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BICYCLE THIEVES – A STUDY OF SCENE-BY-SCENE NARRATIVE FILM SCRIPT

Dr. T. Sripathy

Department of Studies in Electronic Media

Bangalore University

Bangalore, Karnataka, India

Abstract: The aim of this paper is to deconstruct a screenplay in this way helps writers understand the aspects of story structure of The Bicycle Thief, directed by Vittorio De Sica 1948, is a film that reflects Italian neorealism. The setting of this movie takes place in post-war Rome. A innovative way to analyze screenplay structure is by studying a script's scene-by-scene breakdown. Understanding the story, Plot, Characters, Themes, Dialogue, Takeaways, Entire Series and to analyze each individual scene by digging deeper into the story and its structure. As a conclusion for this research, the researcher is able to identify the narrative structure and understand. One of the very best ways to do a deep analysis of a movie or screenplay is by creating a scene-by-scene breakdown.

Keywords: Bicycle Thief, Classical Narrative Film, Narrative Style, Script Deconstruction, Screenplay.

INTRODUCTION

The Bicycle Thief, directed by Vittorio De Sica 1948, is a film that reflects Italian neorealism. The setting of this movie takes place in post-war Rome, where economic struggles are commonplace. The film follows Antonio Ricci, the main character, during his search for his stolen bicycle. The film clearly contains many elements of the Classical Hollywood Narrative, and it makes excellent use of film form, mise-en-scene, and cinematography to tell the story in a compelling way. The Bicycle Thief relates to the Classical Hollywood Narrative in many ways. The film focuses on the main character, Antonio Ricci, and his son, Bruno, throughout. Antonio's main goal is to get a job, but it quickly changes into the main plot of the movie: to locate his stolen bicycle so that he can return to work. The film progresses in a logical, linear fashion, having no major lapses in time. In addition, viewers are taken on an emotional journey, feeling the frustration and desperation of Antonio as his search continues.

SCENE-BY-SCENE NARRATIVE FILM SCRIPT - BICYCLE THIEVES (Vittorio de sica, 1948)

Scene One - ANTONIO FINDS A JOB FOR WHICH CYCLE IS NECESSARY

Employment Exchange

Waiting crowds at Employment Exchange pursue official as he arrives at the office. The official calls out Ricci's name for a job. A friend from the crowd runs out to seek Antonio Ricci, sitting, lonely and hopeless, far away from crowd. Antonio offered a poster sticker's job if he has a cycle. Antonio tries to argue with official, but becomes aware of people around him threatening his job. He leaves the crowd with appointment card offering a conditional job.

Antonio and Maria at home

Antonio seeks out Maria at pump queuing for water. Walking back home, Maria anxiously comprehends Antonio's anxiety.

On the stairs to apartment, Antonio is desperate. "I will kill myself" is countered by Maria's no-nonsense attitude, Inside the house, Maria provides the solution. She will sell the linen to retrieve the cycle from the pawnshop.

The Pawnshop

The selling window. Maria sells the linen. A sympathetic clerk gives her a little higher price. The buying window. A little more money is paid for interest. One more linen bundle goes up the hundreds on hundreds of pawned cycles. The delivery window. Antonio gets the cycle. Maria has triumphant smile.

The Poster Office

Antonio encounters Boss who issues him uniform for poster sticking duty.



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Antonio and Maria calculate for the future

Maria waiting outside. Antonio puts of official cap. "How do I look"? Marie wants to peep in poster office, Window closed on her. Happy calculations by Antonio. How much the salary would be? They off together on the cycle. Marie; "I want to see a woman on the way back." They go off to Senton's house Maria goes in. Antonio watches gambling boys in the street. The mourning women. He goes up, asking boys. "look after my cycle, will you?". Antonio sees Maria in fortune teller's chamber surrounded by suffering people. He calls her out. Marin pays Madume'e Assistant. Down the stairs together. "This le idiotic." "Subh quackery should not be a loved." / "Who found the job?", She or me?" They go off together homewards.

Scene 2 - ANTONIO STARTS WORK BUT CYCLE IS STOLEN

Antonio and Bruno go out for work

Morning. Bruno's concern for the cycle as they get ready to out for work. Maria has made food packets for both, and Antonio's cap. "Do I look handsome?" You look like a policeman." Bruno opoies Antonio's style. Bruno's concern for baby. They go out together for work.

Antonio and Bruno ride the cycle happily together. Antonio leaves Bruno at petrol pump where Bruno works.

Antonio leaves poster office with other poster-stickers, on cycles carrying stepladders, on to work.

Antonio is taught work by a colleague

The technique of poster sticking is taught to Antonio by a colleague. The begging children.

Antonio's Cycle is stolen

Alfredo and gang of three steal Antonio's cycle in a lonely side lane. Antonio gives chase to thief, helped by sympathetic passerby, but foiled by member of thief's gang. Bank in the side lane, Antonio is lonely, bitter, without the means of his job.

Scene 3 - ANTONIO SEEKS HELP OF POLICE AND FRIENDS FOR SEARCH

Antonio at police station.

Antonio files a report of theft, but has no witnesses. The police officer is busy with sending squads to a labour meeting and has no time to attend to Antonio. Antonio realises that a mere cycle theft is too small a matter for the Police Authority & he has to find help himself

Scene 4 - ANTONIO AND BRUNO RETURN HOME

Antonio returns to Bruno in crowded tram. Bruno is waiting. He is upset by absence of cycle. Antonio reaches Bruno home, and goes out to seek friends.

The workers' Club

Antonio runs into a political discussion on wages. Biaocco is rehearsing a cabaret. He understands Antonio's problem. Maria arrives searching Antonio. Biacco assures Antonio of help in search next morning. Antonio and Maria depart from club together.

Scene 5 - THE RATIONAL SEARCH IS FUTILE, LEADS TO HOPE MIRACLE

Piazza Vittorio Market: A suspected thief is found. Antonio, Bruno, Biaocco and friends move in market as it gets organised in the morning. "The thieves take everything apart. You will have to search for parts." Ricci promises celebration to Bruno if they succeed. They start search singly, looking for parts. Intenso difficulty in looking for of one part in hundreds of similar looking parts in shop stalls.

A Cycle painter is located, painting a cycle frame. He appears Suspicious and refuses to show the frame number to Antonio. Antonio goes to seek police help. Bruno searching alone is pestered by old men. Antonio brings policeman, who is helpful. He examines the frame number. It is not Antonio's cycle. "Anyone can make mistakes on appearances. He disappointed, they move out, picking up Bruno. Friends arrange to drive Antonio and Bruno to Market.

Ports Portese Market: The thief in found and lost

Antonio and Bruno driven by Maniconi in rain to porte portese. Maniconi talks of death and depression. Rain disrupt the porta portese market. Antonio and Bruno surrounded by confusion and helplessness. Antonio oblivious of Bruno. Shelter along the



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wall. Antonio and Bruno squashed between Austrain priests, who cackle on. The rain stops. Antonio sees back of Alfredo and old man receiving money from him. Antonio chases Alfredo who speeds away on cycle. Antonio and Bruno search for old man in the mass of squares and streets. They catch Old Man and bully him for information about Alfredo. Old Man resists, and escapes into a church.

The Church Antonio loses Old Man and beats Bruno.

Old man seeks to escape by getting shaved before entering chapel. Bruno and Antonio persist inside chapel, Antonio forces himself next to old man and keeps on bullying him/ as prayer starts, Antonio provokes old man to resist. I prayer is disturbed old man agrees to come with Antonio after he has taken food. The Elevation of the Host, as people kneel in chapel, Old Man escapes. Antonio and Bruno search for Old Man in food year. He is not there. A closed door. Bruno discovers sleeping priest in confessional cubicle/Back in the chapel, they disturb the congregation/In the sacristy, they discover on open door through which they leave church. Outside church, irritated Antonio hits Bruno for speaking the truth. "You should not have allowed him to go for food." Bruno angry, cries and repels father. Antonio explains, "I hit you because you were getting on my nerves." Uneasy conciliation between father and son.

Scene 5 - ANTONIO "LOSES" AND "FINDS" BRUNO

Antonio searching disappeared Old Man along river bar becomes aware of someone drowned. He is panicky, thinking it might be Bruno/ Antonio watches the drowned body fished out of river. It is not Bruno./Relief as he cites Bruno on top of stairs. Intense relief. Antonio and Bruno eat. Antonio hopes for a miracle. Antonio gives up, and becomes aware of Bruno. Let us take food and go' home. In the restaurant, Bruno is treated like an adult, is offered first wine. "What would your mother says if she saw you drinking?" Antonio relaxed for a while as they order food and listen to song/Antonio depressed as he makes calculations of what the loss of job would mean to him. We will not get the cycle. May be we can if we offered a candle to the saints.

Scene 6 - ANTONIO FINDS THE THEFT BUT NOT THE CYCLE

Antonio goes to Mme. Santana's house to ask her if she can help him to find the lost cycle. Santana's advice is quite practical, though ambiguous. "You would find it soon or never" Antonio and ryno leave her house. As if by miracle, Antonio sees the thief, Alfredo, and chases him, Alfredo escapes inside a brothel house. Antonio follows him. Both are thrown out by the madams of the brothel/ In the street, Antonio bullies Alfredo. Alfredo denies any knowledge of cycle. He is supported by neighbours and mother. The hostile neighbours threaten Antonio, who recoils and calls them all of them thieves. Bruno brings policeman. The policeman brings order. Alfredo's mother permits Antonio and policeman to search the house for evidence of the theft of cycle. There is no evidence in the house. The policeman explains to Antonio that for the law there have to be witnesses or one has to be caught in the act. Antonio becomes irrational and threatens to Alfredo. Policeman warns him. "That will end up with you coming with " me. Outside the house, Antonio is isolated and Alfredo's street in sheet dejection.

Scene 7 - ANTONIO REACHES THE LIMITS OF ENDURANCE

Antonio keeps on walking like a lost man, street after street, hopeless, and oblivious of Bruno.

ANTONIO STEALS A CYCLE

Antonio, in sheer desperation, is tempted to steal a cycle in an open street. He asks to go home by tran. Bruno misses the tram. Antonio steals the cycle. People around chase him. Bruno watches. Antonio is caught red handed beaten up by crowd. The cycle owner, in a moment of kindness, lets off Antonio and the Weeping Bruno. Surrounded by crowds, Antonio, humiliated and worn out, moves on crying. Bruno hands him back his hat and they catch hands. A human contact is established.

Conclusion

The Bicycle Thief film relates to the classical Hollywood narrative in many ways. In addition, viewers are taken on an emotional journey, feeling the frustration and desperation of Antonio as his search continues. Although this film is older, it still has the ability to capture the attention of viewers. It will likely be remembered as a masterpiece of filmmaking and storytelling from this era for many years to come. All of the elements in this film—the Classical Hollywood Narrative, the film's form, mise-en-scene, and cinematography—all work together to create a compelling movie filled with emotion and suspense. The film focuses on the main character, Antonio Ricci, and his son, Bruno, throughout. Antonio's main goal is to get a job, but it quickly changes into the main plot of the movie: to locate his stolen bicycle so that he can return to work. It makes excellent use of film form, mise-en-scene, and cinematography to tell the story in a compelling way. A scene is a "unit of conflict lived through by character and reader." That definition has some very intentional wording to clarify. "unit of conflict" means that there's dramatized action surrounding the



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conflict. Dramatized action is, by definition, not summarized. The audience drops or watches as the drama happens. The key difference, then, between scene and summary is that scene is closer to character experience and summary is filtered via a narrator.

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