CICIH KURNIASIH. Masculinity in The Dark Knight Movie. thesis: English Letters, Faculty Adab and Humanities, State Islamic University (UIN), Jakarta, 2010.

This research discusses the representation of Masculinity in a movie. in the research, the writer studied The Dark Knight Movie as the unit analysis. The construction of representation Mitchell W is the theoretical framework of the research. The goal of the research is to see the representation of masculinity in The Dark Knight Movie.

The research discusses the representation of masculinity in The Dark Knight Movie through the aspect of cinematography. The representation of masculinity in several characters are supported especially the main character ‘Bruce Wayne/Batman’ through the concepts of representation from Janet Saltzman Chafets, the writer studied seven areas of the main character and other character life. They are Physic, Function, Sexual Aggressive, Emotion, Intellectual, Personality and Other Personal Character. It is discovered that the masculinities in The Dark Knight Movie is still represented conventionally such as Physic, Sexual, Technique cinematography of movie and fashion. The masculinity is shown by the characters appearance and aspect of cinematography.
MASCULINITY IN THE DARK KNIGHT MOVIE

A Thesis

Submitted to Letters and Humanities Faculty In partial Fulfilment of the Requirements for the Strata One Degree (S1)

BY

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CHAPTER I
INTRODUCTION

A. Background of the study

Masculinity is characteristics, pattern, orientation and tendency that build statement quotation male identity.\(^1\) It described that men are explicit, rational, aggressive, and intelligent. Masculinity also described as a traditional value from men’s attitude or men’s behaviour that believes courtesy and morals in public opinion.

Based on Oxford dictionary, masculinity is having the qualities or appearance considered to be typical of men, connected with or like men. A man muscled body presents the image of masculinity, his strength, his courage, his adventure, and many more. In some cultures, masculinity may be an indicator of social status as much as wealth, race or social class. In western culture, for example, greater masculinity brings greater social status for males among their peers.\(^2\)

In contemporary society, masculinity is defined by physical strength and boldness, heterosexuality, economic independence, authority over women and other men, and an interest in sexual relationships.\(^3\)

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\(^1\) Rahmat Hidayat, *Ilmu Yang Seksis: Feminisme dan Perlakuanan Terhadap Teori Sosial Maskulin*, (Yogjakarta: Jendela, 2004), cet ke-1, h.173
\(^2\) http://www.associatedcontent.com/article/1036398/masculinity_theory_an_overview.html
\(^3\) http://en.wikipedia.org/wiki/Masculinity#Masculine_physical_attributes
According to Janet Saltzman Chafetz, (1974, 35-36), the characteristic of masculinity has seven areas or forms in general culture. First is the image of men’s physic, second is men’s function, third is men’s desire, fourth is men’s emotion, fifth is men’s intellectual, sixth is men’s personality, and seventh is the other men’s areas concerning with ambition, proud, egoistical, moral, trustworthy, competition and adventure.

Men show their masculinity in their life, such as home, in the office, at school, in public transportation, in hospital, theatre, politics, and public relation, on the bed included in the movies, especially in the action movies.

In action movie, masculinity could be seen more clearly than in dramatic movie because we could visualize the masculine value from physical appearance and some effect elements of movie, such as men’s muscular body through the character on it, using background colour of movie, and setting where the scenes is taken. Masculinity appeared in several movies, such as in Mission Impossible, Spiderman, Superman, James Bond 007, Die Hard, Matrix Reloaded and Matrix Revolution, and Batman.

In those movies, masculinity gives strong effects of movie story, using adventurous background colour, such as black, red, brown, dark blue and metallic colour. In another movie, take concern of The Dark Knight movie; we could see that the masculinity is shown in all of elements of movie, such as its character, setting, lighting, sound, costume and colour. The main character is Bruce Wayne;
Wayne described as a rich man who has penthouse apartment and having ability to do everything, and included being Batman to help everyone.

Besides having an interesting narration, *The Dark Knight* is created by two brilliant brothers; Jonathan and Christopher Nolan based on Bob Cane’s comics that published by DJ Comics, Australia. *The Dark Knight* is one of sequels of *Batman* series after *Batman Begin*, *Batman and Robin* and *Batman Returns*. The differences between *The Dark Knight* and another series before are located on lighting and colour, costume, characterization, sound, setting and virtual effects. In this movie, all of elements are more having masculinity value than before. So the writer wants to do a deep masculinity research on The Dark Knight movie, and this research named *Masculinities on The Dark Knight Movie*.

B. The Scope and limitation

The writer would like to focus the research in analyzing the extrinsic elements of *The Dark Knight* the movie by Christopher and Jonathan Nolan based on the theories are related.

C. Research question

The writer would like to analyze the representing of masculinity on the movie, so the research question is:

1. How are the masculinity represented in *The Dark Knight Movie*?
D. The Objective and Significance of Research

The Objective of this research is to explore and understand the qualities of masculinity and to increase the knowledge about cinematography. The writer hopes the research can give more information about masculinity value and concept in literature; especially in film. Understand about the masculinity in The Dark Knight.

E. Research Methodology

1. The method of research

The writer conducts the research by using descriptive method; data take from result of capture in film and note the dialogue.

2. Technique of analysis

Data concerning with result of capture, events and expressions from the characters and the extrinsic elements of film. Data will be analyzed based on the representation of masculinity.

3. Instrument of research

The instrument of research is the writer herself by watching the movie, capturing the picture, as the analysis evidence, and marking all information related to the research problems like marking the scene and dialogue of movie.
4. Unit Analysis

The unit analysis of the research is *Video Compact Disc (VCD) Batman: The Dark Knight* movie directed by Christopher and Jonathan Nolan, and produced by Warner Bros (WB) picture (2008).

5. Place and Time

The writer conducts the research during year 2009 and takes place in Jakarta and Bogor
CHAPTER II

THEORETICAL FRAMEWORK

A. Representation Theory

Representation describes the signs that stand in for and take the place of something else. It is through representation people know and understand the world and reality through the act of naming it. Signs are manipulated in order to make sense of the world. The term representation carries a range of meanings and interpretations. In literary theory representation is commonly defined in three ways. First is to look like or resemble something, second is to stand in for something or someone, and third is to present a second time to re-present. Representation began with early literary theory in the ideas of Plato and Aristotle, and has evolved into a significant component of language, Saussurian and communication studies.

The second definition refers to representation as using one thing to stand for another. It has been adopted by new historicists who use the meaning in regard to the symbolic construction of a particular society at a particular period in time.

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5 Ibid
6 Ibid
7 Ibid
Aristotle went on to say it was a definitively human activity.\(^8\) Aristotle discusses representation in three ways: First, concerned to The Object; the symbol being represented, second is Manner; the way the symbol is represented, and third, means; the material that used to represent it.\(^9\)

The means of literary representation is language.\(^10\) An important part of representation is the relationship between what the material and what it represents. In motion picture rating systems, M and R rated films are an example of such restrictions, highlighting also society’s attempt to restrict and modify representations to promote a certain set of ideologies and values. Based on Ferdinand de Saussure, the process of representation is characterised by using signs that we recall mentally or phonetically to comprehend the world. He says before a human can use the word "tree" she or he has to envision the mental concept of a tree.\(^11\)

Two things are fundamental to the study of signs: Two things are fundamental to the study of signs:\(^12\)

1. The signified: a mental concept, and
2. The signifier: the verbal manifestation, the sequence of letters or sounds, the linguistic realization.

\(^8\) Ibid  
\(^9\) Ibid  
\(^10\) Ibid  
\(^11\) Ibid  
\(^12\) Barry, P, *Beginning Theory: an Introduction to Literary and Cultural Theory*, Manchester University Press, Great Britain, 2002  
\(^13\) Ibid
The signifier is the word or sound; the signified is the representation. Saussure points out that signs:

1. Are arbitrary: There is no link between the signifier and the signified
2. Are relational: We understand we take on meaning in relation to other words. Such as we understand "up" in relation to "down" or a dog in relation to other animals, such as a cat.
3. Constitutes our world – "You cannot get outside of language. We exist inside a system of signs".

B. Masculinity

In a simple way, as it is defined in Oxford Advanced Learner’s Dictionary (1995), masculinity is the “quality of being masculine”, whereas masculine is “having the qualities or appearance considered to be typical of or appropriate for men”. The word “masculinity” refers to the characteristics of being masculine, manly, male stereotypes, having or occurring in a stressed final syllable ‘masculine rhyme’, having the final chord occurring on a strong beat ‘masculine cadence’.

As a concept, however, masculinity is not that easy to be defined. George Tillner (1997), a researcher specializing in masculinity at University of Vienna, defines that “masculinity is commonly understood as a form of identity, the (real or normative) gender identity of men which cannot be isolated from other dimensions of identity, e.g. ethnicity or work” since all of those “aspects of identity are intersecting and overlapping, are constantly combined in individual
acts”. In other words, masculinity as a concept is not only of individual identity but a shared gender identity in men in general, in relation to other dimension of individual and social lives.

Based on the definition above, it is reasonable that Burrm (2002) comments that any understanding of masculinity is simultaneously broad and narrow in scope. Broad in scope because we are dealing at once with a characterization of masculinity that must obtain over a population and narrow because any conception must be specific to each individual within that population. Putting it all into other simpler words, masculinity is a concept of being a man that is owned by every man and is very much shaped by the perspective and beliefs of the society in general.

Even though masculinity can be a shared universal concept, the concept is not fixed. It will undergo changes from time to time and it owns unique specification from place to place. Masculinity must be observed and discussed in accordance to its time, condition, and any other elements connected to it. Hence, the talk of masculinity in time of World War II would not bring up the exactly same points as the discussion of masculinity in the present.

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16 Ibid
17 Ibid
19 Ibid
C. The Characteristics of Masculinity

Janet Saltzman Chafetz (1974, 35-36), she is one of the most prominent feminist theorists committee to develop scientific explanations of gender stratification in 1960’s and early 1970’s; she describes seven areas of masculinity in general culture:20 First, men usually concern to their Physical, they seem more virile and athletic. The strong body will be accepted by men, because they want to look like more powerful, and strong body is represented it. They also have brave characteristic and unconcerned about appearance and aging. Second, the masculinity can be analyzed from functional, its mean that men provider for their family, defender of family from physical treat. Third, Sexual is one important thing to make a man more gentlemen, they have more aggressive sexual than women, experienced. In society, they accept the single status. Fourth, based on their emotional, men usually can stoic they emotional, they guest the crying is taboo for men, they never crying. Fifth, we could point out men’s masculinity from their intellectual; they have logical point of view, intellectual, rational, objective and practical. Sixth, based on their interpersonal, men usually have leader, more dominating than women, disciplinarian, more independent, free, individualistic and demanding. Seventh, other personal characteristics, the reason

of men’s life is success oriented, ambitious, aggressive, competitive, proud, egotistical, moral, trustworthy; decisive, uninhibited and adventurous.

D. The Cinematic Technique

According to Bordwell (1993), there are four sets of cinematic techniques: two techniques of the shot, mise-en-scene and cinematography; the technique that relates shot to shot, editing; and the relation of sound to film images.  

In any film, certain techniques tend to create a formal system of their own. Every film develops specific techniques in patterned ways. Repetition is basic to our understanding any film. It is useful to have term to help describe formal repetitions, and the most common term is motif.

Style is that formal system of the film organizes film techniques. Any film will tend to rely on particular options in creating its style, and these are chosen by the filmmaker within the constraints of historical circumstances. We may also extend the term ‘style’ to describe the characteristic use of techniques made by a single filmmaker or a group filmmaker.

The four of cinematic techniques will be explained bellow:

22 Ibid. P.57
23 Ibid. P.335
1. Mise-En-Scen

*Mise-en-scène* is an expression used in theatre and film to describe the design aspects of a production. It has been called film criticism's "grand undefined term," but that is not because of a lack of definitions. First, rather, it's because the term has so many different meanings that there is little consensus about its definition.

Stemming from the theatre, the French term *mise en scène* literally means "putting on stage." When applied to the cinema, *mise-en-scène* refers to everything that appears before the camera and its arrangement—sets, props, actors, costumes, and lighting. Second, *mise-en-scène* also includes the positioning and movement of actors on the set, which is called blocking. These are all the areas overseen by the director, and thus, in French film credits, the director's title is *metteur en scène*, "putter on scene." This narrow definition of *mise-en-scène* is not shared by all critics. For some, it refers to *all* elements of visual style—that is, both elements on the set and aspects of the camera. For others, such as U.S. film critic Andrew Sarris, it takes on mystical meanings related to the emotional tone of a film.

Recently, the term has come to represent a style of conveying the information of a scene primarily through a single shot—often accompanied by

25 Ibid
26 Ibid
27 Ibid
camera movement. It is to be contrasted with montage-style filmmaking—multiple angles pieced together through editing. Overall, *mise-en-scène* is used when the director wishes to give an impression of the characters or situation without vocally articulating it through the framework of spoken dialogue, and typically does not represent a realistic setting. The common example is that of a cluttered, disorganized apartment being used to reflect the disorganization in a character's life in general, or a spartanly decorated apartment to convey a character with an "empty soul", in both cases specifically and intentionally ignoring any practicality in the setting.\(^{28}\)

Mise-en-Scene means staging in action and it was first applied to the practise of directing plays.\(^{29}\) It is a standard of value that raises the problems of the story. In film, mise-en-scene has power delightfully of unreal world wholly obedient to the whims of the imagination.\(^{30}\) There some aspects of mise-en-scene; *setting, costume and make up, and lighting*.\(^{31}\)

a. Setting

Setting is one of important aspect of film and theatre.\(^{32}\) The filmmaker may control setting in many ways. It is used to select an already existing locale in

\(^{28}\) Ibid
\(^{30}\) Ibid. P. 148
\(^{31}\) Ibid. P. 148
\(^{32}\) Ibid p. 148
which to stage the action. In movie, some directors have emphasized historical authenticity to improve the story. The production designers must decide how to decorate their sets and location. Set decoration includes all props and furnishings, including foliage and food, used in a given scene. When an object in the setting is motivated to operate actively within the ongoing action, we can call it a ‘props’. More often, however, the effect of sets decoration is collective. As in real life, we make assumptions about film characters based on their environment. How characters decorate their living room, or what they put into their medicine chests, can tell us as much them as the dialogue or action.

To get most out of set decoration, production designer study the script’s characters. Whether the story is contemporary, futuristic or period, designers strive to create a credible everyday world. For period pieces, designers conduct research at libraries and archives to help them achieve authenticity. For futuristic and fantastic stories, they consult with scientist and engineers to create sets that are both imaginative and believable. Sometimes, however, designers choose drama over realism, selecting props or furnishings that may not be absolutely accurate, but are emotionally true.

b. Lighting

The intensity, direction, and quality of lighting have a propound effect on the way an image as perceive. Light effects the way colours are rendered; both in

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33 Ibid p. 145
terms of hue and depth can focus attention on particular elements of the composition. Much like movement in the cinema, the history of lighting technology is intrinsically linked to the history of film style. Most mainstream films rely on the three point lighting style, and its genre variations. Other films, for example documentaries and realist cinema, rely on natural light to create a sense of authenticity.

There is various style of lighting that a cinematographer can use. Lighting style is generally determined in consultation with the director (and often the production designer), and depends on the setting, mood and character of the story of the scene. According to Boggs and Petrie (2000) there are two terms designate different intensities of lighting: (a) **Low-key lighting** puts most of the set in shadow; just a view highlights define the subject. This type of lighting heightens suspense and creates a somber mood; thus, it is used in mystery and horror film. (b) **High-key lighting**, in contrast, results in more light areas than shadows, and subjects are seen in middle greys and highlight, with far less contrast. High key lighting is suitable for comic and light mood, such in musical.34

Lighting also is used to create the illusion of depth and dimension, and to illuminate contours and textures. Depth can be emphasized by back-and side-lighting the actors to create highlights prominent features and leave the background in shadow. Sometimes, colour gels are used over lights to enhance the

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34 Joseph M. Boggs ans Dennis W Petrie, *The art of watching film*, 5th ed (USA; mayfield publishing company, 2000), p.102
depth of a scene (warm tones might be used to light the actors, while cooler colours must be used for the background lights, for example).

c. costume

Costume has specific functions in the total film, and the range of possibilities is huge, costume may furnish props for the films on going narratives system, and it closely coordinates with setting. Costume and make up are used in film to perfect the shoot, where make up was originally necessary to present; it has been used in various ways to enhance the appearance of actor on the screen.

Like costume designers, make up artist are storytellers. Whether the script requires actors to look beautiful or ragged, younger or older, or like monsters or other fantastic beings, make up artists and hairstylist help audiences believe that what they see on the film screen is real. Make up artists and hairstylists do more than make actors look attractive. The filmmaker works to visualize the complete character. Like costume designers, make up artists try to reflect the time period, lifestyle, and social status and emotional or psychological changes of the character. Make up artists and hairstylists use their skills to make sure that no matter how much time has passed, the actors’ appearance is consistent from shot to shot.
2. Cinematography

When making a film, filmmaker will pay more attention to what will be filmed in order to deliver his or her massage to the viewer. Since film is a series of frame that is projected onto screen, a visual element becomes important thing in making a film. To deliver the right message, filmmaker will control what is filmed and how it is filmed. To control how an event is filmed, filmmaker uses cinematographic qualities which are divided into three factors: the photographic aspects of the shot; and the duration of the shot. Those factors will be explained as follows:

a. The Photographic Aspects of the Shot

The camera does what a human eye does. That is, it creates perspective and spatial relations with the rest of the world. However, unlike one’s eye, a cinematographer can select different lenses for different purposes. Variation in focal length is one of the chief benefits of such an advantage. The focal length of the lens is particular, determines the angle of view and, therefore, the field of view. Bordwell (1993) said that there are three sorts of lenses on the basis of their effects on perspective: the short-focal-length (wide angle) lens; the middle-focal-length (normal) lens; and the long-focal-length (telephoto) lens.\(^{35}\)

Focal length not only affects how shape and scale are magnified distorted. It also determines the lens’s depth of field. **Depth of field** the depth of composition of a shot, i.e., where there are several planes (vertical spaces in a

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\(^{35}\) David Bordwell, op.cit, p. 191
frame): (1) a foreground, (2) a middle-ground, and (3) a background: depth of field specifically refers to the area, range of distance, or field (between the closest and farthest planes) in which the elements captured in a camera image appear in sharp or acceptable focus; as a rule of thumb, the area 1/3 in front of and 2/3 behind the subject is the actual distance in focus; depth of field is directly connected, but not to be confused with focus.36

b. Framing of the Shot

A frame refers to a single image, the smallest compositional unit of a film’s structure, captured by the camera on a strip of motion film – similar to an individual slide in still photography; a series of frame juxtaposed and shown in rapid succession make up a motion (or moving) picture; also refers to the rectangular area within which the film image is composed by the filmmaker--- in other words, a frame is what we see (within the screen).37

Many films are shot with a camera that appears to be at approximately the same height as it subject. However, it is possible to film from a position that is significantly lower or higher than the dominant element of the shot. In that case, the image is described as low angle or high angle respectively. Angle of framing can be used to create striking visual compositions. According to Bordwell (1993), there are three general categories of camera angle; the straight-on angle

37 Ibid
(horizontal, on the same level), the high angle (above it, looking down), and the low-angle (looking up).  

The distance of the framing is the apparent of the frame from the mise-en-scene elements. It is also called camera distance and shot scale. According to Hayward (1996), there are; (a) close-up: the subject framed the camera fills the screen, close-up can be used an object and on parts of the body other than face; (b) medium close-up: close-up of one or two (sometimes three) characters, generally framing the shoulders or chest and the head; (c) medium shot: the shot of the frames a character from the waist, hips or knees up (or down); (d) medium long-shot; halfway between a long and a medium shot; (e) long shot: subject or characters are at some distance from the camera; they are seen in full in their surrounding environment; (f) extreme long-shot: the subject or characters are very much to the background of the shot.  

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38 David Bordwell, op.coit. p. 211  
### A. Research Finding

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<tr>
<th>No</th>
<th>Corpus</th>
<th>Scene</th>
<th>Explanation</th>
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<td>Figure 2</td>
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<td>5</td>
<td>Figure 5</td>
<td>72</td>
<td>Batman after Rachel died</td>
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<td>6</td>
<td>Figure 6</td>
<td>23</td>
<td>Wayne at dinner</td>
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<td>7</td>
<td>Figure 7</td>
<td>13</td>
<td>Dent in his office</td>
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<td>8</td>
<td>Figure 8</td>
<td>37</td>
<td>Wayne at ship, prepare to go to Hong Kong</td>
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<td>9</td>
<td>Figure 9</td>
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<td>Wayne jumps down into sea</td>
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<td>10</td>
<td>Figure 10</td>
<td>12</td>
<td>Wayne changes his shirt</td>
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<td>11</td>
<td>Figure 11</td>
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<td>Dent threatened by gun</td>
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<td>12</td>
<td>Figure 12</td>
<td>4</td>
<td>Bank manager hold the gun</td>
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<td>13</td>
<td>Figure 13</td>
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<td>Wayne’s room</td>
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<td>14</td>
<td>Figure 14</td>
<td>75</td>
<td>Wayne’s car Lamborghini</td>
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<td>15</td>
<td>Figure 15</td>
<td>75</td>
<td>Wayne drives a car</td>
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</table>
| 16 | Wayne: “I need a new suit”  
Fox: (looks over him) “three buttons is a little nineties”  
Wayne: “I’m not talking about fashion, Mr. Fox, so much as function.”  | 20 | Wayne and Mr. Fox at Wayne’s office, Wayne asks new suit for him |
| 17 | Figure 16    | 120   | Gordon’s family threatened by gun                |
| 18 | Figure 17    | 121   | Gordon’s anger seeing his family is threatened   |
| 19 | (Gordon): “Harvey, put the gun down. You are not going to hurt my family”.  
(Dent): “No, just the person you need most.” (Cocks gun) “So is it your wife?”  
(Gordon): “put the gun down Please Harvey....” | 120 | Gordon’s anger seeing his family is threatened |
| Figure 18 | 51 | Rachel kiss Wayne |
| Figure 19 | 47 | Rachel kiss Dent |
| Figure 20 | 45 | Joker at prison |
| Figure 21 | 45 | Joker at prison |
| Figure 22 | 46 | Batman fight Joker at prison |
| Figure 23 | 73 | Dent’s expression after Rachel died |
| Figure 24 | 35 | Pamphlet of cancelled show of Ballet |

**22.** Wayne: “The day you once told me about, the day when Gotham no longer needs Batman. It’s coming.”

(Rachel looks at Wayne. Complicated. He moves closer.

Rachel: “You can’t ask me to wait for that”

**23.** (Wayne): “you once told me that if the day came when I was finished...”

Wayne moves toward her.

(Wayne): “we’d be together”

(Rachel): “Bruce, don’t make me one hope for a small life-“

Wayne takes her in his arms

(Wayne): “but did you mean it?”

(Rachel): “yes”

They kiss. Then separate. She looks sadly into his eyes

**24.** Batman: “Then why do you to kill me?”

The Joker starts laughing. After a moment he’s laughing so hard it sound like sobbing.

The Joker: “kill you? I don’t want to kill you. What would I do without you? Go back to ripping off Mob dealers? No you....”

(Points)

“You. Complete. Me”

Batman: “you are garbage who kills for money”
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<td>37</td>
<td>Figure 32</td>
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<td>38</td>
<td>“Batmen” : “We’re trying to help you!” Batman : “I don’t need help” Scarecrow : “Not my diagnosis” Batman : “don’t let me find you out here again.” Batman moves toward the Batmobile. Batmen : “you need us! There’s only one of you! It’s war out here!” Batman gets into the Batmobile. Batmen : “what gives you the right?! What’s the difference between you and me?!” Batman : “I’m not wearing hockey pads”</td>
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<td>Figure 33</td>
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<td>41</td>
<td>Figure 35</td>
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<td>42</td>
<td>Fox : “you want to be able to turn your head?” Wayne : “sure make backing out the driveway easier.” Fox : I’ll see what I can</td>
<td>21</td>
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<tr>
<td>43</td>
<td>Wayne : “Let’s put a couple tables together” Dent : “I don’t know if they’ll let us—“ Wayne : “They should! I own the place”</td>
<td>23</td>
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**B. Data Analysis**
A. The Cinematic Techniques in *The Dark Knight*

1. Mise-en-scene in Time and Lighting

   a. Mise-en-scene in Time

   In *The Dark Knight*, Nolan doesn’t use inter titles in the film to manipulate the time. There are no titles guides in the film, but using colour background and lighting present to viewers the sets of time. For example; figure 1, 2 and 3.

   ![Figure 1](image1)
   ![Figure 2](image2)
   ![Figure 3](image3)

   From the figure above, figure 1 show the time in the night at Gotham city. There is no taking shot on the frame, but using computerization. Differ from
Figure 1 shows the time in dinner time, for supporting the time and condition of dinner, its using special effects from lighting of lamp. The framing of Figure 2 is medium close up, that is close up one or two (sometimes three) characters, generally framing the shoulders or chest and head. Nolan takes framing of medium close up to view the setting of time in this scene, because by using that framing, the position of lamp and other characters are supported.

Figure 3 shows time in morning, it is can be seen through Mr. Alfred that bring Wayne’s breakfast. Having breakfast usually consist in the morning, it is about from 6 a.m. till 9 a.m. Besides the scene is represents mise en-sceen in time, it also has other representation, especially about the character that owns the room; in this case, the room is Wayne’s. The frame takes place on Bruce Wayne’s room at his penthouse, the framing in this figure is long shot, subject, especially Mr. Alfred, is at some distance from the camera; he is seen in full in his surrounding environment. The shot is taken from back of the character, and using dark light on his back, means the character is not enough important to view, but Wayne’s room is focused. It is clearly that the figure focused on Wayne’s room, and shows his independent and freedom as a man that has masculine characteristics.
b. Mise-en-scene in lighting

Lighting shapes object by creating highlight and shadows. In cinema, lighting is more than just illumination that makes us easier to see the action. Dark light means the power of film itself, by using dark blue lighting, Nolan tries to show how the lighting creates the condition, moods and value. On this film, lighting management uses more low-key lighting than high-key lighting, low-key lighting heightens suspense and creates a somber mood; thus, it is used in mystery and horror film. Nolan uses this type to convey a message about the character’s condition. For example on figure 4 and 5 use dark blue lighting, support the condition or mood. In these figures, Batman feels sad because the woman (Rachel) that he loves is dead in a building.

Nolan chooses long shot on figure 4; the frame focuses on character’s environment, means the set of place around Batman is supported how the condition and his feeling of sad. From figure 4 to 5 Nolan cuts this scene in to medium long shot, this figure has function to clear up the figure 4 but on this figure focuses on Batman, shows how the character control his sadness, and he doesn’t cry on this situation, because one of characteristic of masculinity is never crying. Never crying means any tears falling down, to stand in for crying is creating the situation or condition like the figure bellow.

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40 David Bordwell & Kristin Thompson. op.cit
2. Aspect of Cinematography

Bordwell (1993) said that the aspect of cinematography in film have two functions. First, film style can function to support and enhance narrative form. Second, film style may become separate from narrative and attracting our attention in its own right.\(^{41}\) Related to The Dark Knight as the object of analysis, the writer uses the first function of film style.

Nolan utilizes deep focus cinematography, symmetrically frame, and compositional balance to shape our expectations about where significant action will be located on the screen. Deep focus cinematography techniques also support the character’s masculinity. For example, on figures 6 and 7, Nolan directs the viewer’s attention by using deep space mise-en-scene (figure behaviour and lighting placement in space). The viewer can watch the character’s expression because they play frontally.

\(^{41}\) Ibid, p. 144
From the figures above, the viewers can see the expression of each character. Figure 6, Bruce Wayne as success man chooses conservative hair model for show his elegant as man, his hairdressing is neat, means he usually take care of performance. Nolan hires the Giorgio Armani as Wayne’s wardrobe fashion. Wayne’s elegant wardrobe includes single-breasted, three-button suits in a variety of fabrics, single-breasted tuxedos, and black wool coats, each featuring the traditional customized owner’s label—in this case, Giorgio Armani for Bruce Wayne. Costume designer Lindy Hemming said, “For the character Bruce Wayne, Chris Nolan and I wanted an expensively elegant tailored look, to contrast with his Batman persona. We felt that the Giorgio Armani brand was emblematic of the contemporary classic look that I hoped to create. I think Christian looks edgy and cool, and I feel that their tailoring beautifully realized our vision.”

Differ from figure 7, Harvey Dent is shown as district attorney that has little salary, and he doesn’t care about fashion. So, his hairdresser is wretched. From two figures,

Nolan uses the distance of framing is close-up, the subject framed the camera fills the screen, close-up can be used an object and on parts of the body other than face. On other hand, he shows the different between Wayne’s and Dent’s character on keeping their performance as man.

B. Masculinities on The Dark Knight film

Janet Saltzman Chafetz describes seven areas of masculinity in general culture: 43 First, men usually concern to their Physical, they seem more virile and athletic. The strong body will be accepted by men, because they want to be seen powerful and strong. They also have brave characteristic and unconcerned about appearance and aging. Second, the masculinity can be analyzed from functional; it means that men provider for their family, defender of family from physical treat. Third is sexual aggressive. In society, they accept the single status. Fourth, is emotional, Fifth, we could point out men’s masculinity from their intellectual; they have logical point of view, intellectual, rational, objective and practical. Sixth, based on their interpersonal, men usually have leader, more dominating than women, disciplinarian, more independent, free, individualistic and

demanding. Seventh, other personal characteristics, the reason of men’s life is success oriented, ambitious, aggressive, competitive, proud, egotistical, moral, trustworthy; decisive, uninhibited and adventurous.

Based on that concept, the writer would like to analyze *The Dark Knight* using these seven areas of Janet.

**a. Physic**

Physic means body, which is important of human performance. They seem more virile and athletic. The strong body will be accepted by men, because they want to be seen powerful and strong. They also have brave characteristic and unconcerned about appearance and aging. On *The Dark Knight* film, Nolan shows the masculinity clearly, especially based on physical appearance. Not only showed by main character, but also the other characters.
The main character on *The Dark Knight* is athletic, it is shown in his shoulder, arm, and chest, (Figure 8, 9, 10). For example in figure 8, the way he sits shows a brave man, Wayne is represented as a man with short hair like an army, he doesn’t wear any accessories like earring and necklace. The frame on figure 8 using close up, to show Wayne’s style where he is be on sea which has hot weather, he uses white long shirt with opened chest. Nolan shows Wayne’s character as a careful and clever man, there are can be seen through Wayne’s choosing his shirt, white shirt is compatible to use on hot weather, because white colour can absorb the sun light. Wayne also cares his body by wearing long hand shirt, except he cares to keep his body from sunlight; he shows his athletic body by opening its button.

The angle camera is high angle, above it, looking down, so Wayne’s shoulder and neck will be seen bigger and athletic than normal. By using this angle, Nolan succeeds making viewers think the character is athletic. The high angle also shows the background of character, that is, sea is the best on this frame,
because the sea represents masculinity. The sea is considered as the world wild and the waveband is a symbol of challenge and difficulty of life which must be faced in order to survive. It is related with men worlds and masculine things, where the men have many challenges in their life, the activities on the sea is extraordinary action, such as diving, surfing, and swimming.

The sea is natural which circumstances around him, such as in figure 9, Wayne jumps to swim into sea. This shot is long shot, focused on the background and the character’s body. Nolan directs the viewers to see Wayne’s full body while jumping to swim; Wayne’s full back body is seen clearly, because Nolan uses the high angle to give sense on character’s jumping to swim. In figure 10, the frame shot close-up, include chest, arm, neck and head. The angle is straight-on angle, horizontal or on the same level which has function to take the scene frontally, but the position of camera is beside of the character to describe the character’s body from right side, and show character’s armpit. Nolan wants to explain how the real men keep their armpit.

Wayne’s body is seen clearly without clothes, and describes the real physic of Wayne. For men, bare-chest is symbolized as gentlemen sense, because everyone can see their muscle posture that become something proud. Using high angle, long shot and close-up, Nolan once more shows the muscular body and brave of men.

In *The Dark Knight*, not only main character that represents masculinity, but also other supported character, such as the figure below:
On figure 11 uses the framing distance is medium close-up, the subject fills the screen. There are many supported character behind Harvey Dent, but using different deep focus, because this frame just focused on Dent. By using horizontal angle or on same level and the scene taken through out panhandle that hold the gun, Nolan tries to show how expression of Dent’s character while threatened by his enemy. Dent keeps on calm although he is surprised; he is a brave man who embattles the crime at Gotham city as district attorney. Although he is being on threatened condition, he can feel clearly and grab the gun from his enemy by his own hand. Also on figure 12, a manager in a famous bank at Gotham city, takes gun to save his bank from mob, whereas he is alone. This frame taken medium long shot and filmmaker want to describe how a man take hold the fire gun.
b. Function

The masculinity can be analyzed from functional; it means that men provider for their family or themselves, defender of family from physical treat.

Bruce Wayne has single status and doesn’t have family; his parent died when he was young. So he lives only with Mr. Alfred -his loyal servant-. As a rich and successful man, he can provide his life by himself. He has a penthouse. It describes that Wayne can fund his life luxuriously.

Figure 13 shows Bruce Wayne’s room. There is suit bedroom on it. The frame taken from front of the object using medium shot, in order behind the object
will be seen clearly. Behind an object is high scenery that can be seen at penthouse. Taking this frame has reason to show other object except the main object. Nolan want to direct the viewers that Wayne’s room is at penthouse, means character’s independent and function about provider of Wayne’s self. Nolan also uses the high-key lighting; giving shadow on part of object can make the room more luxury. Choosing brown colours on room setting, has point plus for Wayne character as rich man. Nolan shows how the men disciplinarian by using place setting, orderly room. Differ from figure 13 which describes the character’s room, figure 14 is character’s property, Wayne’s chooses the metallic colour for his car, means that he likes the challenges. Metallic is usually refers to hard, strong and adventures. On figure 14, Nolan shows the full body of Wayne’s car using medium long shot, and takes the scene while the car runs away, moving faster to describe Wayne’s characteristic of men who has adventurous value. Nolan said based on that figures what the property is used by Wayne.

As a rich man, Wayne can use every type of car he wants, Bruce Wayne, Batman's daytime alter ego, has chosen to drive the *Lamborghini Murcielago LP640* in The Dark Knight. *Lamborghini* brand is one of the most expensive cars in America. Nolan wants to give forceful on Wayne’s character that defender character by himself. Figure 14 focused on Wayne’s car and zoom out to medium close up of figure 15, deep focused on Wayne, therefore on figure 15, we can see

ibid
who drives the car. The camera sets in front of the car to take the scene perfectly about how the character is seen behind the glass, especially the glass of car.

But as Batman, Wayne is never care about fashion, he asks Mr. Fox to make him a new useful costume for Batman.

*Wayne*: “I need a new suit”  
*Fox*: (looks over him) three buttons is a little nineties  
*Wayne*: “I’m not talking about fashion, Mr. Fox, so much as function.”

The phrase “I’m not talking about fashion, so much as function” describes Wayne carefulness about function of his Bat costume, he feels that the fashion is second number, but the first is its function. In one side, Wayne is classed-man who thinking about performance, but as a hero, he need more than fashion.

Other the characteristics of masculinity in function is, defender of family or other close person from physical treat. For example on the figure below:
Figure 16 shows Mr. Gordon’s wife and son threatened under Dent’s weapon. Nolan placed this scene taken in a long shot to medium shot, the screen filled two or three characters, Mr. Gordon’s wife and son placed by Nolan frontally in order the viewers can see their threatened, so after that, Nolan moves to next scene using medium shot describes Mr. Gordon’s emotion because Dent’s treatment to his family. There is mise-en-scene of space on figure 16 to figure 17, to describe the two condition on one time, for using mise-en-scene of space on these two scenes, Nolan shows fast action or reaction the character, especially for Mr. Gordon that get emotional when sees his family is being on danger. These two scenes above, Nolan describes how the real man defenders as his function to his family from physical treat, the character placed in a medium shot to show his emotional condition clearly. For making this situation more fervent, Nolan adds situational lighting by low-key lighting effect. It shows brown light toward sepia to make strain setting of place and sense. Mr. Gordon loves his family so much and doesn’t want his family threatened by physical treat.

(Gordon) : “Harvey, put the gun down. You are not going to hurt my family”.

(Dent) : “No, just the person you need most.” (Cocks gun) “So is it your wife?”

(Gordon) : “Put the gun down
Please Harvey....”
Based on the corpus above, Gordon begs Dent in order to do not kill his family, Gordon throws his respectable as man and do everything to keep his children and wife. “Put the gun down... please Harvey” the phrase ‘put the gun down’ is not polite request, there is an anger in this phrase, but by adding ‘please Harvey’ it appears the request or especially begging to Dent. It makes strength character of Gordon which has weakness in his character when he gets his family threatened.

c. Sexual Aggressive

Sexual means intimacy or desire relationship. On The Dark Knight, sexual is not to be a sexual intimate but become a foundation to make close relation between men and women or we can call it ‘love’. In this film, there is a trilateral love relation between Wayne, Rachel and Dent. Nolan shows it by adding romantic scene seriously, for example, Nolan takes them twice on deep kissing scene.
Figure 18 shows the process of kissing between Wayne and Rachel. The scene begins with very long shot, and Nolan places them on right side of the screen to make the setting fills the screen, the shot begin with long shot and ending with mise-en-scene space to next scene, there is no zoom out to medium shot or close up. Using low-key lighting Nolan makes shadow under the character to show their intimacy. But there is no effective condition if they love each other; the screen describes how Wayne’s love to Rachel is not response. The kissing is begun by Wayne because he doesn’t want to be alone without Rachel that wants to marry Dent early. Wayne’s sexual aggressive distant to opposite sex, but Wayne shows it by keeping his love woman from physical treat, although he fails.

Nolan also shows Wayne sexual aggressive that change to Wayne’s possessive of Rachel. He has waited to possess Rachel for his rest life, and he feels the day is coming. So he asks Rachel’s promising. As the corpus below:

*Wayne*: “The day you once told me about, the day when Gotham no longer needs Batman. It’s coming.”

*(Rachel looks at Wayne. Complicated. He moves closer.)*

*Rachel*: “You can’t ask me to wait for that”

Differ from figure 18, figure 19 begin with long shot for several second and zoom out to close up, Nolan wants to differentiate the same action between Wayne-Rachel and Dent-Rachel, and low-key lighting makes the shadow around the character’s face in order to censor the action. From zooming the figure 19,
Nolan send a message about how to love each other normally, and presses Wayne’s character sexual aggressive has more reason than loves a woman, i.e., saves the city and becomes a hero. But as an ordinary man, Wayne has a right to get his happiness.

(Wayne): “you once told me that if the day came when I was finished...”
Wayne moves toward her.
(Wayne): “we’d be together”
(Rachel): “Bruce, don’t make me you one hope for a small life-“
Wayne takes her in his arms
(Wayne): “but did you mean it?”
(Rachel): “yes”
They kiss. Then separate. She looks sadly into his eyes

The phrase ‘we’d be together’ means live together and construct the family. As a normal man, Wayne needs happiness in his life and he hopes the time was coming after he finished his adventures as Batman. The time is never coming, based on the script and the scene that Nolan takes, tells about Batman is never finished. Nolan wants to show the real man’s responsibility, by changing the sexual aggressive into the responsibility.

Nolan shows two differences between sexual aggressive of men. First, sexual aggressive is change to the responsibility for saving the other’s life, such as Wayne as Batman, who responsible to save Gotham city and help the police against the crime. Second, the men desire to get happiness with women, although
this desire ever felt by Wayne as normal man. But the desire is very strong lays on Harvey Dent. He become crazy because he loss his love woman, Rachel.

d. emotion

Emotion means showing a feeling of anger or emotion, belong to Janet’s concept, men can stabilize their emotion when they face the problem, The Dark Knight represents the characters emotion throughout the frames are taken and the dialogue below:

Batman : “Then why do you to kill me?”

The Joker starts laughing. After a moment he’s laughing so hard it sound like sobbing.

The Joker : “kill you? I don’t want to kill you. What would I do without you? Go back to ripping off Mob dealers? No you…."

(Points)

“You. Complete. Me”

Batman : “you are garbage who kills for money”

The word ‘garbage’ means something is useless especially for wasting food, paper and other goods. If someone uses this word for other person means that he is so angry to him. Batman as Bruce Wayne never use this word any time, but as Batman, he can say ‘garbage’ when he is very angry. Batman’s anger appears when The Joker hides Rachel and Dent, he tries to ask The Joker where
they are. The Joker was success to make Batman angry and cannot control his emotion.

The main character on *The Dark Knight* is more emotional than the series before; Batman is described as man that covered by anger and sadness. He is never crying, but his sadness actualizes as anger to his enemy who makes disorder in the city. Nolan explains Batman emotional when Gotham’s police take Joker in jail. Nolan manipulates the situation by changing the type of lighting. Figure 20 begins with low-key lighting, creates dark shadow behind the character’s Joker in order to hide other character behind him. Then, Nolan change the lighting with high-key lighting, the light focuses front of Joker, to show other character behind
him (Batman), Nolan placed the characters on medium shot to show the reaction of Batman and his emotional because Joker hides Rachel and Harvey Dent.

Nolan wants to show the humanities of Batman to viewers by action of Batman, using long shot on Figure 22, Batman is seen emotional by raising his hand up to fight Joker, but as a man who has masculinity characteristics that can control his emotion, Batman fights the table.

Nolan also describes men emotion while suffer from losing beloved woman, on the film, Nolan shows two types of emotion that have significant differences. Men usually can control they emotion or sadness, but the part of them often cannot control their emotion. When the characters’ (Batman and Harvey Dent) beloved woman has died, the part of them can hide their sadness by musing, but the other cannot hide their sadness and show it by screaming.

There two frames that show two type emotional when suffer from loss beloved woman. Figure 5 shows deep sadness cool setting and blue colour background, Nolan placed Batman character in squatting position by medium
close up, means the character can solve his sadness by himself. As the writer explained figure 5 in mise-en-scene in lighting, Nolan chooses low-key lighting to create shadow around Batman and effect of the setting is supported the character’s sadness, on Batman character, Nolan doesn’t show men crying.

Although in figure 23, Harvey Dent is categorized as men that don’t control their emotion when their beloved person has died. The character may scream and cry, he needs someone else to help him. Nolan shows Dent’s character emotion in figure 23 that Dent doesn’t want helped, because he want Rachel saved. On the frame, Nolan placed two characters; Batman and Harvey Dent in one screen as medium shot, on the screen Batman describes a man that has patience and Dent describes a man that has uncontrolled emotion. Nolan has given two differences of men emotion on *The Dark Knight*.

e. Intellectual

Intellectual is connected with a person’s powers of reasoning. Belong to Janet’s concept; intellectual includes rational, objective, and practice. On *The Dark Knight*, the main character, Batman, as a hero that usually ready to save his environment from crime, represents the intellectual of men. For example, Nolan shows about it trough Batman as Bruce Wayne, when he must catch Mr. Lau in China, Wayne makes an alibi to avoid someone knowing about his activity. As billionaire, he cancels the ballet show and makes a notification brochure about his adventure with Russian Ballet that would show in theatre. Nolan show the frame
of notification by closes up in order to make viewers can read the notification without the narrative or dialogue from the other characters. The angle camera takes the figure in front of the glasses of a building. Nolan uses the high-key lighting and zooms out the scene to make the written notification easy to read. By adding this scene, Nolan wants to show the intellectual of Wayne to make an alibi of his activity.

Figure 24

Figure 25

Figure 26
On Dent character, the intellectual of men appear when everywhere he is, whatever he thinks, and what decision he chooses, he usually uses the coin to determine about something. The coin symbol appears in several scenes. Coin has two faces, describe the characteristics of human being, angels and demon, men and women, white and black, and hero and crook. But in this film, coin has function to make decision for Harvey Dent, but Dent makes it with one face, means Dent has the objective characteristics, and independent, so it shows the intellectual of Dent. The coin also is made of metal, and metal means something hard, ‘hard’ refers to power and strength, based on Janet concept, men usually want to be seen powerful.

Nolan shows the coin medium close-up and deep focus to the coin, on figure 25, he puts the coin in dark blue background dominated, to express the masculine colour of men. The angle camera is low angle, the object of shot is looking-up, and Nolan uses this angle to make the face of coin is appeared and emphasizes that the coin has deep meaning about men characteristics. It appears
also on figure 27, the background that uses is old brown colour, Nolan sets the setting of colour is perfectly, first, he places the coin on blue dark colour, and second on old brown colour, they are represented masculinity. After all, the coin describes Dent character as men.

f. Personality

Personality means the characteristics and qualities of a person which can be seen as a whole. And interpersonal means exiting or done between two people, where one of them can be leader and dominant. Based on their interpersonal, men usually have leader, more dominating than women, disciplinarian, more independent, free, individualistic and demanding.

In *The Dark Knight* the characters are dominated by men. Nolan shows the inner quality of men. Wayne’s character is very respectable to women; usually gives precedence over women. For example, figure 29, Wayne serves the women to turn down the helicopter. Nolan describes it trough medium close up in order the viewers can see all of the sets in this scene. Nolan shows the property of Wayne by fills the screen with Wayne’s private helicopter; he also chooses the basic colour for the wardrobe helicopter with metallic colour, to represent the colour of masculine. Moving space from the figure 29 to 30, from screen filled by background sets to characters sets. Nolan places Wayne between two women who side by side, from the placing it on full screen and other characters near by angle camera stands out, Nolan creates domination of Wayne implicit by long shot and
moving space to close-up. The lighting on figure 30 is supported the action, high-key lighting makes the characters clearly. Although Nolan places Wayne on long-shot, but he uses deep focus on Wayne character, so the nearest characters is seen blur and moves to next scene by mise-en-scene of space to show Wayne on close-up.

Nolan also describes naturally the characteristics of men through Wayne character. ‘Free’ the simple word that important for men, freedom is one of their independent. Wayne represents it when he sleeps in the meeting with Mr. Lau, he has freedom to do it, and his sleeping has other reason than sleep that has function to rest, but his sleeping means he doesn’t interest to Mr. Lau business, because he knew the profile of Mr. Lau company is compromising. Nolan places Wayne in medium close-up to make the viewers can see Wayne as natural man. by high-key lighting makes the shadow on the large table, the setting where Wayne sleeps describes the luxury of Wayne meeting room, very large table and very much of chair, but on very much of chair Wayne chooses sit on side of the table, not on the
centre of table, it means that Nolan want to show gentle negotiation by placing Wayne not in the centre of chair but in the middle side of chair. The camera angle is straight to level or horizontal level, creating the position of Wayne cooler on his sleeping.

![Figure 31](image.jpg)

**g. Other Personal Characteristics**

Men have strong characteristics through Janet’s concept it includes of success-orientation, ambitious of proud, egoistical, moral, trustworthy, decisive, competitive and adventurous. The movie represents the characteristics through its characters. For example, Bruce Wayne as successful oriented person who has Success Company named Wayne’s enterprise; his company work on business that creating new gadget, especially for Batman’s gadget. As a reputable man at Gotham city, Wayne is represented constantly as classed man; he is a man who has moral, attitude, and speech.
Nolan shows the success of Wayne in several scenes, figure 32 in one of them. He shoots the building which named WAYNE capitalized, the frame is taken by low angle or usually called looking up, this angle makes the building is bigger than the background. The technique of taking this frame is rack-focus which creating differences between the nearest object and the background, so the result is the object is focus. Besides, the colour of building is black metallic symbolized personality of the own, black metallic means hard, strong and luxury that all represent masculinity.

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Nolan also shows the ambitious characteristics trough Harvey Dent, as a district attorney, Dent has slogan that the city must be peace. He has prisoned mach of mob in Gotham city. For egoistical characteristics, Nolan describes it trough Batman, as the corpus below:

“Batmen” : “We’re trying to help you!”

*Batman* : “I don’t need help”

*Scarecrow* : “Not my diagnosis”

*Batman* : “don’t let me find you out here again.”

*Batman moves toward the Batmobile.*
Batmen: “you need us! There’s only one of you, it’s war out here!”

Batman gets into the Batmobile

Batmen: “what gives you the right?! What’s the difference between you and me?!”

Batman: “I’m not wearing hockey pads”

The phrase ‘I don’t need help’ refers to independence, not need other person to help. Batman shows his anger with false Batmen who have annoyed him to catch the enemies. Nolan describes the independent and egoistical of Batman in this film.

Nolan wants to tell about the adventurous of Wayne, figure 33 shows the naked back part body of Wayne after his fight enemy in the night as Batman. The
make-up artist makes the effect of Wayne body to show the body that hurt after fighting. Nolan takes the figure by close-up and the angle camera is straight-angle, or same level of camera, in order to get the perfect figure of Wayne. Begin with Wayne chooses his T-shirt into shirt, moving the scene with taking Wayne body. Nolan wants to show Wayne adventures as Batman, and make it natural for Wayne as human also.

Differ from figure 33, on figure 34 and 35 Nolan describes real side adventures of Batman. By jumping down into other building, Nolan places Batman on extreme long-shot, and he focuses on the sets of the scene. These two figures filled by the environment of high buildings in the night. Nolan using low-key lighting to make effects blue dark colour means the extreme set for jumping down for everyone, but Batman can do it perfectly. Nolan describes Batman adventures with jumping down and makes the extreme of setting. High buildings represent the brave, proud and challenge for men. High building symbolizes the phallic, and phallic symbol represents masculinity.

Wayne also a perfectionist man, he always confirms everything before he does. He wants everything simple and not difficult to do.

*Fox*: “you want to be able to turn your head?”

*Wayne*: “sure make backing out the driveway easier.”

*Fox*: I’ll see what I can
From the dialogue above, Wayne wants something perfect, something repaired and something simple. In case, he wants Mr. Fox to repair his Batmobile in order to get easier and comfortable driveway. His Batmobile was broken when he fight the villain in one night, he had to remove to bicycle after the Batmobile crashed. Batman’s entire gadget was produced by Wayne’s enterprises and repaired on it. On other side, Nolan shows Wayne’s proud and dominance, not also Wayne dominances to woman, but also for another. He often makes low-intimidation by his performance and his wealth, such as the dialogue below:

Wayne : “Let’s put a couple tables together”
Dent : “I don’t know if they’ll let us—“
Wayne : “They should! I own the place”

From the dialogue above, Wayne meets Rachel and Dent that having dinner together, Wayne wants to join them and suggest taking tables together. Dent thinks they cannot do it, because it is difficult to get tables in that restaurant, and to get couples table is more difficult that that. But Wayne shows his proud of his wealth that the restaurant is his. “They should! I own the place” the word ‘they’ in Wayne’s dialogue refers to the official of restaurant, he can get what he wants, “I own the place”. Besides that, Wayne shows his intimidation to Harvey Dent, because he feels jealously.
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

The writer first step to analyze the Masculinity on The Dark Knight is started on how the cinematography aspects are used to represent masculinity. Besides the characters are analyzed, the aspects of cinematography also analyzed for complete the analysis.

This research is to describe the masculinity through several characters especially the main character ‘Bruce Wayne/Batman’. The Dark Knight represents traditional masculinity based on Janet’s concept who divided it into seven areas; there are Physic, Function, Sexual Aggressive, Emotion, Intellectual, Personality and Other Personal Characters. Besides that, the masculinity in The Dark Knight is supported by extrinsic element of cinematography.

In the first point is Physic, Nolan shows the masculinity through several characters and using aspects of cinematography. In this paper, the characters include, Bruce Wayne, Harvey Dent and other character. Wayne is represented as a middle age man, muscular body, brave in his action and masculine. The muscular body is seen by using medium close-up and low-angle that creates more athletic. The film also represented masculinity point of function. The defender of characters to his family and for the character is self, Gordon represented the function of man, trying to save his family for physical treat. But for the main
character, the director shows it by his defender of Wayne character. Wayne is represented masculine of choice of his branded suit, using Giorgio Armani and stays in penthouse apartment that Nolan shows it close-up. Wayne tastes represents his manly and luxurious lifestyle.

In sexual aggressive, the Dark Knight is not appropriates to Janet’s concept about intimacy sexual. But the sexual aggressive is changed to possessive in beloved woman. Wayne is represented as man who wants to life together with Rachel and finishes his adventures as Batman. Wayne also has emotional that represented his masculinity, he is never crying, but his sadness shown through the aspect cinematography is using low-key lighting and blue dark colour background to represent his sadness because suffering from loss his beloved woman.

In The Dark Knight, masculinity also appears in intellectual of the characters, for example; Bruce Wayne is clever to make alibi when he has to go to Hong Kong to catch Mr. Lau, and he uses Russian Ballerina to make it easy, by sailing with ship. The personality and other personal characteristics also supported masculinity of the character. As class-man, Wayne is good appearance and has more free than other; he can sleep on the meeting. He also proud of his wealth, he can do everything what he wants, such as taking couple tables in luxury restaurant.

Aspect cinematography is supported masculinity; the Director of film takes framing of Wayne masculinity. By framing the Wayne enterprises building that bigger than other building and has black colour shows the symbol of hard,
strength and masculine. Nolan uses other aspects to supports it, such as using low-key lighting to make sadness mood, high-key lighting to make clear of the expression of the characters, long-shot to make the focus of the sets and close-up to make focus clearly to the object. These of all are used to show characteristics of masculinity.

B. Suggestion

In analyzing the movie, the writer suggests that the other researcher should know about the science of cinematography that will help in analyzing the issue of movie.

The writer also suggests the other readers to jot down the main idea of the research and started by making the research of methodology and do not forget to jot down the concept of the research to avoid obstacle of exploring idea in middle of the analysis. In addition, the writer suggests the reader of the reader of this paper who is interested in The Dark Knight Movie to be analyzed, such as the representation of feminism, individualism or nationalist.

After all, the writer aware that the paper is so far to perfect, she wants everyone can give her some suggestion, but she hopes this paper can be referents to the next generation. Then, the writer wants to apologize if any mistakes in the paper, because the writer is still in studying, and the writer also says thank you very much.
BIBLIOGRAPHY


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