

## The Celebration: Analyzing realism in Dogme 95 Manifesto film

### The Celebration: Analisis realisme pada film Dogme 95 Manifesto

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#### ABSTRACT

Believing that the film industry is getting worse by utilizing simple plots and only emphasizing on the editing and the cosmetics, European filmmakers and theorists make their own style of realistic film movements as a reaction to Hollywood's mainstream filmmaking style. One of which is the famed Dogme 95 Manifesto film movement in Denmark propagated by Lars von Trier. Dogme 95 Manifesto is a set of rules that needs to be followed by filmmakers in order to make a Dogme film. It is believed that by following this rule will restrain the filmmakers' creativity, focusing more on the realism inside the film, and "purifying" the film industry. In this paper, we analyze realism in Dogme 95 through one of its successful milestones: The Celebration by Thomas Vinterburg through its cinematography and Dogme 95 rules within the film. We argue that as opposed to bringing realistic images on the screen, The Celebration brings atmospheric realism by providing a consistent feel of 'relatability' and presence inside the story to the spectators.

#### KATA KUNCI

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#### ABSTRAK

Setelah mengetahui semakin parahnya industri film sekarang yang hanya menggunakan plot mudah dan lebih fokus kepada proses pengeditan dan kosmetik belaka, pembuat dan ahli film di Eropa telah membuat gaya film realis ciptaan mereka sendiri sebagai sebuah bentuk protes terhadap film-film mainstream ala Hollywood. Salah satunya adalah gerakan film Dogme 95 Manifesto asal Denmark yang digagas oleh Lars von Trier. Dogme 95 Manifesto berisi sebuah peraturan yang harus ditaati oleh pembuat film untuk membuat sebuah film Dogme. Mengikuti aturan-aturan ini akan lebih mengekang kreativitas para pembuat film, membuat film lebih realistis, dan mensucikan industri film. Dalam penelitian ini, kami menganalisis realisme dalam proyek Dogme 95 dari salah satu film mereka yang paling terkenal yaitu The Celebration yang disutradarai oleh Thomas Vinterburg dengan menggunakan analisis intrinsik berdasarkan aturan sinematografi dan aturan Dogme 95 yang ada di dalamnya. Para peneliti menyimpulkan bahwa tanpa perlu mempresentasikan kualitas gambar terbaik, The Celebration telah membawakan suasana realisme dengan memberikan nuansa 'berada dalam cerita' kepada para penonton.

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## Introduction

The concept of realism in film can be seen through various aspects of its visual and aural presentation of information (Fiorelli, 2016). Different film realists have put a thought into the concept of reality in film. Kracauer (in Metz and Taylor, 1974) believes that the essence in photography intertwined together with realism in the film; therefore, photographic films are the most natural forms of film. Andre Bazin (in Joret, 2019) believes that the existence of a film is worth more than the essence, and the way that he solves the problem is to integrate between cinema and reality by creating a “threshold of trickery” or a distinct border between illusion and reality on a film. Through these notions, many film realists start to have their own opinions regarding realism in film. According to Langkjær (2010), perceptual realism can portray reality that is not present in the real world, as it encompasses both fiction and reality. To resolve this problem, some theorists have proposed a humbler solution regarding this paradox, stating that films are realistic because their images are a part of the world, and filmmakers have to exploit this as much as possible by eliminating as many editing techniques as possible during filming and producing photographic films that do not distort any appearances of the actors and other intrinsic parts of the film (Fiorelli, 2016).

On the contrary, Hollywood relies on their advanced computer technologies including Computer-Generated Imagery (CGI) and Dolby surround system to create more image-accurate films. Hollywood films are served rather with hyper-realism and simulation than “anti-illusionism” (Elsaesser, 2005). Hollywood’s filmmaking style have become popular that the third world countries such as Nigeria and India have imitated their style, making “Nollywood” and “Bollywood” respectively (Ibbi, 2013). Moreover, Hollywood also goes easy on their plot and story-telling, making it more appealing to masses. For example, most of their films generally avoids heavy topics such as politics and mostly have happy endings. According to Ortner (2005), Hollywood do make films that have heavy topics but they are not as many as the general population of the film output and not as popular.

Cesare Zavattini made “Italian Neorealism”, a film movement that involves shooting on location and non-professional actors as a part of their efforts to make a film as realistic as possible (Nagib, 2020, p. 22). Inspired by Andre Bazin, Truffaut and Godard make “French New Wave”. As opposed New Wave films are shot in a low budget, small crews, portable equipment, and in a documentary style (Thompson & Bordwell, 1994). Furthermore, it introduces new ways of filmmaking outside the mainstream technology, paving ways to new generation of directors, stars, cinematographers, producers and composers (Vincendeau, 2010).

The definition of realism in Danish cinema refers to a more explicit documentary like films, sometimes with an additional intention to put ideas, social or psychological problems (Bondebjerg, 2006). Inspired by past movements, Danish director and filmmaker Lars von Trier called a fellow director Thomas Vinterburg to his home discussing a brand-new film movement that addresses the mainstream cinema, named “Kyskhedsløfter/The Vow of Chastity”. Soon after it was composed, Trier contacted other fellow directors to be a part of the new movement. Announced internationally on March 20<sup>th</sup>, 1995, Dogme 95 Manifesto was born. In the Cannes Film Festival, Trier

declared that the motivation to make the movement is how films are getting worse every day (Chatelet, 2006). According to Betemps (2002), the main idea of Dogme 95 is to tell a fictional story with a touch of aesthetics from cinema vérité, which is a group of documentarist filmmakers at the end of the 50s who chose to be part of the event they were filming. The manifesto contains specific rules that need to be complied by the filmmakers, including strict prohibitions of any digital and on-site manipulation in order to make during the making of the film. See full rules on [www.dogme95.dk](http://www.dogme95.dk). According to Schepelern (in Nestingen & Elkington, 2005), by keeping filmmaking pure from any sorts of editing, these set of rules limits filmmakers' creative liberty in order to create a film as natural and as realistic as possible as a form of protest to mainstream films, especially Hollywood's cliché of special effects and unrealistic films.

Three years after the initial release of the movement, Thomas Vinterburg released the first Dogme film or Dogme #1. *The Celebration* (1998) is a Danish family drama about a terrible family secret being revealed during a Father's birthday party. In this film, the main character, Christian, who is a restaurant owner, along with his siblings and the rest of the family visit his father, Helge's, birthday party. However, things start to go wrong when Christian accused his father for raping him and his late sister Linda when they were children. After a series of confessions and conflicts, Helge finally gave in and admit to what he did, which leads to the end of the story where he told everyone that this is the last time that he will meet everyone. This film is the first film that introduces the Dogme 95 movement. According to the International Movies Database at [www.imdb.com](http://www.imdb.com), *The Celebration* won various awards such as Jury Prize in 1998 Cannes Film Festival, 1998 New York Film Critics Circle, and 1999 Guldbagge Awards in Best Foreign Film, multiple awards in 1999 Robert Awards, and many more.

This film attracted recognition from researchers. Its controversial nature has inspired various academic text analysing this very first rendition of the Dogme 95 movement. Gibson (2005) argues that the film's unique camerawork and superb acting make the film strives beyond the physical and sexual barriers to the realization of quasi-spiritual epiphany by a character. Goss (2009) discusses the politics of rebellion inside the film by quoting Vinterburg's idea regarding the film. Vinterburg (in Goss, 2009) states that the film is "a metaphor for growing fascism in Europe" and "the anxiety of foreign". Griggs (2009) points out several similarities and references between Shakespeare's *Hamlet*. He later states that notions of betrayal, paternal failure, and inherent abuse of power within families connects *The Celebration* and *Hamlet* in a thematic level through intermediality.

Just as the Dogme 95 instructed, the whole film is filmed with a handheld camera to create an effect of realism in the film. Goriely (2010) believes that Vinterburg opted to choose "familial style" filming with a touch of in-depth and daring tracking, blurry main frame, and with a touch of "realistic" sound engineering. This style is used to make the audience and the film closer, by giving the feeling of a typical vacation video (Betemps, 2002). Moreover, Goriely (2010) also states that it seems like Vinterburg did not shoot a fiction at all. This claim is supported by Pandža (2018) that analyses the use of handheld camera in Dogme 95 manifesto thoroughly through both focalizations – who is looking and observing the occurrences on the film and ocularizations – what the character and camera see given that the film is made by the handheld camera.

Langkjær (2008) states that the documentary style in the film adds unpredictability and dynamism to the energetic situation.

Based on the previous researches, we would like to perfect their findings by adding the elements of Dogme 95 Manifesto and because we believe that the elements of Dogme 95 are influencing the cinematography and the sound design of the film that makes it look and sound realistic. Therefore, our research is intended to find out how the camera works and the Vow of Chastity inside *The Celebration* contributes to the essence of reality. In addition, we will also find out how the realism is presented and the kind of realism *The Celebration* provides to the viewers.

## Approach

In this paper we analyse *The Celebration* focusing on its intrinsic value using the perspective of Dogme 95 to determine the kind of new illusion of reality found in the film. Our approach in this study is an intrinsic criticism that focuses on the cinematography and Dogme 95 Manifesto. According to Hirsch (in Yarbrough, 1986), the idea of intrinsic criticism is analyzing the aesthetics (*dulce*) and the elements (*utile*) inside the film, while disregarding the elements outside the film. The units of analysis used in this study are the cinematography and the Dogme 95 Manifesto rules in *The Celebration*.

Furthermore, we support the justification of our analysis by bringing up theories from Kracauer and Bazin (in Metz and Taylor, 1974), as their theories are the backbone of the earliest realistic film movements. Additionally, we also use theories from other film realists such as Nagib (2011) and Hopkins (2016). Nagib (2011) provides various definitions of preserving spatiotemporal continuity and Hopkins (2016) provides new definitions of realism in films.

## Results

### *The handheld realism*

Film shooting is a matter of “deconstructing” reality and putting them back together (Brown, 2012). While most professional filmmakers would use the most expensive and advanced camera technologies, Dogme films are characterized by their low-quality handheld camera. Using this camera, Dogme filmmakers are able to be as creative as possible in taking their images, compensating for their low quality. Like other films, the handheld camera in *The Celebration* captures images from certain distances and angles in order to acquire certain effects on the film. This is called subject-camera distance and it is important to give expression shading to the film’s shots (Sikov, 2010). The distance of the camera helps to determine what kinds of details that will be noticeable on the frame, what details will be omitted, and how small or large the object would appear (Phillips, 2009). In this section, we would like to talk about various subject camera distances and angles in *The Celebration*, its effects, and how it creates a feeling of reality for the spectators.

We believe that the handheld camera used in *The Celebration* gives the spectators a feeling of being present in the story. Most of the scenes in the film are shot in a close-up angle. Another technique that the filmmakers have incorporated in the filmmaking

is the use of Point-of-view shots. Such camera placements help the spectators to identify their sense of identification and participation of the action (Phillips, 2009). In most films, the cameras are propped in various devices such as camera stands and tripods in order to make the camera stand upright, thus retaining the image quality. The camera in this film, however, is always shaking because the filmmakers do not utilize any kinds of devices to prop up the camera, since it will break the Dogme rule. Due to the combination of close-up shots, point-of-view (POV) shots, and handheld camera, the film gives the spectators its iconic relatability or being present in the story.

According to Richard and Dugnat (in Giralt, 2003, p. 2), Dogme 95 has created a new illusion of reality expressed by crude style of “grain, jump-cuts, a rawness of technique that crosses certain avant-garde practices”. In this film, the use of handheld camera creates a new illusion of reality. When Christian talked to his father, eye-level, third person angle are used while the camera is positioned behind Christian (0:10:22). A similar angle and point of view can be seen during Michael and Mette’s argument (0:17:29). These shots are used to capture every detail of any object that is in front of the camera (Bowen, 2017). They provide the viewers a vivid, detailed picture of any object, such as the characters’ expressions.



Figure 1.1. Helge captured in a close-up shot (0:10:22).



Figure 1.2. Close-up shots of Michael and Mette arguing (0:17:29)

Bazin (In Metz and Taylor, 1974) states that spectators would see motions and movements in the film happened in the present, and cancels out Roland Barthes’ theory of “deliberation of time” that is usually applied when a photograph looks unrealistic due to its temporality. In these particular scenes, the illusion of presence in the film comes in as the handheld camera took the scenes in a close-up, eye-level. In the scene of Helge and Christian, the camera is positioned as close as Christian to his father, and put behind Christian. This can imply either the spectators are Christian himself, or they are happened to be joining the conversation between Christian and his father. The camera is put close to the faces of the characters in the room. Not only that the spectators can see Helge’s expression after hearing his eldest son go home, they can also feel it from the screen. Similar formula is used in Michael and Mette’s argument scene. The cameras are put in a close-up, third person angle just like in Christian’s scene. In Michael and Mette’s argument, it captures their angry facial expressions in great details. The spectators can feel Michael’s anger pointing to be directed at them. They can even see Mette’s face, neck, and chest getting redder as the argument goes. This is used to capture not only the presence but also the hectic and intense situation during the argument.

POV shots mimics a person's eye. It shows the perspective from a pair of human eyes. Gyenge (2009) in his study on camera work of Dogme 95 Films believes that Dogme 95 Manifesto's camera use is similar to that of a live news documentary. POV shots in the film are done creatively by the filmmakers during the scene when the whole family form a conga line. In this scene, the camera captures a first-person perspective of Helene looking at Christian handing a letter, then turn into another first-person perspective of Christian handing out that letter to Helene. This scene works differently from the previous ones, since most of them were captured in a third-person POV. Moreover, the first-person POV gives a whole new meaning of reality for the spectators. It again strengthens the idea of the spectators were a part of the entire story.



Figure 2.1. First-person POV of Helene looking at Christian (1:15:29)



Figure 2.2. First-person POV of Christian handing out a letter to Helene (1:15:33)

In addition to close-up shots, long shots are also used to incorporate the feeling of reality in the film. They are used to show the general environment of certain scenes and also unveiling various extras that is not possible to be shown in a close-up angle. Long shots are also used to enhance emotions but not as much as the close-up shots does. It captures the general atmosphere of a scene itself. The way that it contributes to the feeling of reality is through omnipresence, where the spectators can see everything that happens in the film. This includes scenes that should not be seen by a spectator. In this scene, the camera captures a long, bird eye shot of Lars lying on the bathtub while looking for clues left by Linda, and see Pia and Christian's private moment at the bedroom.



Figure 3.1. Lars looking at the ceiling for clues left by Linda (0:18:09)



Figure 3.2. Christian and Pia having a private moment (0:20:18)



Figure 4.1 A long shot showing general view of Linda's then room (0:14:23).



Figure 4.2. The famous scene of Christian's confession, showing a long, wide shot of the whole family at the dinner table (0:33:37).

Long shots and tracking shots are also used to preserve the spatiotemporal continuity in any realistic-themed film (Nagib, 2011, p. 26; 2020, p. 207). In other words, the era of the film is preserved regardless of time. The way that it preserves time is by using long shots, which are capable to shoot various images in certain scenes that are unique to that era. For example, in the two different scenes shown below, the camera is able to capture the bedroom and the dining room when the party took place. Even if the spectators watch this film in 2021, it feels like they are brought back in time to witness everything that happened in the party. The camera perfectly captures and preserves things that are present in the shot such as the bed, curtains, candles, plates, and the dinner setup. Another theory is that the camera is guided by none other than Linda, the dead sister that has become the initial catalyst of the whole ordeal. Even if Linda does not seek justice, he wants everyone to know that her agony is caused by her own father by keeping tabs on everyone (Betemps, 2002).

All of those scenes were captured in the handheld camera. The natural shaking of the handheld is often visible throughout the film and it is marked as one of the icons of a Dogme film. Often the image will look blurry and disoriented in certain parts inside a scene, especially in parts where breakneck movements are required. The granular shaking movement of the camera have a self-reflexive effect on the viewer, and seeing how the film is made unprofessionally, it feels like the spectators are watching in real-time (Gyenge, 2009). In other words, it acts as a visual narrative of the film which presumably portraying an unknown character who is present in the party (Pandža, 2018). All in all, the combination of close-up and POV shots in the examples shown above gives the spectators a sensation of reality by making them feel being included inside the story.

### *Realist Dogme 95*

Not only about the camera angles and perspectives in *The Celebration*, there are still other Dogme rules that the film had to comply with. Most of these rules include prohibition of any spatial and temporal manipulation. These rules come from the main philosophy of Dogme 95 movement, which is to make a film as free as from manipulation and post-processing as possible.

The film is constantly shot on location. Most of the film was shot in a mansion in Denmark, this can be seen by Danish idylls and flag in the beginning of the film. Some

scenes are shot in other places e.g., cars and forests. As the rules stated, the film was shot chronologically. This means that scenes that took place in the afternoon were shot in the afternoon, night scenes were shot during night time, etc. The evidence of time can be seen at least three times. The first time is in the beginning of the film when the camera pans at Christian in the open Danish idylls, showing a clear day time (0:01:17). The second is when a silhouette of Christian is visible in the forest, showing the sky gradually getting darker (1:12:16). Finally, a sky getting brighter due to sunrise can be seen right after Christian stops his brother from berating his father (1:32:08). The concept of shooting on location dates back to the early Italian Neorealism, in which the movement aims for real stories in real life. However, instead of shooting real stories in real life, *The Celebration* is a fictional film shot on location without altering any of the and props in order to get the realistic vibe similar to the Italian Neorealism. According to Yalgin (2003), shooting on location gives a great atmosphere for the actors and the filmmakers, as opposed to shooting on set. Therefore, it makes the acting felt more natural and realistic to the spectators.



Figure 5.1. A Danish flag visible in the background (0:03:09).



Figure 5.2. A shot of the mansion where the party took place (0:03:13).

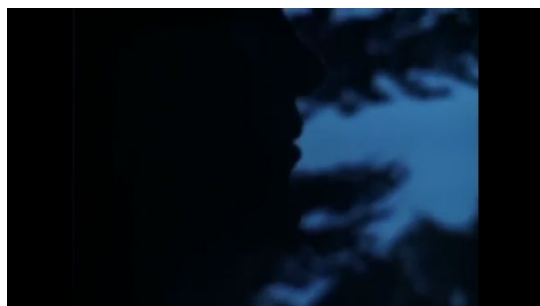


Figure 6.1. The sky getting darker in the forest (1:12:16).



Figure 6.2. A dim sunrise visible in the background (1:32:08).

Following the Dogme rules, *The Celebration* have done something differently regarding the sound design. Gorbman (1987) believes that music preserves continuity between scenes. Usually, accompanying music and sounds are inserted in post-production to add clarity to scenes (Phillips, 2009). However, filmmakers of *The Celebration* did something different about this. The Dogme rule states that non-diegetic sounds are not allowed, which means there will be no sounds or music added in post-production. Music and sounds in this film are diegetic, meaning that they are within the film. Apart from ambient sounds, there is no music and sound produced during the editing process. The absence non-diegetic music reflects the reality where a person would not hear any kinds of music or sounds that is not prompted or played in real life. Therefore, the filmmakers



of *The Celebration* only added music in the places where it could support certain scenes within the film. In order to enable the filmmakers to add music to the film is to have someone playing in the background (Lauridsen, 2010).

Most of the music played in this film function as fillers and symbolism. The first music is when Helge meets with his entire family at the party's Grand Opening (0:26:52). The second is when the Toastmaster requests an interval after Christian's second confession (0:48:16). Both of this music are piano music that are played live by a piano player. This simulates how a guest which was present in the story would hear. The third is when Grandma and Michael are singing to the guests (1:04:18 and 1:10:29). Grandma is singing a traditional Danish folk song "In the Deep Peaceful Forest" to symbolize – or rather to sarcastically corresponds to what happened to Christian when his family members tie him up in the forest. Michael singing popular Danish children song "I have seen a real Negro man" to mock Helene's black boyfriend. Finally, the last piece of music can be heard in the night when some of the guests are dancing (1:22:58). This marks the end of the conflict that had been made palpable by Helene in the previous scene.



Figure 7.1. Mormor (Grandma) singing *I skovens dybe stille ro* / In the Deep Peaceful Forest (1:04:18).



Figure 7.2. Michael singing *Jeg har set en rigtig negermand* / I have seen a real negro man (1:10:29).



Figure 8.1. Christian being dragged to the forest by his annoyed family members (1:06:54)



Figure 8.2. Helene's boyfriend, Gbatokai, enjoying Michael's singing (1:10:45)

The film was edited with only simple cuts and jump cuts. There is no fancy transitional edits or special effects added in the movie. There is also no artificial lighting unless it comes from the mansion or natural sunlight. This lack of editing is supported by Kracauer's notion of photographic realism which states that the camera acts like "innocent eye" and with an added intention to be a form of an "artless style" that means

the camera can only reflect the things that are happening in the nature (Hudlin, 1980). Another theory is Bazin's notion of realism which suggests to bring images that is closer to the reality of the world and not merely just a perspective realism (Guercini, 2017). Furthermore, Gombrich (in Gyenge, 2009, p. 74) believes that with the combination of handheld camera and the suppression of continuous editing, Dogme filmmakers have elaborated a visual style that appeals for non-cinematic "cultural and communicational conventions".

Simply by adding too much effects post production will portray the perspective realism, not the realism Bazin's aiming for. The cutting is used to either switch perspective (0:14:14-0:14:18) or switching to the next scene (0:52:54). Usually, to switch perspectives or angle a cut will be used but in certain cases the camera just simply shifts without any cuts (0:16:01-0:16:05). This imitates how the human eye sees through things. The camera shifts act closely as how a human head would shift its direction upon seeing different subjects. Occasional uncut zooming is also present in the film, together with the sound of the lens being shifted to zoom in.

### *The atmospheric reality*

In order to answer the kind of reality that *The Celebration* offers, it is important to see both aspects of the camera and the Dogme 95 rules that supports the filmmaking process. In order to do this, we would like to use the definitions of realism in film by Hopkins. According to Hopkins (2016), there are four definitions of realism in film regarding image quality, which are precision, recessiveness to the medium, *Illusion*, and *Collapse*. Based on the analysis, this film follows the theory of recessiveness to the medium and *Illusion*.

The quality of the camera used in *The Celebration* still brings questions on the table; whether or not it is justifiable bring realism with low quality images, despite of the presence of higher quality cameras back then. Normally, the higher quality the camera is, the more realistic the image inside the film is. Thus, the penultimate goal of realistic endeavours is reached. Hopkin's (2016) precise theory is that the better the image is, the closer it will be to the reality. *The Celebration* used a handheld colored 35-mm academy camera. Due to its occasional shakes, blurred images and the lack of post-production colour grading, it does not give the impression of a good image, therefore it cancels Hopkins' (2016) theory of precise. Even with the help of close-up angles, it does not do a great job in capturing the details of the main object due to its periodic blurs and natural shaking from the hand. However, supported by the Dogme rules, it has succeeded to formulate a new "feeling" of realism instead of just image realism. This is in line with Hopkin's (2016) theory of recessiveness and *Illusion*. Recessiveness means that the viewers would be able to forget any kinds of imperfections that occurs in the film. *Illusion*, on the other hand, means that a film is realistic when the film still looks real despite being an illusion (Hopkins, 2016).

Judging by the analysis, the film is successful in maintaining its illusion of reality and making the spectators ignore any imperfections in the film. The spectators will ignore any imperfections as imperfections is a part of the realistic atmosphere that the film is giving. The lack of image post-processing in this film provides a certain feeling of straightforwardness of the image, supporting the notion of there will be no lies

coming from the image itself. Coming from its “documentary-styled” film, the aim of rugged images in Dogme films is to give the viewers an impression that the image has been taken on the spot, and also to create a medium awareness in the viewer (Gyenge, 2009). Additionally, based on the discussion in the previous section about the camera work and the Dogme 95 elements inside the film, the combination of the camera work alongside the certain Dogme rules make the film maintain its illusion of reality. The first person POV, shaking camera acts as an eye of the spectators, while the naturalness of the film setting and the lack of image and sound editing contributes to its realistic atmosphere of the film.

At a glance, the rules of Dogme 95 seems counterintuitive in order to make a good film. Such restrictions limit the creativity of the filmmakers to make a good film. Some of these rules even breaks the principle of having good images, which determines how good a film looks and how realistic it looks to the viewers. However, the combination of splendid camerawork and imposing these rules, *The Celebration* has given the spectators a new definition of realism in film. Even though it fails to bring realism in terms of image quality, it successfully gives the spectators the feeling and sensation of being involved in the story and emotionally driven to the story plot.

## **Conclusions**

*The Celebration*, as the first Dogme film, stayed true to its rules and restriction made by the Dogme to preserve the realistic atmosphere to the spectators. Based on the camera work, the whole film was shot on a handheld camera and using various angles and POV shots that will be able to replicate the feeling of being present in the story. The use of close-up angles and combined first and third person POV shots acts as a visual narrative and creates the feeling of being there in person for the spectators. The use of long shots and bird eye views preserve the spatiotemporal integrity of the film – making the film look like it happens in the present, even though it happened in the past. It also acts as a form of an omnipresence, the all-seeing eye for the spectators where they will witness every single detail of the events happening in the house. All of the rules of the Dogme have been complied by the filmmakers of *The Celebration*. This includes how the films are always shot on location and using no pre-prepared props to preserve its realistic atmosphere for the actors and filmmakers. The prohibition of non-diegetic sounds and post-processing adds the realistic feels to the spectators. Finally, the quality of the camera is in line with Hopkin’s theory of realism that in the scope of *Recessiveness and Illusion*. The film looks imperfect, but the spectators will neglect it, further making them think that they are watching a raw, unedited, live report of a tragedy happening in the party.

Regardless of our endeavours, the study is far from perfect as we would like to point out some of the things that are worth further expansion and research. The similarity of Dogme 95 Manifestos’ approach in Aristotelian tragedy is one of the topics that needs to be further researched. We have found out that this film follows the classical Aristotelian tragedy. The main philosophy in the Dogme 95 is to make a film as natural as possible, just like Aristotelian tragedy. In order to achieve this, the film lacks image editing, preserving its original camera capture. Furthermore, the film was shot on

location and the whole event occurred within a day that mimics a classical Aristotelian drama.

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