

# An Mise-en-Scène analysis on Confined Space Movies: Locke and Buried

<sup>1</sup>Drishya Sivaji, <sup>2</sup>Amith George, <sup>3</sup>Varun Prabha T

**ABSTRACT**--Cinema is an art a visual art form that allows the filmmakers to tell a story using various multimedia, allows a writer and a director, with help from other perspective. Researches show that cinema is a pretty young art form, created around the 19th Century. Mise-en-scene is the mix of arts that this paper just mentioned. With a literal meaning of “placing on stage”, mise-en-scene elements are crucial for any cinema or moving picture (movie) that is getting produced. These elements include all that is needed in a cinema in front of a camera that films it (Moura, G. (2010, August 15). Gabe Moura. Retrieved from <http://www.elementsofcinema.com/cinema/definition-and-brief-history/>). Claustrophobic movies are fascinating because they pose challenges regarding the appropriate use of Mise-en-Scene elements. These movies are usually narrated through the process of captivity narration. Thus, a writer and movie director can grab the attention of audiences. For instance, *buried* (2010), a movie we are reviewing, employs a captivity narration through the main and only on-screen character's ordeals. However, *Locke* (2013), needs a different type of narration based on its script and its nature. The paper will be attempting to analyze mise-en-scene elements of the movies *Buried* (2010) and *Locke* (2013) as they are two different types of claustrophobic movies.

**Keywords**--Movie, Mise-en-Scene elements, Cinematography, Lighting, Space, Décor, Props, Editing, content analysis.

## I. INTRODUCTION

Mise- en- Scène is visible in every single movie ever made. But what makes this paper complex in nature is the claustrophobic facet that the audience experience in the selected two movies ‘Buried’ and ‘Locke’. Both the movies are shot in confined space and in real time. It is difficult for a director to enhance the visual experience with limited props and space. The mise-en scène analysis of these movies will help find the commonalities between these movies and their possible effects on the audience. The reasons for picking out these movies are individually given in a nutshell breakdown.

**Buried-** The movie comes under psychological thriller genre with limited space and character. The movie is entirely shot in a human sized box. A single character with limited equipments of survival struggles to survive throughout the movie.

**Locke-** This 90-minute runtime movie is shot entirely in a running car. The story unfolds through important phone conversations during the course of the main character's long drive.

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<sup>1</sup> MA JMC, Post-Graduation, Dept. of Visual Media & Communication, Amrita School of Arts & Sciences, Kochi, Amrita Vishwa Vidyapeetham, India.

<sup>2</sup> MA JMC, Post-Graduation, Dept. of Visual Media & Communication, Amrita School of Arts & Sciences, Kochi, Amrita Vishwa Vidyapeetham, India.

<sup>3</sup> Assistant Professor, Dept. of Visual Media & Communication, Amrita School of Arts & Sciences, Kochi, Amrita Vishwa Vidyapeetham, India.

## II. OBJECTIVE

To analyze five mise-en-scene elements, which include cinematography and lighting, space, décor, props and editing on the selected confine-space movies: *Buried* (2010) and *Locke* (2013).

## III. HYPOTHESIS

Mise-en-scene plays an important role in creating moods and meaning.

## IV. METHODOLOGY

### CONTENT ANALYSIS

Using content analysis, this paper is quantifying and analyze the presence, meanings and relationships of certain mise- en- scene elements in the movie. The research paper makes inferences from the five mise-en-scene elements that are props, light, space, acting, editing.

Independent variables – Mise- en- scene

Dependent variables – Selected movies

## V. LITERATURE REVIEW

According to David Bordwell and Kirsten Thompson, the accomplished authors of *Film Art*, the term mise-en-scene elements are referred to like those, which establish the movie director's significance with regards to cinemas or motion-pictures. A movie director connects all mise-en-scene elements like connecting dots and forming a picture. The mise-en-scene elements are incorporated into a movie with the help of talented technicians and artists. For instance, the elements of a movie or cinema what, the viewers, recall after seeing one can be simply referred to as mise-en-scene elements (Bordwell D and Thompson K (2004) *Film art: An introduction International Edition*; 2<sup>nd</sup> Ed; McGraw Hill Company, New York, 2010; 119p).

Although there are a variety of mise-en-scene elements (Renée. (2019, October 30). *Learn Mise en Scene's 15 Key Elements in This Handy Infographic*. Retrieved from <https://nofilmschool.com/2016/09/learn-15-key-elements-mise-en-scene-handly-infographic>), the ones in our analysis include cinematography, lighting, props, décor, space, and editing. This paper has identified these mise-en-scene elements, as the most unavoidable ones with regards to movies. These mise-en-scene elements bring in the ebb and flow of a movie, stream-lining the whole script through frames and scenes.

space is not only dynamic in a way that it can change over time, but it can also change because of time. Feelings, beliefs and emotions can change, and therefore they are capable of changing what we make of our environment.(- Neeson, L., Gyllenhaal, J. and Erken, E. (n.d.). *Non Stop Source Code Space in movies an underappreciated concept of subliminal persuasion*.)

Although *Buried* is an out-and-out claustrophobic movie, and its evident that *Locke* is not (**Morgenstern, J.** (2014, April 24). '*Locke*': A Drive to Perfection. Retrieved from <https://www.wsj.com/articles/film-review-locke-1398363955>).

However, the paper considered the following while choosing *Locke* as a claustrophobic movie:

1. Locke is a movie, which takes place inside a car.
2. Some people feel claustrophobic in a car; this could be a frightening experience for them (Fritscher, L. (2019, August 12). Tips for Surviving a Road Trip with Claustrophobia. Retrieved from <https://www.verywellmind.com/road-trips-with-claustrophobia-2671708>).
3. Being the driver can cause unnecessary anxiety as part of their claustrophobic feelings ((Fritscher, L. (2019, August 12). Tips for Surviving a Road Trip with Claustrophobia. Retrieved from <https://www.verywellmind.com/road-trips-with-claustrophobia-2671708>).
4. For some people, the movie Locke would seem like a claustrophobic movie.

### ***Sets of the movie***

The creation of an appropriate mood is relevant in invoking the feelings of the audience towards the characters portrayed in the movie. A set that is created for the movie enables in this process.

### **Cinematography and Lighting**

In any movie, lighting is a very important mise-en-scene element. A cinematographer uses lighting to create the right amount of mood in a movie. A cinematographer decides the amount of lighting needed for a scene in a frame during the filming process. These variations help to prop up a scene and imparting the right amount of emotion into a frame. In claustrophobic movies, usually, low-key lighting is used to enhance the field of vision (Sreekumar, J. and Vidyapeetham, A. (2015). *Creating Meaning through Interpretations: A Mise-En-Scene Analysis of the Film "The Song of Sparrows."* ).

### ***Space***

The interpretations of space will vary according to the movie. It also differs based on the way by which the script is treated by a movie director. An intelligent interpretation of a movie imparts the right amount of mood and feeling into a movie. Space is also a critical element when it comes to placement of the subject in the allotted area. In a movie, spaces can be open or closed, negative or positive, deep or shallow, and off-screen based on the story as well as situations.

### ***Costumes***

Another major mise-en-scene element that goes hand-in-hand with space is costumes (Sreekumar, J. and Vidyapeetham, A. (2015). *Creating Meaning through Interpretations: A Mise-En-Scene Analysis of the Film "The Song of Sparrows."* ).

Costumes depict the personality and style of a character. This is evident from both the movies under our consideration; Buried and Locke.

### ***Props***

Props are mise-en-scene elements that are avoidable, yet essential for characterization or propping up certain scenes. In Buried, props were essential to the movie as they helped with lighting and driving the story forward. In Locke, props helped in establishing the character of the lead character and the only on-screen actor.

### ***Décor***

The décor is a mise-en-scene element as well, which has prominence in a movie. However, a lack of décor showcases the raw authenticity of both the movies under consideration: Buried and Locke. No decors are observed in both movies. However, in Buried, the writing of phone numbers on the top and side planks of the coffin can be

considered as a decor. For Locke movie, denotes the simplicity of the lead character Ivan Locke played by Tom Hardy.

### ***Acting***

The mise-en-scene element that drives a movie is acting. An actor needs to convey the accurate feelings of the character he/she is portraying. The movie rides on the shoulder of a talented or accomplished actor. Tom Hardy and Ryan Reynolds are the on-screen actors of Locke and Buried respectively. There are various off-screen actors as well in both these movies.

### ***Editing***

Movie editing is the most essential mise-en-scene element of all, even though it is done after processing all the images and stills obtained from a film camera. Editing imparts flow into a movie by arranging all scenes and frames of a movie in the right order. The film editors do this in the presence of movie directors and cinematographers to ensure clarity into the editing process they carry out. In other words, editing creates a narrative pattern that sits well with the audience. The process of editing ensures continuity to the movie (Murphy, M. (2014, April 24). A Road Movie, but With No Rest Stops. Retrieved from [https://www.nytimes.com/2014/04/27/movies/locke-with-tom-hardy-is-a-minimalist-](https://www.nytimes.com/2014/04/27/movies/locke-with-tom-hardy-is-a-minimalist-vehicle.html?action=click&contentCollection=Movies&module=RelatedCoverage&ion&pgtype=article)

[vehicle.html?action=click&contentCollection=Movies&module=RelatedCoverage&ion&pgtype=article](https://www.nytimes.com/2014/04/27/movies/locke-with-tom-hardy-is-a-minimalist-vehicle.html?action=click&contentCollection=Movies&module=RelatedCoverage&ion&pgtype=article)).

According to Dr. Elliot Grove, founder of Raindance Film Festival and the British Independent Film Awards, the process of editing can be done in 6 crucial steps (Grove, E., Brooks, E. G. P. C. J., Grove, E., Bifa, and Raindance. (2019, October 15). The 6 Stages of Editing as A Film Director. Retrieved from <https://www.raindance.org/the-6-stages-of-editing-as-a-film-director/>):

1. Logging: Bringing in the films, rushes, and dailies to editor's table with attached notes from movie director and screenwriter.
2. First Assembly: Editor looks into these films and rushes and looks for the flow of the movie scenes through frames. An editor can decide which frame goes where based on the data on his hands.
3. Rough Cut and Variations: The cut frames and scenes are put in an order with the help of the movie director or the editor alone.
4. First Cut: The most important cut (first draft of the entire movie), which is accepted and approved by the movie director, screenwriter, and cinema producer.
5. Fine Cut: This technique focuses on fine-tuning the scenes and frames arranged in order; optimizing the editing process.
6. Final Cut: Music (both songs and background music) are added to the fine-tuned final draft of the movie; the creation and production of the complete movie is accomplished.

These are the basic introductions for mise-en-scene elements such as cinematography and lighting, props, decor, space, and editing.

### ***Mise-en-Scene Elements for Buried***

#### **Sets of a movie**

The set designs for the Buried movie:

1. 7 different coffins for the shoot (Design, B. (n.d.). Retrieved from <https://www.splicecommunity.com/in/projects/buried>)

1.1 One coffin with very high walls – for one particular scene (overhead shot).

1.11 Gives the perception of shooting down a shaft.

2. Second coffin with walls that can be adjusted for moving a camera around it in a circular track.

2.1 The movie crew designed 4 different coffins such as this for the ease of shooting the film; as part of the set; each one created for specific shots (Caranicas, P. (2010, October 5). 'Buried' cinematographer looks for boxed-in angles. Retrieved from <https://variety.com/2010/film/columns/buried-cinematographer-looks-for-boxed-in-angles-1118025144/>).

2.2 Small coffins but big enough to fit two camera crews (Caranicas, P. (2010, October 5). 'Buried' cinematographer looks for boxed-in angles. Retrieved from <https://variety.com/2010/film/columns/buried-cinematographer-looks-for-boxed-in-angles-1118025144/>).

2.3 Gives a perception of the character being inside the coffin for the whole length of the movie.

The scene or an entire movie with a man in a coffin is a claustrophobic experience for audiences. The way Ryan Reynolds has acted in a very limited space invokes fear in the mind of audiences. The claustrophobic effect that is portrayed in the movie is intense.

## VI. CINEMATOGRAPHY AND LIGHTING

Angering gasps as well as light sputters is showcased by interspersing them between pitch-black darkness. Three main light sources are used: the Zippo Lighter to look around, LED fitted Blackberry mobile-phone for blue cast and shadows, and glow sticks. For showcasing and highlighting anger, suspense, rage, and other emotional expressions, the aforementioned light sources are used effectively.

The cinematographer Eduard Grau was constantly on the move focusing on Paul Conroy's body language. For bringing in the claustrophobic effect, Grau has zoomed from one coffin wall to another. This has helped audiences relate and understand the true emotions of Paul Conroy.

1. Five different types of light sources were used, which included

1.1 Flame of the lighter "Zippo"

1.2 Mobile Phone or Cell Phone

1.3 Green glow sticks

1.4 Flashlights: Regular and Red.

The cinematographer shot the movie using a high sense of practical lighting that involves physical and touchable light sources. For low-key lighting purposes, the cell-phone screen was fabricated with LEDs. These LEDs could be controlled by the lighting crew (Connelly, B. (2010, September 29). The Director of Buried Teaches You How to Make A Film in A Box. Retrieved from <https://www.bleedingcool.com/2010/09/29/the-director-of-buried-teaches-you-how-to-make-a-film-in-a-box/>).

The interesting facts of light sources are that, while the lighter casts a warm glow, the cell-phone produces a blue radiance. The shadow patterns differ as well, depending on the light sources used. Ryan Reynolds used to place the light sources at the right place for maximizing the effect of low-key lighting. The camera lenses were left wide-

open all the time as the movie was in darkness or with a very small light source (Design, B. (n.d.). Retrieved from <https://www.splicecommunity.com/in/projects/buried>).

Eduard Grau had taken an overhead camera shot to make the audiences understand the mental space and turmoil of the lead character. The camera used was a Movie-cam. 35mm films were used for the scenes and shots. It is essentially, a mix of both analogue and digital cinematographer techniques. (Caranicas, P. (2010, October 5). 'Buried' cinematographer looks for boxed-in angles. Retrieved from <https://variety.com/2010/film/columns/buried-cinematographer-looks-for-boxed-in-angles-1118025144/>).

These kinds of shots have highlighted the fear in Ryan Reynolds' eyes and face, which gets reflected onto the minds of the audience.

### ***Space***

Space is very confined as it happens inside a box or coffin. The coffin just has the space for a grown individual along with small accessories. In Buried, Ryan Reynolds only has enough space to adjust his lying-down posture, with a light source in his hand. This realization of limited space heightens the claustrophobic feeling. The audiences feel the helplessness of the character portrayed by Ryan Reynolds, because of the limited space. There is a reduction of spatial or temporal feel, which enhances the movie. The entire Mise- en- Scene elements are curtailed to a 2 x 2 x 6 wooden coffin with a single character and scene at a time.

### ***Costume***

The costumes used in Buried are mostly truck-driver clothes: a black jacket, top, jeans as well as black socks and boots, for Ryan Reynolds. His colleague Pamela (Played by Ivano Mino), is seen wearing a brown-grey top with black jeans. The Iraqi nationals were seen wearing a white shirt with black jeans. All colors that blend in with the claustrophobic mood of the story.

### ***Prop***

The props used include the lighter "Zippo", a cellphone, green glow sticks, regular flashlights, red flashlights, an alcohol flask, a pencil, a knife, a Rattlesnake, and the most essential of them: a coffin or box.

### ***Acting***

The lengths Ryan Reynolds has gone to perfect a scene has propped up the movie. (Design, B. (n.d.). Retrieved from <https://www.splicecommunity.com/in/projects/buried>). The offline actors have done their job perfectly through apt voice modulations that convey the feelings and emotions of the movie. These offline characters too, drive the movie forward with their talent and diligence. The audience gets to know the characters behind the scenes. The framing of the scenes varies between close-ups to extreme close-ups. Plot twists occur along with Zippo, mobile phone, torches, and flashlights. The action in the movie happens out of frame with all the characters getting involved in the movie via their voices.

### ***Editing***

The movie director Rodrigo Cortes edited the entire movie. With a clear-cut idea about what he wanted in the movie. The editing has highlighted the claustrophobic mood of the movie. The flow that got incorporated into the movie with editing, imparts claustrophobia to audiences. The shots are edited in such a way that, the angles keep constantly changing. Several cutaway shots are used between the lighter and mobile-phone. The POV shots used has given audiences a chance to understand the situation of Paul Conroy more deeply. Wide-angle shots and

establishing shots are used to obtain scenes with Paul Conroy's full body. Claustrophobia is induced through extreme close-up shots.

A variety of angles are used that include birds-eye, and side angles. A combination of angles with fast-edit instils suspense into the movie. Dutch angles are used to showcase that Paul Conroy is in danger and a frantic as well as a desperate mood throughout the movie.

Some of the notable editing techniques used, according to an observer include (EDITING. (2011, September 23). Retrieved from <https://collegefilmmandmediastudies.com/editing/>):

1. Establishing Shot Editing: This type of editing is done to identify and establish the opening shot. These types of shots portray the context of the movie. Audiences get the narrative style of the movie through this type of editing.

2. Continuity Editing: Continuous scenes that were filmed in multiple frames are joined together.

3. Graphic Match Editing: Frames that contain the same elements and props are joined together.

4. Eye-line Match Editing: Scenes that focus on the character's eyes, and its movements. The scene is driven by the eyes of the character – Very crucial to do this, for the Buried movie.

5. Long-Take Editing: Suspense and mystery filled scenes are joined together.

Jump Cut Editing used scene between lighter and mobile, coffin and yet you feel continuity in the movie due to its nature and storyline. The mental turmoil of a man in a box should be showcased efficiently, and jump-cut editing didn't ruin the scenes on contrary it helped to capture audiences attention.

### ***Mise-en-Scene Elements for Locke***

#### ***Sets of the movie***

In Locke, the set is a moving car, BMW X5, which was a prop as well. According to Steven Knight, the director of Locke, BMW was gracious enough to lent 2 cars for two weeks (Semlyen, P. D. (n.d.). The Making Of Locke: A Filmmaker's Journey. Retrieved from <https://www.empireonline.com/movies/features/steven-knight-locke/>). Audiences who feel claustrophobic inside a car would feel scared when seeing this movie. For such people, driving alone for a considerable amount of distance would be daunting.

## **VII. CINEMATOGRAPHY AND LIGHTING**

The movie opens with dark moody opening scene with low – key exterior lighting. Locke is shot entirely in a car, BMW X5, other than the opening shot. The Locke movie begins from a construction site with the main character and the only on-screen actor getting into his car. In this frame, the shot focuses on, various construction equipment. A big truck is shown leaving the site before the journey of Ivan Locke begins, in this movie. Also on this movie they have used different colours to indicate certain moods of the charterer red for anger and tension blue for mild and intimate conversations blue light is mostly used with conversion with Bethan charterer in Locke.

Once on the road, the light source is the car's inner light, which could be referred to as a type of Low-Key lighting. Also, other light sources include lights that filter from headlights and taillights of other vehicles on the highway as well as the streetlights. The brilliance of the cinematographer Haris Zambarolukos is that he had used the reflections

from the windshield as well (Magazine, D. (2014, June 11). Locke Down - Definition-HOME. Retrieved from <https://www.definitionmagazine.com/journal/2014/6/11/locke-down.html>).

The maximum amount of reflections was extracted in the following way (Magazine, D. (2014, June 11). Locke Down - Definition-HOME. Retrieved from <https://www.definitionmagazine.com/journal/2014/6/11/locke-down.html>):

1. The reflections shot on a 3D camera rig (the same manner in which a 3D movie is shot using a 3D camera).
  - 1.1 Two cameras as well as a 2-way pointing mirror pointing in the same direction, used for the shot.
  - 1.2 One of the cameras is removed from this mix and the frames are shot through the 2-way mirror.
  - 1.22 Close-ups of Tom Hardy are shot.
  - 1.23 The 2-way mirror is angled in different ways to extract maximum reflections from the highway.
  - 1.24 A second windshield that could be controlled by the camera crew was installed on top of the actual windshield of BMW X5 for extracting reflections.
  - 1.25 For 3-quarters of a shot, the camera along with the 2-way mirror was focused on neon lights of shops and on-coming traffic.

2. All done with a single camera
  - 2.1 Just the 2-way mirror was used and not the whole 3D rig.
  - 2.2 An adaptor was used in front of the matte box.
  - 2.3 Adjusted for the shot after clamping it down.
3. These cameras were mounted on to a towing vehicle, attached to BMW X5 for most of the shots (Magazine, D. (2014, June 11). Locke Down - Definition-HOME. Retrieved from <https://www.definitionmagazine.com/journal/2014/6/11/locke-down.html>).

Shooting the car shots (Magazine, D. (2014, June 11). Locke Down - Definition-HOME. Retrieved from <https://www.definitionmagazine.com/journal/2014/6/11/locke-down.html>):

For efficient shots, three RED epic cameras with C-Series Anamorphic lenses (new camera with old lenses) were attached to the side of the car for good Bokeh Effect. Traditional grip techniques were used for rigging the hard-mounted cameras. For side-view mirror shots, Limpet Mount was used. Sometimes the hand-held camera was used for in-car shots.

For audiences who feel claustrophobic in a car, the reflections might add to the effect of fear and anxiety of being in a situation such as this.

### ***Space***

Negative space is used in creative manner to bring out the mood and feel of the character this is used to overcome the space constrain of this movie. In Locke, space is the interior of BMW X5, the car used for the movie. The space other than the car in a frame is mostly the highway or motorway, which connects Birmingham with London in the UK (Murphy, M. (2014, April 24). A Road Movie, but With No Rest Stops. Retrieved from [https://www.nytimes.com/2014/04/27/movies/locke-with-tom-hardy-is-a-minimalist-](https://www.nytimes.com/2014/04/27/movies/locke-with-tom-hardy-is-a-minimalist-vehicle.html?action=click&contentCollection=Movies&module=RelatedCoverage&pgtype=article)

[vehicle.html?action=click&contentCollection=Movies&module=RelatedCoverage&pgtype=article](https://www.nytimes.com/2014/04/27/movies/locke-with-tom-hardy-is-a-minimalist-vehicle.html?action=click&contentCollection=Movies&module=RelatedCoverage&pgtype=article)).

Also, the headlights and taillights of other vehicles along with construction signboards and traffic signals are involved in the space of this movie.

### ***Costume***



Tom Hardy is seen wearing a construction safety vest and boots, which he takes off right before entering his car, BMW X5. His costume while in the car is a white check-shirt under a grey tweed jacket, black pants and socks. He is shown wearing a watch on his left hand that shows his professional status. One band and a bracelet on his right hand, along with a gold wedding ring, are also visible.

### ***Props***

In *Locke*, the props used were a watch, strategies and road-closure file, a windshield sticker of the Royal National Lifeboat Institution (prop which indicates a journey). The most important of all is the car BMW X5 and its Bluetooth-connected audio player.

### ***Acting***

They have used hand movements to show certain feeling of the charterer during the conversation over phone this indicate the state of mind of the charterer. Most of the shoots are mid – close up shots. They used purposeful hand movements on certain scene.

### ***Editing***

For the movie *Locke*, Justine Wright edited the scenes in consultation with the director, Steven Knight.

Various types of editing techniques were used to impart flow into the movie (EDITING. (2011, September 23). Retrieved from <https://collegefilmstudiestudies.com/editing/>):

1. Establishing Shot Editing: The editing process that establishes the tone of the movie. Helps create intrigue in the mind of audiences.
2. Rhythm Editing: Editing is done in a particular order and rhythm. In *Locke*, the rhythm is the ebb and flow of traffic in the motorway from Birmingham to London and the frequency of 37 phone calls.
3. Continuity Editing: This editing is done to ensure there is no lag between frames and scenes.
4. Long Take Editing: Editing techniques for scenes that are longer than a minute or two. Scenes taken by a moving camera is packaged precisely, using this technique (one attached to the side of a car or the towing vehicle).

Jump- cuts are used in the car on scene where he connects to his Bluetooth of his car and while seeing through rear-view mirror of his car. Jump-Cut editing is used in this movie the script demands a stream-lined action that goes with the driving of a car. The editing process has ensured an element of claustrophobic nature into the movie for those who feel as such, in a car. For instance, the feeling of being in a constricted space such as a car for a lengthy period, this can invoke claustrophobic feelings in audience.

### ***Common elements of Buried and Locke***

1. The movies *Buried* and *Locke* are shot in a confined space, which can invoke claustrophobic elements into the mind of audiences. Acting has been the highlight of both movies. The two movies *Buried* and *Locke*, deals with unexpected situations that the characters has to deal with; one for survival (Ryan Reynolds in *Buried*) and the other for peace of mind and conscience (Tom Hardy in *Locke*).
2. The techniques used in both *Buried* and *Locke* showcase the lack of space and very low lighting. For instance, in *Locke*, red light from street is used to denote tension and anger. Blue light is used while talking to the character named Bethany (Beth). In *Buried*, the lighting revolves around 5 sources in a dark set up, which prompted

Eduard Grau to keep the camera on for prolonged periods of time. This depicts that the cinematography and lighting go together and boosts each other.

3. Editing has been the main highlight in both the movies, *Buried* and *Locke*. In *Locke*, cutaway editing shots are used to highlight a real-time story. The shots between mirror and Ivan Locke's face along with scenes where the character connects phone to the Bluetooth are few examples of cutaway shots. Another type of editing used in *Locke* is dissolve shot, wherein there is a gradual transition from one image to another. Fade-in and fade-out shots are prime examples that helps in transition from a blank to a colorful image.

4. Bokeh effect is used in between the cutaway shots. The editing helps in depicting the character's state of mind. For instance, when the character is talking to dad (in his mind), he talks by looking at the side-view mirror. This denotes multiple state of mind.

5. In *Buried*, the shots are edited in such a way as to clearly depict the character's mental state when he is trapped in a box. Eye-line match editing is used extensively as the characters tells half of the story through his eyes.

6. Multiple jump cuts has been used to keep the emotions of the character alive throughout the movie. Close-up as well as POV shots have helped audiences to relate with Paul Conroy's state of mind. Continuity and long-take editing has ensured the movie has got the right treatment, which can grip the audiences with a claustrophobic feeling.

## VIII. DISCUSSION

The Camera work and lighting that comes under cinematography was the trickiest to do in these movies. The mise-en-scene elements have highlighted the story of the movie and elevated it to a different level while imparting moods and meanings to both the cinemas. The mise-en-scene elements have made sure that audiences enjoy the movies; but, at the same time, it has incorporated the feeling of claustrophobia into at-least most of the audiences.

## IX. CONCLUSION

Mise-en-scene elements are essential for all movies. The research paper dealt with the mise-en-scene elements of two movies, *Buried* and *Locke*. The analysis was done for testing if these elements impart mood and meaning to the movies. The paper successfully inferred that the mise-en-scene elements play a crucial role in shaping a movie. Both these movies had been able to invoke the claustrophobia effect on most of the audiences; mostly the movie, *Buried*. *Locke* could only impart claustrophobia on audiences who are afraid of confined spaces in a car. Thus, it is safe to say that mise-en-scene elements drive a movie into the heart of audiences by giving it the right mood and meaning.

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