang twice but she didn't answer it. This made her boyfriend very angry and left immediately. The family started to argue among themselves.
F. Marcia tried to persuade Claudia to leave her teacher; Ivete advised Joca should not work for the drug dealer.
G. Ivete met the drug dealer in karaoke, but she didn't recognize him.
H. Marcia went to talk with the teacher of her daughter.
I. Marcia went to talk with the teacher and found they were colleagues when they were students.
J. The professor told Claudia that her mother had talked with him, Claudia went mad immediately. She argued with her mother and told her that she was pregnant.
K. The drug dealer hit Joca because he discovered Joca tried to cheat him. He reminded Joca about the debt.
L. Joca told Ivete what happened, Ivete promised that she would borrow him money to pay for the debt, she would go with him to pay the money.
M. Marcia went to talk with the professor again. In their conversation, she told him that Claudia was his daughter and he should not involve with his daughter.
N. The teacher ended his affair with Claudia.
O. Ivete went with Joca to pay the debt, but they only have three thousands euros, so the drug dealer rapped Ivete as another way for her to pay off the debt. When he was rapping her, Joca shot him and saved Ivete.

The following is the order of the discourse:

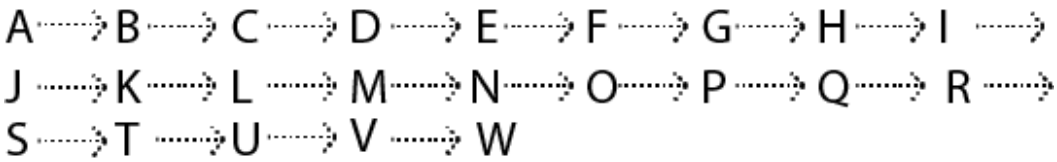


Figure 82 The discourse order of *Sangue do Meu Sangue.*

From this order, we can see this movie is presented in a linear structure.

III. Frequency

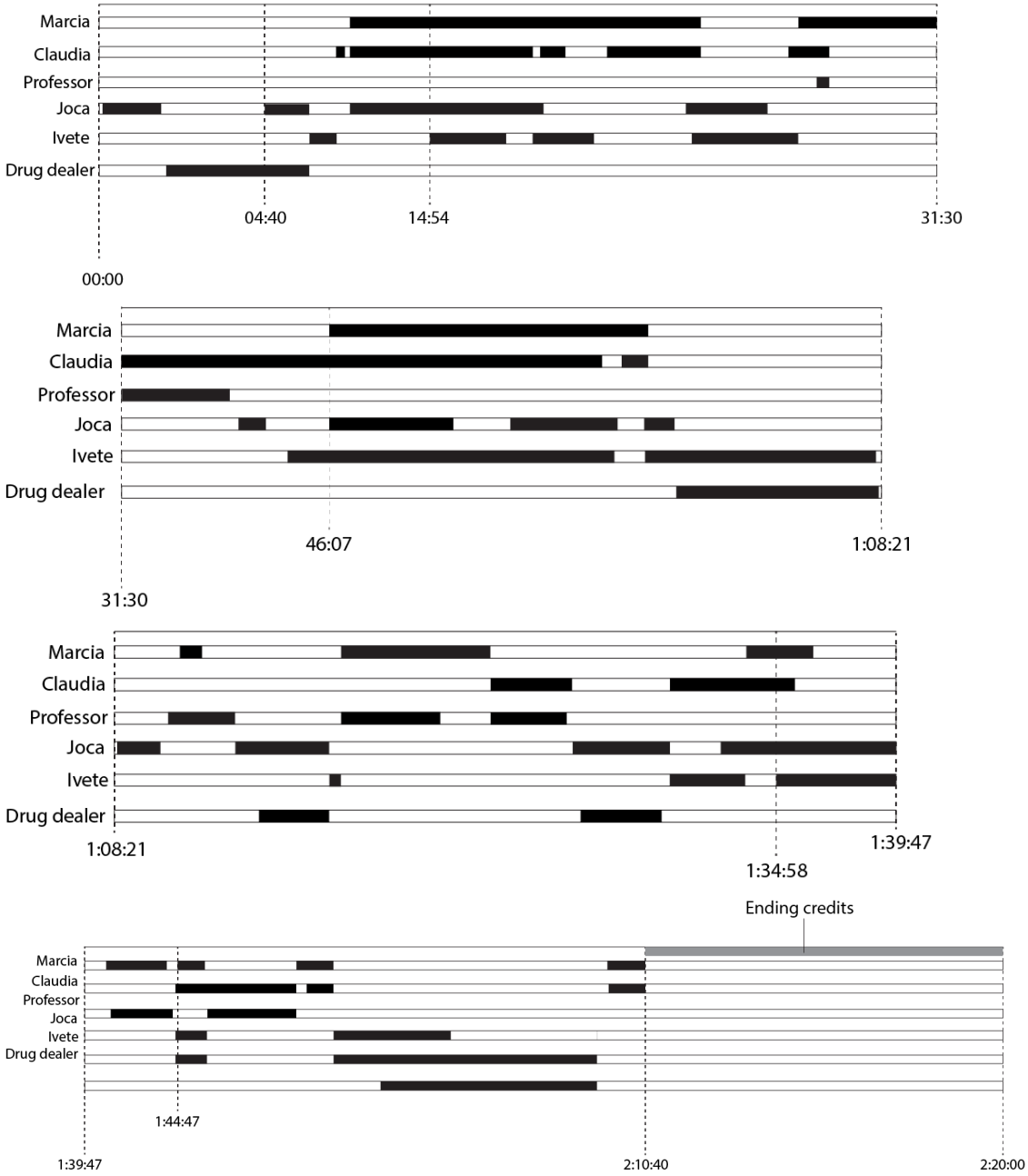


Figure 83 The frequency of *Sangue do Meu Sangue*'s main characters

From the diagrams above we can see that Marcia appeared 10 times, Claudia appeared 12 times, professor appeared 7 times, Joca appeared 15 times, Ivete appeared 11 times and the drug dealer appeared 5 times. Because of the two main plots in this movie, the six main characters are divided into 2 groups. Marcia, Claudia and the professor belonged to one group; Jaco, Ivete and the drug dealer belonged to another group. Therefore, we can see that the frequency of the characters are split, for example, Marcia aimed at stopping the affair, so she always appear with Claudia or the professor; Ivete tried to help Joca to get rid of the drug dealer, so she

always appear with Joca or the drug dealer; this also means each group of characters didn't know the problem of another group. But we can find there are 4 times of the four main characters appeared in the same scene; the first two (14:54, 46:07) are the dinners of the family and they sat together. The third time (1:34:58) is the argument between Marcia and her daughter; the discussion of Joca and Ivete. This part tells the problems of Claudia and Joca were becoming serious and even they were in a small house, they needed to talk separately by not letting the others to know what was happening. The fourth time (1:44:47) is another gathers of the family, but this time, they didn't have anything to talk about, they only did their own things.

3.5. Comparison

After looking at the analysis of the relationship between story-time and discourse-time, we can do a comparison of the movies by looking at their duration, order and frequency.

3.5.1. Duration

As we analyze the discourse time in the previous subchapter, we come up to the table below:

	Ellipsis	Scene	Summary	Pause
Crossroad		X	X	X
Paper Plane		X	X	
June		X	X	
Ina	X	X	X	
Timing		X	X	X
Estrada de Palha	X	X	X	
Arena		X	X	
Rafa		X	X	
Os gatos não Têm Vertigens	X	X	X	
Sangue do meu Sangue		X	X	

Table 13 The duration of discourse-time of the ten movies

From the table above, we can see the management of discourse time in the selected 10 movies; each of them used "scene" and "summary", 3 of them used "ellipsis" (*Ina*, *Estrada de Palha* and *Os gatos não Têm Vertigens)*, only 2 movies have

"pause" (*Crossroad* and *Timing*). The "scene" in these 10 movies are for fights, arguments or important dialogues which expressed the deepest feeling of the characters, this can provide a deeper impression to audience and let them understand the development of the plot clearer. When the narrator needed to tell about the past or to show a long process, we can find "ellipsis" and "summary". This can help the audience to understand the causality easier. Those parts may not be the kernels but aimed in letting audience to know what happened.

3.5.2. Order

The discourse can rearrange the events of the story (Chatman, S.1980). The following diagrams show the discourse order for each movie.

Crossroad

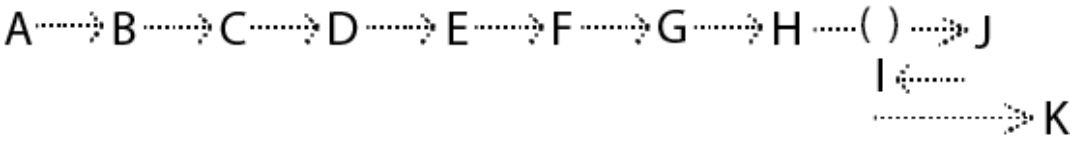


Figure 84 The discourse order of *Crossroad*

Paper Plane

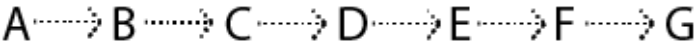


Figure 85 The discourse order of *Paper Plane*

June

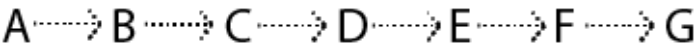


Figure 86 The discourse order of *June*

Ina

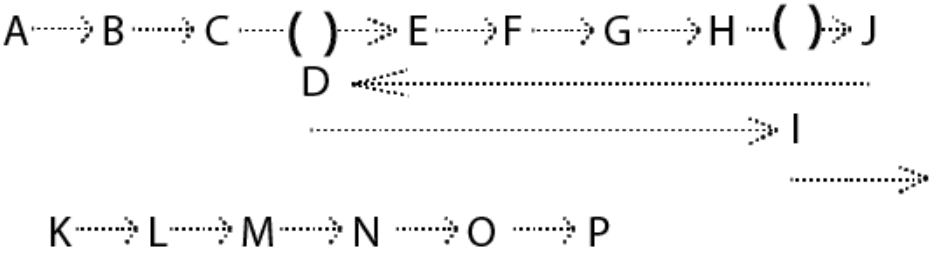


Figure 87 The discourse order of *Ina*

Timing

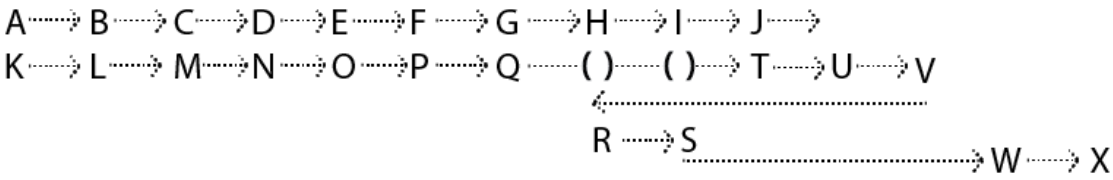


Figure 88 The discourse order of *Timing*

Estrada de Palha

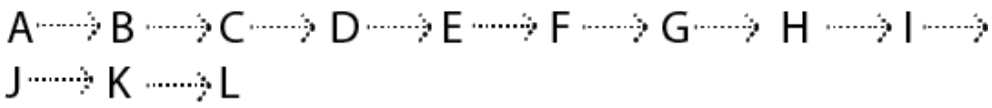


Figure 89 The discourse order of *Estrada de Palha*

Arena



Figure 90 The discourse order of *Arena*

Rafa



Figure 91 The discourse order of *Rafa*

Os Gatos não Têm Vertigens

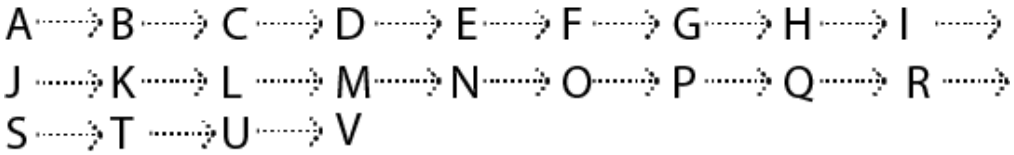


Figure 92 The discourse order of *Os Gatos não Têm Vertigens*

Sangue do Meu Sangue

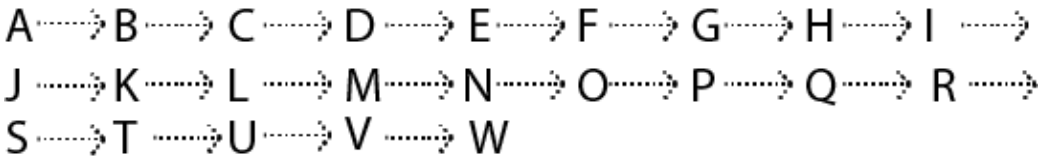


Figure 93 The discourse order of *Sangue do Meu Sangue*

From the diagrams above, we can find the story and discourse have the same order in

8 stories; for the other 3, there are flashbacks inside the discourse. According to *Poetics* of Aristotle, he mentioned about the proper structure of the plot. A whole is that which has a beginning, middle and an end. A beginning itself should not follow anything but something should follow it, a middle should follow something as some other thing follow it. An end should follow something but has nothing following it. As a result, even the 3 remain stories have flashback, but the plot are still in the straight order of beginning, middle and end, so those 2 movies are counted as linear. Thus it can be seen, these 10 movies are in a linear structure.

3.5.3. Frequency

Propp believes that function is the basic unit of the narrative. Function is the act of characters, this is the unit to move the plot forward (Stam, R., Burgoyne, R., &Sandy Flitterman-Lewis 1992). According to this, we summarize the protagonists in each movie and come up with the following graph according to their show up in the scene.

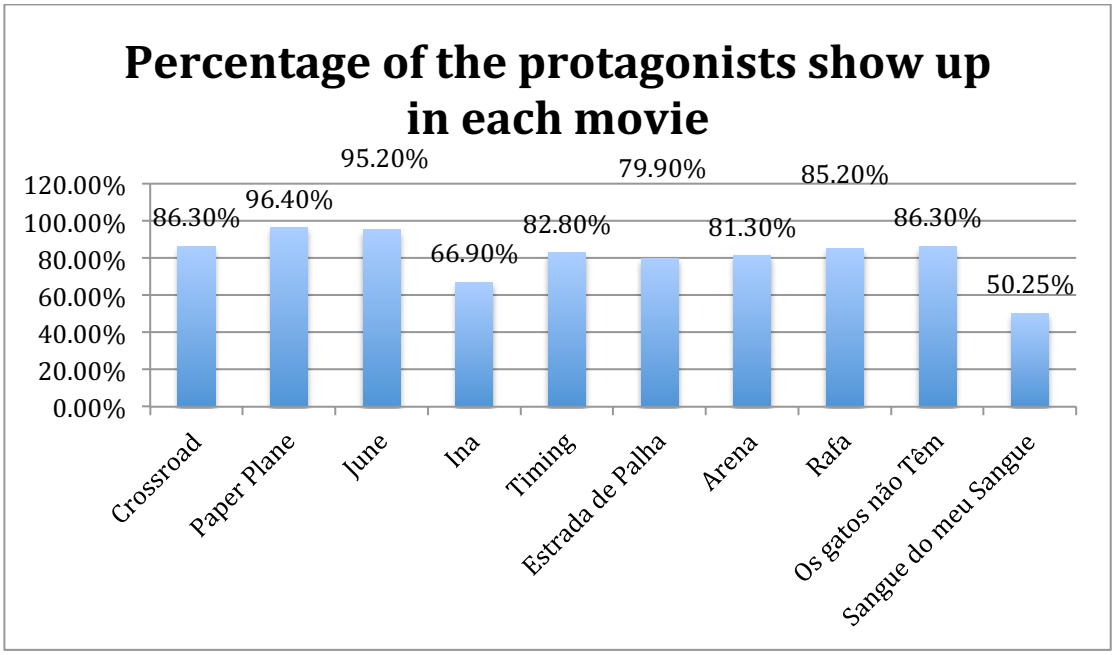


Figure 94 Percentage of the protagonists show up in each movie

As we can see from the graph above, the protagonists in most movies appeared more than 80%. This is because each story is about one protagonist, as a result, they appeared in most of the time. But we can find that the main characters of *Ina* and *Sangue do meu Sangue* only appeared less than 70% (66.90%, 50.25% respectively), this is because some of their narrative events are about the other characters and their acts cause results to the protagonists. As a whole, the protagonists of each movie occupied most of the time of the story.

3.5.4. Conclusion

After the analysis of the duration, the order and the frequency, we found that there are 8 movies that have only one plot, *Timing* and *Sangue do Meu Sangue* have two plots, but they only have one theme in each movie. *Timing* raises a question about should the locals stay or not and is Macau suitable for local people who are around twenty-five to thirty-five years old. The connections between the characters in *Sangue do Meu Sangue* are closer, because the main characters came from the same family, each of their actions affect the story. When there is only one main character in the story, spectators can realize the main theme of the movie easily, the Portuguese movies explore topics of social issues, and spectators can be impressed more when there is only one character. On the other hand, Macanese cinema industry is still very young. Directors need more practices to learn how to handle stories, which have more than one protagonist. Most of the Macanese movies we analyzed in this dissertation are short in duration and it is logical that there is only one main protagonist in each story. The plots of these 10 movies introduce the protagonists come up with the obstacles and then step by step to activate the necessities, thus push the story forward. In this process, the audience can see the traits of protagonists. The directors of both cinemas use a linear structure to show this process. According to this process, Bordwell (1985) has certain a certain explanation in his *Narration in the Fiction Film*:

"Of all modes, the classical one conforms most closely to the "canonic story" which the story-comprehension researchers posit as normal for our culture. In fabula terms, the reliance upon character-centered causality and the definition of the action as the attempt to achieve a goal are both salient features of the canonic format. At the level of the syuzhet, the classical film respects the canonic pattern of establishing an initial state of affairs, which gets violated and which it must then be set right." (Bordwell, D., 1985, p.157). For example, in *Paper Plane*, the protagonist, Ching started his journey when he met the younger Ching. During the journey, he wanted to know who was this teenager. Finally, he found out that this young man was himself of 18 years old. As we can see from this example, the story was begun with an event which is the appear of the younger Ching. He pushed the story forward. The story ended with another event which is the younger Ching disappeared.

"Indeed, Hollywood screenplay-writing manuals have long insisted on a formula which has been revived in recent structural analysis: the plot consists of an undisturbed stage, the disturbance, the struggle, and the elimination of the disturbance.

Such a syuzhet pattern is the inheritance not of some monolithic construct called the "novelistic" but of specific historical forms: the well-made play, the popular romance, and, crucially, the late 19th century short story. The characters' causal interactions are thus to a great extent functions of such overarching syuzhet/ fabula patterns." (Bordwell, D., 1985, p.157)

From this, we can see that both cinema follow the "novelistic", from the duration of discourse-time, we can see that the rhythm of both cinema belongs to "novelistic", because it starts from late 19th century, "scene" and "summary" became fundamental rhythm in novelistic narrative (Genette, G., 1972). As we can see that both cinema follow the classic mode. In classic narrative, this style typically encourages the spectator to construct a consistent time and space for the fabula action. In this way, spectator will almost never be lost to grasp a stylistic feature because he or she is oriented in time and space (Bordwell, D., 1985).

4. Film Genre

The differences of movies are distinguished from the topics, their main performance style and their content, so these are how the genre is built. The word "genre" comes from French, it means kind or type. Bruce Kawin points out that the genre needs to handle a topic which has its characteristic; it is usually consists of specific practical techniques and repeating characters. Therefore, each genre of films has their specialties and familiarity in content. The film genres are mainly distinguished according to the content or the form of the movies. Some genres are distinguished by their forms, for example there must be songs and dances in musical films; while some are defined by the contents with the Westerns regard to the western cowboys and their stories (Giannetti, L. 1989). No matter how the genres are differentiated by their contents and forms, each different genre has their typical theme and presentation technique; these become the main structure of certain genre and make it different from others. (Giannetti, L. 1989).

When time passes by, cinema obtains more styles, people become more interested in new issues and try to use new and different point of views or ways to discuss about the old issues, these has led to the increasing of film genres. Classification is an activity which is accumulative, historical and diachronic. (Giannetti, L. 1989). Therefore, the complexity of the genres are being increased and thus there are various ways to distinguish and define the genres as well. This subchapter lists out some research related to the classification of film genres and the ways to classify the genres are understood.

4.1. Classification of film genres

The classification of film genres is very rich in the concerning issues and performing skills of cinemas, therefore, depending on different points of views, different researchers have different ideas in defining the film genres. We listed some categories which come from two books: *Film Studies An Introduction* (2010) of Ed Sikov, *The Film Genre Book* (2009) of John Sanders and two websites: AFI (America Film Institute Catalog) and IMDb (Internet Movie Database).

A. In the book *Film Studies An Introduction* of Ed Sikov (2010) listed these 13 genres.

Action	Film Noir	Mystery	Western
Chick Flicks	Gangster	Musical	
Comedy	Horror	Science fiction	
Drama	Martial Arts	Thriller	

Table 14 Categories of film genres listed in *Film studies An Introduction*.

B. In the book *The Film Genre Book* of John Sanders (2009) listed 7 genres.

Blockbuster	Drama	Horror	Western
Comedy	Fantasy	Science Fiction	

Table 15 Categories of film genres listed in *The Film Genre Book*.

C. The AFI (American Film Institute Catalog) has 82 categories:

Adventure	Disaster	Medical	Science fiction
African American	Documentary	Melodrama	Screwball comedy
Allegory	Domestic	Military	Sea
Animal	Drama	Musical	Show business
Animation	Educational cultural	Musical comedy	Social
Arabian	Epic	Mystery	Society
Automobile racing	Espionage	Newspaper	Sports
Aviation	Exploitation	Northwest	Suspense
Baseball	Fantasy	Performance	Swashbuckler
Biblical	Film noir	Police	Teenage
Biography	Football	Political	Travelogue
Boxing	Gambling	Post-apocalyptic	Variety
Children's works	Gangster	Postwar life	War documentary
Civil War	Historical	Prison	War preparedness
Cold war	Homefront	Psychological	Western
College	Horror	Religious	World War I
Comedy	Horse race	Road	World War II
Comedy-drama	Island	Romance	Yiddish films
Compilation	Jungle	Romantic comedy	Youth
Crime	Korean war	Rural	
Detective	Legal	Satire	

Table 16 Categories of film genres listed in website of AFI.

D. The IMDb (Internet Movie Database) has 23 categories:

Action	Documentary	Horror	Short
Adventure	Drama	Music	Sport
Animation	Family	Musical	Thriller
Biography	Fantasy	Mystery	War
Comedy	Film-Noir	Romance	Western
Crime	History	Sci-Fi	

Table 17 Categories of film genres listed in the website of IMDb.

According to the four tables above, we find out some common categories

	List A	List B	List C	List D
Comedy	X	X	X	X
Drama	X	X	X	X
Fantasy		X	X	X
Film Noir	X		X	X
Horror	X	X	X	X
Musical	X		X	X
Science Fiction	X	X	X	X
Western	X	X		X

Table 18 The common categories of film genres

From the four tables above we can see that each one has their own ways to classify the genres. But there are several categories being mentioned for four times, they are: comedy, drama, horror and science fiction; while film noir, musical, fantasy and western are mentioned three times. From all these information, we can see that although there are different ways to define the categories, there is common knowledge in defining some genres.

4.2. Definition of the film genres

As mentioned above, there is some common knowledge in defining some genres. This part we are going to find out their definitions.

A. Adventure& Action

The necessary elements in the adventure genre are action, heroic deeds, dangerous fights and scenes of war. The characteristics of the heroes are kind and with sense of

justice (Vanoye, F.; Frey, F.; Lete' A. 2000). There must be heroes in the adventures and the plots normally are about the fight between the hero and the evil power. Their tasks in the movies are to save the world or to rescue someone. Usually, there are surprises and make the audience feel excited.

B. Comedy

Comedy is a genre which is commonly worldwide but complex. Each country develops different trends according to different elements of comedy (Vanoye, F.; Frey, F.; Lete' A. 2000). We can find funny actions, humorous conversations, exaggerated and ironic plot in comedies. These form the content that could be ironic but heart-touching; or the films of this genre only make the audience laugh.

C. Drama

A drama is a film that deals a lot with human emotions. It exhibits real life characters, situations, setting and stories. The plot starts with a protagonist who needs to face hard decisions and it is related with the target audience.

D. Fantasy

This genre of films always involves magic, myth or supernatural. It tends to have a rather simplistic, linear narrative. From the stories, there are always make-believe worlds and normally there are happy and positive endings.

E. Film Noir

One of the most intriguing genres in film history. Their male main characters are usually troubled while the females are usually dead. This genre of films usually explores the dark side of the society and usually takes place at night, in the back parts of the town (Sikov, E. 2010). And aim at introducing unusual emotional goal: to bring tension and malaise to their audience.

F. Horror & Thriller

Horror is formed by ghosts, devils or something which can make people feel scared, sometimes it is related with some myths or legends. When movies are transformed from black and white to colour, the main focus is to create scary atmosphere in the

film. Horror reflects the human's fear to death, mentality of curiosity and fear.

G. Musical

This genre of film uses music as the main component. It is originated from opera. In this type of film, the music creates the mood or to emphasizes certain feeling. Besides, the music is the focus of the film that affects the narrative structure and helps transmitting the meaning to the movies.

H. Science Fiction

The science fiction is non-realistic, the background can be in the past or in the future (Vanoye, F.; Frey, F.; Lete' A. 2000). The theme is usually related to high technology, robots, aliens, space travelling or star wars. Science fiction can reflects the fears and doubts of certain era, but unlike the horror, science fiction has philosophical or political thinking.

I. Western

Western is an important genre of American cinema. According to the history of cinema, this is an unique genre in America. Unlike other genres, for example musical or crime, typical western can only found in America (Grant, B. 2003). Its theme is about the early history of America when the Americans are still exploring the West. The plots are usually about the dealing between immigrants and aboriginals or the hard process in exploring the new land.

4.3. Film genres of Macanese cinema

A. *Paper Plane* as a fantasy and mystery

There are two characters in this movie, a teenager and a man, they were having a conversation. In which, the man was showing curiosity about the teenager's identity, but the teenager didn't answer him. At the end of the story, the man found out the truth that the teenager was himself of eighteen years old, so the mystery was answered. In reality, we can neither meet the future selves nor the past selves. By viewing the characters and the mystery, we can say that *Paper Plane* belongs to the genre of fantasy and mystery.

B. *Crossroad* as a drama

The theme of *Crossroad* is about bullying at school. The story happened in a

school and among students, this was told by their costumes. The protagonist struggled a lot about his life and his gun he got, we can see this from the cinematography. From the story setting, theme, the emotions of protagonist, we can tell that *Crossroad* belongs to the genre of drama.

C. *June* as a romance

The dialogues among characters in *June* help to define its genre. Firstly, June's friend kept telling June about her love stories and how to deal with different man. Secondly, Ben told June he had admired her since he was a boy. Lastly, June's friend encouraged June to give a second chance to Ben. From those dialogues, we can say that *June* belongs to the genre of romance.

D. *Crossroad* as a drama

The theme of *Crossroad* is about bullying at school. The story happened in a school and among students, this was told by their costumes. The protagonist struggled a lot about his life and his gun he got, we can see this from the cinematography. From the story setting, theme, the emotions of protagonist, we can tell that *Crossroad* belongs to the genre of drama.

E. *Ina* as a thriller, crime and mystery

We can find there is iconography, which is drug in this movie, because the characters always take that. The behaviors of the characters: (1) Chong committed murdering, (2) One of the characters was kidnapped, (3) Chong tried to kill Ina. The story raised two mysteries, (1) the victim's identity, (2) how did Ina's father pay off the debt for the stranger, but the answers were told at the end of the movie. There are nine necessities happened in nighttime. From the iconography, characters, story and setting, we can find elements of death, darkness, loneliness and helpless, as a result, we can say that *Ina* belongs to the genre of thriller, crime and mystery.

F. *Timing* as a romance

The main plot of this movie talks about Lorenzo needed to make a proposal to his girlfriend. On the other hand, another character, we have another story from another character, YiYi who had a bad relationship with her father because of her love with two married men. In conclusion, from the story and characters, we can say that *Timing* belongs to the genre of romance.

4.4. Film genres of Portuguese cinema

A. *Estada de Palha* as an adventure and western

The story sets between 1908 and 1910, which is revealed from the props and costume. The theme of the movie talks about how did the main character, Alberto, revenge and save his family, these two tasks created a conflict between Alberto and the evil power, from the adventure of Alberto, we can find the iconography, guns, because there are gun fights in the movie, horse which was used for Alberto's journey, camp fire and canoe which appeared in the escape of Alberto. Nevertheless, there are shots showing the wide landscape. From the setting, theme, iconography and cinematography, we can say that *Estada de Palha* belongs to the genre of adventure and western.

B. *Arena* as a drama

This is a movie about a man and a teenager. The man lived in domestic prison and he made tattoo for others, the teenager is one of his customers. The story took place in public housing estates, besides, the teenager stole money from the man, so the man went out of his house and find the teenager. We can see this movie exhibits real life with realistic characters, settings and story, as a result, we can say that *Arena* belongs to the genre of drama.

C. *Rafa* as a drama

The two characters came from a single parent family and they live in Lisbon; this story started with their mother was arrested, they could do nothing but only wait for her release. The characters, setting and story are related with reality, with these, we can say *Rafa* belongs to the genre of drama.

D. *Os Gatos não Têm Vertigens* as a drama

This story takes place in Lisbon, it is a story about two characters, Rosa, a widow, who was living alone; Joao who had a complicated family. The story showed Rosa struggled in dealing with loneliness and her husband's death; Joao struggled in dealing with his father who is an alcohol-addicted. Besides, we can feel the love and care from Rosa to Joao. Because of the story, characters and setting are related with reality, we can say that *Os gatos não Têm Vertigens* belongs to the genre of drama.

E. *Sangue do meu Sangue* as a drama and thriller

This story happened in Lisbon, the story was formed by two main plots, (1) the

plot of Joca who committed acts of violence and crime. When he lacked of the ability to pay off the debt, there is an expression of helpless from here. When he was found being honest, he was threated to death. (2) The plot of Claudia tells her struggle in dealing with her married professor and her mother, besides her mother needed to help Claudia. Overall, the theme of this movie is about the love of one family. Last but not the least, we can find there are many camera movements of steadicam in this movie, they belongs to subjective motion shots since they help audience to decide their point of view, subjective camera movement is the core shot of thrillers (Dancyger, K. 2006). We can say that *Sangue do meu Sangue* belongs to the genre of drama and thriller by the setting, story, characters and theme.

4.5. Comparison

Since we defined the genre of each movie, we can conclude them and find the reason why they are different.

Macanese Films	**Genre**
Crossroad	Drama
Paper Plane	Fantasy, Mystery
June	Romance
Ina	Thriller, Crime, Mystery
Timing	Romance
Portuguese Films	
Estrada de Palha	Adventure, Western
Arena	Drama
Rafa	Drama
Os Gatos não Têm Vertigens	Drama
Sangue do meu Sangue	Drama, Thriller

Table 19 Genre of each selected movies of this dissertation

From the table above we can see the main genre uses in Portuguese cinema is drama. Their stories focus in their social issues. In the mid-1990, there were Portuguese filmmakers started to make film about young criminals, teenage mothers or illegal immigrants, and their plots revolved around social problems such as unemployment, sickness, drug abuse, etc. (Baptista, T., 2010). Moreover, we can observe that the Portuguese directors tend to film about the reality and the society because they are topics that need to be concerned by the public.

On the contrary, there are varied genres in Macanese cinema. We can still find their

themes that are related with the “city”, but they have a lack of social tactile and they seldom envisage the social issues (Lee, C.P., 2010). This is because the Macanese cinema industry is still in development. As the directors are still finding their own identity and building up their own cinematic language, therefore, the filmmakers are still exploring different themes and that’s why their genres are different, since the differences in both societies resulted filmmakers of both cinemas to focus in their own themes.

5. Conclusion and Future Work

This dissertation focuses in comparing Portuguese cinema and Macanese cinema, by analyzing 10 movies from 2008 to 2016 according to their cinematography, narrative structure and genre; we see if we could find out the similarities and differences in both cinemas.

Due to the analysis of the 3 areas, cinematography, narrative structure and genre, we reach the following conclusion.

A. Cinematography

From the cinematography, we can see that the camera placement of both cinemas are objective, because we can learn from the predominance of types of shots, camera movements and camera angles are delivering information and the directors don't choose sides for audience and vest emotions in one character over another. We can say that both cinematography is objective, they tend to show the subjects in a straight way and they don't enlarge any emotion of any characters.

B. Narrative Structure

We found that there are 2 movies, *Timing* and *Sangue do meu Sangue* that have two protagonists, while the other 8 movies only have one. Since the Portuguese cinema talks about social issues, one protagonist can provide stronger impression to the spectators. On the other hand, the Macanese directors still need time to research about how to handle movies that have more than one protagonist. From the order and duration of discourse-time, we found that both cinemas follow the monolithic construct of 'novelistic'. This structure can help spectators to construct a coherent and consistent time and space, as a result they can understand the causality easier.

C. Genre

As we can see from the analysis, the main genre of Portuguese cinema is drama, this is because their themes are about social issue and related to the reality and the society of Portugal nowadays. Macanese cinema has different genres because the industry is in an initial stage. Moreover, their themes are different from each other because of the social environment; this resulted in different themes focused by the filmmakers.

This dissertation analyses movies of both cinemas by their cinematography, narrative structure and genre, where we investigate what kind of stories they are telling and how do they tell the stories. From the 3 types of analysis listed above we can see that both cinemas are very similar in their technique which means their way in telling a story is similar. Their camera language focuses in delivering messages to spectators, their narrative structures follow the classical mode. On the other hand, their themes are very different because the Portuguese directors tend to explore social issues by genre of drama while Macanese cinema uses different film genre to talk about the city of Macau, but it didn't focus in certain theme. We can find common elements from both cinema, but the differences identify Portuguese cinema and Macanese cinema.

5.1. Future Work

Due to the Macanese cinema industry is in an initial stage, we believe it is still immature in each aspects of movie making and still explores in own cinematic language. In the recent 9 years, there are obvious increases in quantity of the production of local films. Future researches can focus in certain genre of Macanese movies in order to study about the cultural dilemma. Besides, there should be more researches which compare Macanese cinema with cinemas from other countries, through this, it will be easier to find out the deficiencies and specialties of Macanese cinema. When we study about others' cinema, we should try to find out why their cinema can become an industry and share the reasons with Macanese industry, this should lead us to a better understanding of Macanese cinema and to future research development in this field.

Bibliography and other references

Books

Adler, R. (1981). Understanding Television: Essays on Television as a Social and Cultural Force. New York: Peraeger.

Aumont, J. & Marie, M. (2004). L'Analyse des Films. Paris: Nathan.

Barthes, R. (1977). Image Music Text. London: Fontana Press.

Bordwell, D. (1985). Narration in the Fiction Film. Madison: University of Wisconsin Press.

Butcher, S.H. (1902). The Poetics of Aristotle (3rd ed.). New York: The Macmillan Company.

Chatman, S. (1980). Story and Discourse. New York: Cornell University Press.

Czarniawska, B. (2004). Narrative in Social Research. London: Sage.

Dancyger, K. (2006). The Director's Idea. Oxford: Focal Press.

Vanoye, F; Frey, F. & Lété, A. G. (2000). Le Cinema. Paris: Nathan.

Ferreira, C.O. (2014). Cinema Português Através dos Seus Filmes. Lisbon: Edicoes 70.

Giannetti, L. (1989). Understanding Movies (11th ed.). New Jersey: Prentice Hall

Genette, G. (1972). Narrative Discourse, An Essay in Method. NewYork: Cornell University.

Grant, B. (2003). Film Genre Reader III. Austin: Unversity of Texas Press.

Grant, B. (2007). Film Genre, From Iconography to Ideology. London: Wallflower Press.

Mamet, D. (1992). On Directing Film. New York: Penguin Books.

Mast, G.; Cohen, M. & Braudy, L. (1992). Film Theory and Criticism (4th ed.). New York: Oxford University Press.

Marner, T.S.J (1999). Directing Motion Pictures. Lisbon: Edicoes 70.

Metz, C. (1974). A Semiotics of the Cinema Film Language. The Universtiy of Chicago Press.

Newton, A. (1995). Narrative Ethics. London: Harvard University Press.

Nowell-Smith, G. (1999). The Oxford History of World Cinema. New York: Oxford University Press.

Phelan, J. & Rabinowitz, P. (2005). A Companion to Narrative Theory (1st ed.). Oxford: Wiley Blackwell.

Schreibman, M.A. (2006). The Film Directors Prepares: A Pratical Guide to Directing for Films & TV. New York: Lone Egale.

Sikov, E. (2010). Film Studies and Introduction. New York: Columbia University Press.

Stam, R. & Miller, T. (2000). Film and Theory An Anthology. Oxford: Blackwell Publishers Ltd.

Stam, R.; Burgoyne, R. & Flitterman-Lewis, S. (1992). New Vocabularies in Film Semiotics: Structuralism, Post-Structuralism, and Beyond. London:

Thompson, K. & Bordwell, D. (2006). Film Art- An Introduction (8th ed.) London: Mcgraw-Hill College.

Turner, G. (1999). Film as Social Practice (3rd ed.) New York: Routledge.

Dissertations

Chan, E. (2015): The change between Macao film and Nativism [Beijing, China]. Dissertation of Master in Radio and Television at the Renmin University of China

Websites

Lee, C.P (2010, September 21) Discussion about Macanese Independent Film (n.) From http://mypaper.pchome.com.tw/chinpang/post/1321450031

IMDb (Internet Movie Database) http://www.imdb.com/

AFI (America Film Institute) http://www.afi.com/

Cinecartz http://cinecartaz.publico.pt/

Articles

Baptista, T. (Spring 2010). Nationally Correct: The Invention of Portuguese Cinema. *P: Portuguese Cultural Studies 3*, pp. 3-16

Granja, P. (Spring 2010). Paulo Rocha Os Verdes Anos (1962) and the New Portuguese Cinema. *P: Portuguese Cultural Studies 3*,pp.61-68

Philipsen, H. (2011). John Sanders: The Film Genre Book. *Journal of media and communication research*, pp. 169-171.

Filmography

Arena, Joao Salaviza 2009

Crossroad, Keo Lou 2014

Estrada de Palha, Rodrigo Areias 2012

Ina, Antonio Caetano de Faria 2015

June, Fernando Eloy 2011

Os Gatos não Têm Vertigens, Antonio Pedro Vasconcelos 2014

Paper Plane, Vincent Hoi 2008

Rafa, Joao Salaviza 2012

Sangue do Meu Sangue, Joao Canijo 2011

Timing, Emily Chan 2015