

# 캐릭터 창조에 의한 드라마 플롯 구축 : <제3의 사나이> 사례 분석을 통한 ‘시나리오 작법’ 실습을 기반으로 Dramatic Plotting by Characterization - Based on Exercises for ‘Screenwriting’ with the Case Study of The Third Man

허은희  
동의대학교

Eunhee Huh(uneehuh@deu.ac.kr)

## 요약

플롯과 캐릭터, 주제(사상)는 극을 구성하는 가장 기본적인 요소이다. 드라마의 구조가 공고할수록 이 세 가지 요소들은 서로 긴밀하게 작용해 내러티브를 형성한다. 이 중에서 플롯은 사건과 캐릭터를 연결시키며 주제를 드러내는 가장 중요한 요소라 여겨진다. 그러나 시나리오 창작 단계에서 작가들은 이러한 플롯의 역학을 조절하는데 흥미를 잃을 때가 많다. 관객들이 플롯에 비해 영화의 인상적인 장면이나 사건, 그리고 캐릭터들에 더 집중하고 매력을 느낀다는 판단 때문이다. 그러므로 짜임새 있는 드라마 플롯 구축을 위한 워크숍은 캐릭터의 생각과 목소리를 읽어내는 것에서부터 시작하는 것이 바람직하다. 주요 캐릭터들을 중심으로 영화 시작 전의 이야기를 고안해 보고, 안타고니스트(antagonist)의 시점으로 스토리의 아우트라인(outline)을 꼼꼼히 재점검해보는 것이 필요하다. 이러한 훈련들을 통해 작가와 감독들은 어느 인물을 주인공(protagonist)으로 선택해야 관객들의 호기심을 효율적으로 자극하고 인상적인 절정과 결말에 이를 수 있는지 확신을 얻게 되고, 영화의 실제 장면에서 드러나지 않은 캐릭터 행동의 동기와 목적을 구체적으로 인지해 사건의 개연성과 그럴듯함(plausibility)을 획득할 수 있다.

■ 중심어 : | 플롯 | 캐릭터 | 안타고니스트 | 시점 | 드라마구축 |

## Abstract

In strong dramas, plot, character, and theme, three basic elements in dramatic structure, are effectively integrated towards the same dramatic idea. Plot might be considered as the most important element to combine events and character. However, at some point of the script, the writer becomes less interested in the mechanics of the plot, and the characters take over, because audiences remember the characters or the situations more clearly than the plot. Therefore, the workshop of dramatic structure would be successful when it starts from excogitating the character and the situation, by improvising ‘voices’ of characters, building ‘back story’, and reconstructing ‘outline from the antagonist’s view’. With these exercises, the writer and the director understand the mechanics of dramatic plotting by characterization, which include the choice of the protagonist, and the description of plausible actions and the theme, and they consequentially find the way to obtain solidity and plausibility in the scenes.

■ keyword : | Theme | Plotting | Characterization | Antagonist | Point of View | The Third Man |

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교신저자 : 허은희, e-mail : uneehuh@deu.ac.kr

## 1. INSTRUCTION: 'CHARACTER' into 'PLOT'

This study is based on the workshop that I have thrown at Dong-eui University in Basic Screenwriting class, not a course in writing screenplays, but a practical course in exploring stories with a 'structure' through a 'plot', and 'character'.

Alexander Mackendrick, a well known film director as *Sweet Smells of Success* (1957), and one of most reliable educator in film-making, explained that plot is in many ways of the least important of these three basic elements of film. A story's plot is the sequential ordering of connected events and incidents, usually in the form of cause-and-effect, which sustains the narrative momentum. But in the end, when a good story is over, it is seldom the plot that sticks in our memory, but the situations and the characters, and sometimes what we call the theme remains longer[1].

Therefore, at some point of the script, the writer tends to be much less interested in the mechanics of the plot than the characters or inciting incident, which seems more rewarding, and less troublesome than plotting. But the writer should bear in mind that the other elements can rarely hold audiences' attention without the underpinning of plot.

With an analysis of the absorbing movies such as *The Third Man*(1948)[2], *Silence of Lambs*(1991), *Old Boy*(2003), and *Dark Night*(2008), it is obvious that the dramatic plotting developed by well designed characterization intrigues audiences to follow the story without any loss of interest. Deservingly, the stories of the above can be completely restructured in any viewpoint of characters, from the beginning to the end, and they also have the elaborative antagonists as much as protagonists in common.

Most of the student writers present ideas for plots centered on a 'protagonist' who is thinly disguised

version of the writer. There is nothing wrong with this. Because in 'creative writing' classes at school, students have been encouraged to write about things from their own experience. It has been said that 'invention is often memory in disguise'. Moreover, one of the functions of dramatic writing is to present to the world at large ideas, attitudes and emotions that express the concerns of the author. These may be heavily masked and dressed up in new costumes, with names changed to protect the innocent.

But in most cases, the common problem is that the 'hero/heroine' is quite recognizable as a disguised or idealized version of the writer, but the rest of figures are not fully realized. The protagonist has to struggle to obtain something that he/she needs. Student writers often fail to describe the nature of this 'struggle' as being clear. They frequently insist that he/she has no desire to be 'clear', so they are not convinced to display a 'struggle'. This is because they don't entirely understand the other characters, especially, antagonist, to cause the obstacles and conflicts in the way of protagonist's purposeful behaviors<sup>1</sup>. If the writer knows what the antagonist acts for, he/she can design clearly what the protagonist struggles from, and why the story should be told by the protagonist's view. That is why 'plotting' can be developed by the details of character sketches.

When we are first thinking in dramatic terms, we should not consider 'character' as the personality traits of a person who does not have any desire or target to take any action to obtain it. Dramatic character is inseparable from action which is 'a way of doing something' or 'a way of reacting', directly

1 "All drama is conflict. If you know the need of your character, you can create obstacles to fulfill that need. How he/she overcomes those obstacles is your story. Conflict, struggle, and overcoming obstacles, both inside and outside, are the primary ingredients in all drama[3]."

related to the plot, when something is done to him/her to achieve what he/she really wants, even if he/she is willing to be at stake. And these actions and reactions toward the super objective by characters, called purposeful behaviors, compose the plot. For this reason, to build the story with each character's view is helpful when the writer gets in trouble with plotting due to missing out the fact that the plot is consist of characters' moves with motivations.

This study is devised to suggest an illusion of exercises to improvise the 'voice' of the characters, and to reconstruct the outline from the alternate point of view, for dramatic plotting by characterization during the process of revising the draft, with the goal of intriguing the audience through the whole story. And it can also explain how the character, the point of view, affects the dramatic structure as well as how much it is inseparable from the theme.

## 2. CASE STUDY OF *THE THIRD MAN*

For the process to develop the plot by characterization, I discuss the case of *The Third Man* (1948), with the back story and the reconstructed outline of *The Third Man* by the reverse point of view, Harry Lime's, to explain how this training make the writer realize the constructive problem of weak plot and find the way to build the better structure.

There is no doubt that *The Third Man* has been a great model for screenwriters for several decades, owing to the way Graham Greene wrote the script. Greene actually thought of the audience while he was writing a novel for the movie. He structured the plot for the story by writing the original novel first, and then wrote the treatment, and finally finished the script of *The Third Man*<sup>2</sup>. From the novel to the

script, there were much discussion between the writer and the director, Carol Reed, about compiling events with character's motives, including the dramatic ironies and the ending.

### 2.1 Characters' Description

In order to structure the dramatic plot, both directors and writers are required to start with an inventory of principal characters including their motivations, ages, fear and relationship with others as follows:

(1) **Holly Martins** (Joseph Cotton) as protagonist, a Canadian, aged about 35. He is an unsuccessful writer of Westerns who has never seen a cowboy. He has been offered a job to write propaganda for a medical unit that Harry runs in Vienna. Holly is a simple man who likes drinks and girls, with more courage than discretion. He has had a great loyalty towards Harry, and it has even conditioned his blunderings. His love for Anna arises from the fact that she shares his devotion to Harry.

(2) **Harry Lime** (Orson Wells) as antagonist, a completely unscrupulous and amoral character who has a gift of making himself attractive to others, exploiting their loyalty to him but quite ready to betray them for his advantage. A light, amusing, ruthless character, and always been able to find superficial excuses for his own behavior. However, he has never felt affection for anybody but himself. He has run his medical unit to help his racket in diluted penicillin.

(3) **Anna Schmidt** (Alida Valli), an Estonian and

<sup>2</sup> *The Third Man* was never written to be read but only to be seen.  
- To me it is almost impossible to write a film play without first writing a story. Even a film depends on more than plot, on a certain measure of characterization, on mood and atmosphere - and

these seem to me almost impossible to capture for the first time in the dull shorthand of a script. One can reproduce an effect caught in another medium, but one cannot make the first act of creation in another medium. One must have the sense of more material than one needs to draw on. '*The Third Man*', therefore, though never intended for publication, had to start as a story before it began those apparently interminable transformations from one treatment to another[4]."

officially a Russian citizen. She has been living in Vienna and working as a small part actress under the protection of forged Austrian papers procured by Harry Lime. She has been used by Harry as a contact with Harbin. Unlike Holly, she has few illusions about Harry. She has loved him for what he is, and not for what she has imagined him to be, and his death leaves her completely indifferent as to her own fate.

(4) **Colonel Calloway** (Trevor Howard), in charge of the British military police in Vienna. A man with a background of Scotland Yard training; steady, patient and determined in his work. He is always kindly up to the point where it interferes with the job, He never gets angry, and regards Holly with amused tolerance.

(5) **Sergeant Paine** (Bernard Lee), an ex-London policeman has the same professional calm and patience as the Colonel, for they are from the same school. He is the only man in Vienna who knows Holly's books, and he admires them.

(6) **Dr. Winkel** (Erich Ponto), Harry's doctor, confederate, and part of the conspiracy, which staged the accident. He is very precise, neat, clean and unforthcoming. He is a collector of religious artifacts without any belief. He signed the death certificate so that the body of Harbin could be buried as Harry Lime.

(7) **Baron Kurtz**, Harry Lime's chief confederate. An aristocrat who has come down in the world and now plays the violin at the Casanova night club. He manages to keep a certain faded elegance and charm, but like his toupee, it doesn't ring quite true.

(8) **Popescu**, a killer of the Harry's group. He is very trustworthy with tousled gray hair and kindly long-sighted humanitarian eyes.

(9) **The Porter** (Paul Hoerbiger), an elderly man employed in the block where Harry lived. He is a cautious and nervous man who does not want to get

involved in anything. He heard of the accident, and saw the body carried by three men. His evidence at the inquest would have been of great value but he did not come forward.

(10) **Crabbit** (Hyde White) has been shifted from regimental duties to the cultural re-education section. He is glad for that because it enables him to eat in Austrian restaurants.

(11) **Joseph Harbin**, has disappeared when the story opens. He was Harry's agent in obtaining but turned informer on the racketeers.

## 2.2 Building 'the Back story'

To build the 'back story' before the actual story begins in the movie helps the writer keep its believability to interweave events and characters with causes and effects. And it also gives the guideline to figure out which point of view can attract the audience's interest more by rising their curiosity and 'willing suspension of disbelief for the moment'<sup>3</sup>, using the plausible set-ups and dramatic ironies. The following is the back story of *The Third Man*:

Holly Martins, a Canadian, was at school with Harry Lime in their escapades. Harry was the leader, and Holly' hero-worship of Harry still remains. Holly became a pulp writer to write Westerns.

Harry remains in Vienna after the war and does well in the Black Market. Possibly through Doctor Winkel, he discovers the money to be made out of penicillin, pilfered from Army supplies and then diluted for sale on the black market. Kurtz and Popescu are recruited in the racket; its front is a 'volunteer medical unit'. They have recruited Joseph Harbin, a medical orderly in the hospital and the

<sup>3</sup> "It was agreed, that my endeavors should be directed to persons and characters supernatural, or at least romantic, yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith[5]"

source of stolen penicillin. Lime also deals with forged papers. He has supplied a fake passport to Anna, the Estonian small part actress, a refugee from the Russians. Anna has fallen in love with Lime, though she was well aware of his criminal connections.

In need of someone he can trust, Harry writes to his old school friend, Holly, telling him to join him in Vienna. Using the 'volunteer medical unit' excuse, Harry suggests that Holly can be useful as a writer of brochures. He will explain the real nature of the work when Holly arrives.

In the meanwhile, Colonel Calloway assisted by the Sergeant, is getting closer to Harry. They have traced the source of the stolen penicillin to Harbin. With pressure, Harbin turns informer, leading them to Kurtz, and to Harry. They have an incriminating note signed by Harry.

Harry is by now under cover. He has retreated to the Russian zone to be out of reach of Calloway's investigation. He leaves the apartment in the British zone in the hands of the Porter and his wife. The wife, at least, knows all about the rackets. She knows and tolerates Anna, who lived with Harry there.

Harry hears of Harbin's association with Calloway, or suspects it. Knowing that Harbin would not meet him, Harry writes a letter to Anna, instructing here to contact Harbin and presumably to bring him to a rendezvous.

Harbin is killed, either by Harry or by others, at Harry's instruction. Whether premeditated or not, Harbin's murder means that Harry ought to disappear. So 'the accident' is devised. It is played out for the benefit of witnesses in the street. The Car is driven by Harry's own driver. Harry appears to run across the street to greet Popescu and seems to be killed, or fatally injured. The moment is chosen when nobody actually could see the car that hit Harry. The body of Harbin, perhaps, was in the car and was

swiftly substituted for Harry. Thus Harry himself was 'the third man' as they dragged the corpse into the alleyway. Doctor Winkel, very conveniently appearing on the scene, identified the corpse as Harry, took charge of it, made out the death certificate, and arranged for the burial.

The porter heard the accident, but did not see it. He saw only the three men with the body. The porter did not volunteer to attend the inquest and may or may not have had suspicions. His wife would certainly have kept him out of it.

Harry has also meanwhile realized that his girlfriend, Anna knows rather too much. He takes the precaution of informing on her to Russians. If she is arrested as a refugee with the false papers that he supplied, she will be demanded by the Russians and will thus be out of the reach of any continuing investigation by Calloway.

Harry has been too busy to worry about the imminent arrival of his old friend Holly. Holly has the address of the apartment in British Zone. And if he turns up there, Harry will hear of it through Kurtz or Winkel who are in touch with the Porter and his wife.

The film begins here. Presumably through Winkel or Kurtz, Harry hears that Calloway seems to have picked up Holly. Perhaps Kurtz or Winkel is shrewd enough to follow Calloway and has found out where Holly has been taken. Kurtz phones the hotel to make contact with Holly, just in case.

At the scene of car accident, the critical mechanic of plotting by characterization comes through back story building. That is to choose the main point of view which means whose story it should be. V. F. Perkins attempts a capsule summary of what he takes to be essential to our understanding of narrative film. "What we see here in analyzing film significance is, primarily, a way of seeing; the direct registration and embodiment in a 'secondary world' of a point of

view[6].” Film shows us ‘a way of seeing’ that the story and meaning we find in the text is presented from a special point of view. In fact, the overall content of the film may be as much a function of this represented way of seeing as it is a function of the significance of the narrative framework[7].

In fiction, who tells the story and how it is told are critical issues for a writer to decide. The tone and manner of film, and even its theme and meaning, can change radically depending on who is telling the story. The writer should remember someone, who is telling the story from his or her own point of view, is always between the audience and the action of the story. This angle of vision, the point of view from which the people, events, and details of scene are viewed, is important to consider when watching a film[8].

Therefore, the writer and the director should make a decision which point of view can make the dramatic peripety at the ending<sup>4</sup>, and more complex ‘dramatic ironies’ to create the great moment of discovery at the climax. Is it Holly’s or Harry’s? If Harry was a protagonist, audiences know who the third man is as soon as the story starts, and then the title of this movie might not be efficient to keep the audience’s curiosities, since the plot can’t contain the core of the movie, ‘the chase’ for the truth. For more interesting process, *The Third Man* chose Holly for us to follow the way to seek the truth about Harry Lime’s death[10].

The porter’s wife is the channel through which Winkel, Kurtz or whoever, passes to Harry the information that Holly is trying to investigate his untimely death. Popescu is presumably, sent back to

contact with Holly and to decide what has to be done.

Who cuts the throat of the Porter? Popescu? Probably he does. How much of this at the orders of Harry Lime? It doesn’t really matter. Harry is more the organized man, and others do the dirty work. Why does Harry come to watch Anna’s window when Holly is visiting her? Why does he meet with Holly in the Wheel? On top of the assignment to characters, the back story can bring the key questions from the original outline, to search for the purposes of characters’ action, which draw the audience’s sympathies for both protagonist and antagonist.

### 2.3 Reconstructing the story with the Antagonist’s point of view for Plausibility

Sol Stein explains in his book, *Stein on Writing* that the story can go forward step by step as the characters’ desires or needs which brings the conflicts by way of obstacles. We are driven through life by our wants and needs. So the character must be motivated by what they want. The driving force of characters is their desires. The most interesting stories involve characters who want something badly. The more they want, the bigger the audience interests. Sol Stein suggests the writer to relate the character’s deepest desire and to the character’s fundamental difference from other characters, especially, the antagonist<sup>5</sup>.

When the writer starts to explore the story, he or she should build the story around a strong external conflict against a well-defined antagonist. Instead of the only bad person, the antagonist must be considered as the main source of opposition to the protagonist. If the protagonist could easily beat the

4 “A peripety is the change of a kind described from one state of things within a play to its opposite... A Discovery is, as the very word implies, a change from ignorance to knowledge... The finest form of Discovery is one attended by Peripeties, like that which goes with the Discovery in Oedipus[9]”

5 “Sol Stein edited and published some of the outstanding writers of the 20th century, including James Baldwin, David Frost, Jack Higgins, Elia Kazan, Dylan Thomas, Lionel Trilling, W. H. Auden, Jacques Barzun, and three heads of state[11].”

antagonist, there would be neither conflict nor dramatic moment. No matter how strong the protagonist is, the antagonist must start out stronger, with his own goal that he pursues as rigorously as the protagonist does. The writer should develop the antagonist with the same care as with the protagonist. Both actors and audiences would love a great antagonist as complex and interesting as the hero, such as Hannibal Lecter in *Silence of Lambs* (1991), Woo-Jin in *Old Boy* (2003), Darth Vader in *Star Wars* (2005), and The Joker in *Dark Night* (2008).

Dramatic fiction is based on 'purposeful human behavior', which is directed towards a goal. In drama, we can define action, as 'the human will elevate to the level of desire, and striving towards a goal'. And when this action from the protagonist encounters the obstacles, dramatic conflicts arise. Making Drama is about structuring conflict. And at the center of the obstacles, there should be the antagonist to cause them with another point of view<sup>6</sup>. If the action came out of the antagonist's desires captures more sympathy from the audience, the dramatic structure gets stronger and more plausible. This is why the characterization is profoundly connected to the plot.

We should also look for 'point of view' in the story by the outline more specifically than the rough choice of protagonist from 'building back story' exercise. Through whom do you want to experience the events? It is possible to present the scene more or less 'objectively' from the 'third-person-viewpoint' of a disinterested observer.

The point of view in literature and in film does not necessarily remain stable, consistent, throughout a

work as it does in William Faulkner's novel *The Sound and the Fury*<sup>7</sup>. Moreover, it is quite permissible to shift the 'empathy' from the character to begin the scene to another figure, as the action progresses. On the other hand, it seems that scenes in which the writer and director wish to involve audiences' feelings are more effective when director designs the staging and the camera coverage so that there is a consistency in our identification. By the way, in this 'identification', it is by no means essential that the viewpoint taken is that of the character who is most admirable and/or worthy of our sympathies.

However, we should be careful to avoid making a hasty decision, especially, if you have a tendency to 'identify' with the person who is most similar to yourself. Male writers are very apt to see situations from the viewpoint of men, female ones from the feminine point of view, but you should not forget that the major task of both writer and director is to 'get inside the skin' of all of the characters.

In this reason, the directors and the writers should exercise a sort of 'schizoid' ability to see alternately from contradictory attitudes for building characters and story. This is an illusion of an exercise that writers might try on other films. It is a very rough outline of how the story could be totally reconstructed from the different point of view, the antagonist Harry Lime's, in *The Third Man*:

(1) The Reichsbruecke river divides the British sector of occupied Vienna from the Russian. A large American car is waiting on the British end of the bridge. The Driver, a tough Viennese, reacts as he sees a figure coming across the bridge from the Russian side.

(2) He is a tall man, wearing a smart black overcoat

6 "Drama is a great way to explore conflicts - after all most dramas are about conflict! You can use drama to express different points of view, to explore feelings associated with a situation, to problem solve and to discover more imaginative and creative resolutions[12]."

7 "The first three section of *The Sound and the Fury* are narrated by each one of three different characters (the Compson brothers), with the fourth section narrated from a third person omniscient point of view[13]."

against the cold wind, of which collar turned up and his hat at a jaunty angle. He walks fast and cheerfully. As we see him more closely, we note that his eyes are alert and ready to note anyone who observes him.

(3) The Driver starts car, and moves to meet Harry, barely stopping as Harry slips into the back. Harry instructs his man. "Go to the theater. I've got to drop something off for Anna."

(4) At the stage door of the Theater, Harry's driver hands in note to the Doorman. In German, he tells the old man that it has to be given at once to Miss Schmidt.

(5) Anna Schmidt is putting on make-up for the matinee performance. There is pleasure in her face as she recognizes the handwriting. She puts on the shabby raincoat that serves as her dressing gown to go down to the hallway.

(6) As she dials a number, she consults the contents of the note. She also glances at the Doorman. She looks uncomfortable because she worries to be overheard. She calls a Joshep Harbin.

(7) In British Army hospital, Harbin is a medical orderly, working in the stores. He is told that a young lady wants him on the phone. As he goes to take the call, Harbin seems nervous.

(8) We do not hear the conversation. But when he comes out of the booth, Harbin is even uneasy. He doesn't return to the stores. He lights a cigarette, worries for a few moments, then returns to the phone to make another call.

(9) This call is to the British Military Police, the cramped and untidy little office shared by Colonel Calloway and Sergeant Paine

(10) The Sergeant takes the call. He tells Harbin that Calloway is not in. He's in court. Harbin says he'll phone again later.

(11) The evening performance at the Theater. Anna

is on stage. The piece is light comedy in period costume towards the end of the first Act. Anna sees Harry Lime at the back of the stalls.

(12) Coming offstage, she hurries to her dressing room to change as quickly as possible. A knock at her door is one that she recognizes. She opens it and embraces Harry as he comes inside.

(13) She had not been counting on seeing him tonight. "Don't you have to meet somebody?" Harry shrugs this off. "It's something Popescu can handle." Anna is mildly curious. "Is there nothing wrong? The man on the phone, Harbin, he sounded as if he was scared. He didn't know if he could manage to come to the meeting."

(14) Harry reassures her. "Harbin is in a little trouble. I can look after it." Harry gives a fake passport to Anna. She studies with incredulity that amuses him. And he's taking her out for dinner.

(15) The Casanova nightclub. Baron Kurtz leads the three-piece orchestra, and he reacts as Harry and Anna enter. Plainly the Baron wants to talk to Harry. So, having ordered the wine, Harry makes the excuse of going to the Man's room and the Baron follows him there.

(16) Their exchange in the washroom is brief. Kurtz reports that Harbin wasn't at the rendezvous. Winkel sent Popescu off looking for him. It looks as if their suspicions were correct.

(17) Harry returns to Anna. He is preoccupied now and she senses it. She has been wondering if there is trouble for Harry in Vienna, he might have to leave. Now that she has papers, she could come with him. Harry is dubious. "But there are problems. It's not so easy to wrap up and walk away. There are so few people you can trust." Anna asks him if he has had any reply from his old friend. Harry says that he will arrive in the next couple of days, but that won't solve the immediate problem.



(18) They are interrupted by appearance of the Driver, Willy. He brings a message from the others, saying they've got Harbin. Harry had better come. Harry tells Anna that he will pick her up at the theater tomorrow night.

(19) Harbin is dead. Popescu had to kill him. Harbin admitted that he'd been talking to the police.

(20) Arriving back at his flat, Harry finds Popescu and Doctor Winkel in a panic of recrimination. The Doctor is blaming Popescu for the unnecessary murder of Harbin. Popescu is threatening the Doctor if he turns informer. Harry is the only one with a clear head. If Harbin told the police anything, then it was about himself. Only Harry had dealt with Harbin, so it's Harry that the police are after. And Harry has to disappear along with Harbin.

(21) Harry checks the corpse that they must find some way to dispose of. It is about Harry's size.

(22) Next morning, the Doctor at the British Army hospital has visitors, Sergeant Paine and Colonel Calloway of the International Police Commission.

(23) They have already found, that Josef Harbin did not return to his home last night. And this morning has not reported for duty. They had conversations with Harbin, and need to have more. Calloway would not like to have the Doctor explain how a check is kept on the supplies of drugs to the hospital.

(24) The same morning. Harry Lime gives a shopping list to the wife for the porter before she leaves for the market. He also instructs the porter to move some of the furniture in the room with windows that overlook the street.

(25) This leaves unattended the porter's cubicle in the entrance to the building. Harry loiters for a moment, watching the street and checking his watch. There are few people around.

(26) Harry moves into the street. At one end of it is a small truck; we recognize it is Harry's driver,

Willy. The only other figure to be seen is the Baron who is feeding some pigeons near the base of the statue opposite Harry's house. As the truck starts down the street, the Baron leaves the birds and moves toward the house.

(27) In the room above, the old Porter hears a sudden sound, a screen of brakes, presently running feet and agitated voices. He opens the window. Directly below is the accident. The truck has swerved, but the man's body has been injured is spread-eagled beside it.

(28) Some people are hurrying up from the other end of the street. One of them is Doctor Winkel. There are three men around the body, the driver, the Baron, and 'the third man' whom we see only in back view. The body of 'Harry Lime' is identifiable because of the black coat and hat, but his head has been brutally crushed by the impact with the truck. A woman who has come out of a doorway is having hysterics. Doctor Winkel, pushing his way past the others, identifies himself as a doctor.

At this point, the story could continue, dealing with the same events of Graham Green's script, but seeing the events from the point of view of Harry Lime and his confederates. For your reference, this scene in the real movie shows Holly goes to the funeral and sees Anna there, who rejects to put some earth on Harry's coffin, and leaves alone. Holly takes the favor of a ride from Calloway, and passes by Anna.

(29) The funeral. Kurtz and Doctor Winkel observe that Holly Martins arrives, and Colonel Calloway makes contact with him.

(30) Winkel and Kurtz meet with Harry at the bridge and hold counsel. How much does the American know about Harry's Vienna activities? How much could Calloway find out from Holly? Harry

reassures them he has told Holly little or nothing. But just to be safe, it would be best if Holly returns home as soon as possible. So Kurtz is told to keep Holly under surveillance and to contact with him at wherever he stays.

(31) Resume the existing story as Kurtz phones through to Holly Martins at the hotel and makes an appointment to meet him. The scenes of Kurtz and Holly at the cafe, and later outside Harry Lime's apartment might play exactly as written. But we might see that Kurtz, and possibly Willy, keep Holly under observation.

(32) Popescu, is probably the killer of Harry's organization. On hearing that his old friend Holly is irritatingly unwilling to follow both the advice of the British police and doctor Winkel, and is likely to get too much information from the Porter which is transmitted to Calloway, may prompt the police to suspect things, Harry would instruct Popescu to take care of the Porter.

(33) The Porter is murdered by Popescu.

(34) But Anna still remains a problem. Harry likes her up to this point. But that does not mean he would be willing to risk his life for her sake. She, like Holly, is at least an embarrassment, if not a danger. Living now in the Russian zone, Harry has contacts with the Russian Police authorities whose tacit protection he needs, just so that they will not inform their British counterparts that Harry is still alive and may even try to continue his penicillin racket while he operates from the Russian sector. How can Harry give evidence to the Russians that they should make use of him and protect him from the British? What can he offer? Perhaps poor Anna has to be sacrificed.

(35) Harry is undecided with a small twinge of conscience. There may be another way. Perhaps Harry should visit Anna to encourage her to bolt Vienna with the passport provided by him.

(36) At night, Harry crosses into the British zone in order to see Anna. But he finds Holly visiting her with flowers. Harry's feeling is ambivalent. He wouldn't be surprised if Anna was talking up with the dumb and sentimental Holly.

In the alternate point of view, Holly brings flowers to Anna to say good-bye. He tries to play with the cat, but it runs away. Anna lets him know the cat only plays with Harry. Holly proposes Anna, but Anna rejects him. Outside, a guy approaches Anna's apartment and sees Holly leaning over the window. He runs into the dark shadow at the gate of the building. The cat sees the legs of the guy and it runs to the guy and sits on his feet.

If both scenes were performed on the stage, there would not be much difference. However, if they are on screen, the audience would identify themselves with Harry in the scene (36), whereas, they would do with Holly later, owing to cinematic language such as screen sizes, angles, frames, colors, and other technical skills only used for the screen. For illustration example, the scene (36) would start with Harry walking across and stopping to see Holly. But the Holly's Point of view would show Holly holding the flowers for Anna. Hence, the choice of a protagonist is very important not only because the audience sees and hears through its eyes and ear, but also because the more, earlier, and bigger audiences see the character, the more and sincerer they care.

(37) Unfortunately, while watching from a doorway outside Anna's apartment, Harry is found by Holly because of the cat. Harry runs, followed by Holly. Reaching the square, Harry uses the escape route down to the sewers.

With Holly's view point, in the street, Holly,

confused and disappointed, walks away from Anna's apartment. He hears the cat's sound from a doorway, and finds the guy standing under the darkness at the gate. Holly shouts at him, "what a spy!" and it makes a lady upstairs gets annoyed. When she turns the light on for complaining, it lightens the guy's face. Holly discovers it is Harry. Harry smiles at Holly and the car comes by. Holly follows Harry, but reaching the square, he loses Harry.

Now, the question brought after back story building, 'why does Harry come to watch Anna's window when Holly is visiting her?' gets a clear answer, since we know what Harry wants of that moment by the exercise of reconstructing the outlines with his point of view. It is invisible on the screen, but the writer should know the motivation of every single behavior by each character. By working on the invisible underpinnings of the construction, the scenes presented obtain solidity and plausibility. And it also makes obvious whose story can attract more curiosity and anxiety to discover the guy on the street is Harry.

(38) Now the situation is serious. Anna has to be given to the Russians. And it's vital to contact Holly if only to find out how much Colonel Calloway doesn't know.

(39) Harry might be with Kurtz and Winkel as they debate these matters when Holly Arrives outside the Doctor's flat. Harry wants Winkel to get Holly up to the flat, but Holly seems to be cautious. So Harry has to keep the rendezvous at the Ferris Wheel that Holly suggests.

(40) After the Ferris wheel rendezvous, we follow Harry, not Holly. His confederates are in panic. Harry tries to hold them together. But what worries him is that the British police provided Anna with papers that enable her to escape from the Russians. Why would they do that?

In Holly's position, Holly goes to Dr. Winkel's house to meet Harry. He doesn't enter the house and waits for Harry at the Ferris Wheel until Harry shows up. While they ride the cable car together, Holly discovers that Harry lost his morality for making money and doesn't even care innocent people die by his penicillin racket. After the discussion with Harry, Holly he is not disillusioned with Harry, and he realizes that Harry will do nothing for Anna.

Consequently, the Ferris wheel scene is the critical moment to bring dramatic changes of character. Holly finally gets clear eyes to see how Harry is. He is neither what he used to be, nor what Harry thinks he is, dull and credulous. And we get the dramatic idea of 'why does Harry meet with Holly in the Wheel?' Harry wants to get rid of Holly, thus, the scene should be designed to have more suspense and intense between two men's conflicting desires<sup>8</sup>.

(41) Argument with Winkel and Kurtz helps Harry get an answer. Possibly, it's Holly's doing this favor for Calloway in return for what? Information? What information? What could Holly do for Calloway? It could be Holly is going to offer to act as decoy, and to try to trap his old friend. But, on consideration, Harry convinces that it would be out of character. Holly is loyal and incapable of such deception.

(42) So, when Harry gets the message from Holly, he decides to keep the rendezvous. At least he goes along the watch. We are with Harry Lime as from the

<sup>8</sup> "Reed continues to use throughout the film function as a trope to illustrate the moral instability of the fictional world of *The Third Man* and the degree to which Holly is out of his depth in his efforts to exonerate Lime. The climactic meeting of Martins and the undead Lime on a Ferris wheel makes particularly good use of tilted angles, especially when Lime slides the carriage door open and Martins realizes it is to his advantage to take a good hold through the window so that he cannot be pushed to his death. That Reed skews the angle of these shots compounds our sense of just how off balance and dangerous the situation is. In the Ferris wheel scene we realize that Lime is at the center of much that is off kilter about the Vienna that Holly is trying to navigate[14]."

vantage point of the ruins, he sees Holly Martins arrive at the Cafe in the square. Harry waits. But then he sees Anna appear. This reassures him, so he ventures cautiously down to the rear entrance of the Cafe.

(43) It is too late when he discovers he has walked into the trap that his old friend, now a betrayer, has set for him. Harry escapes and the chase is on. Harry is trapped in the sewers by the police. Holly gets in his way, appealing to Harry to surrender. But Harry kills the Sergeant Paine. Holly goes after Harry with Paine's gun. Cornered, Harry hears Calloway urging Holly to shoot. Harry wounded wordlessly, appeals to Holly to do so.

This is the major 'peripety' of the whole story. It has ironies at many levels. Holly came to Vienna to find that Harry was dead, and then discovered him alive and now kills him. Holly has been trying to prove that Harry was murdered in some sinister fashion, but after finding that Harry is the real criminal, Holly becomes Harry's executioner.

With the Holly's point of view, the ending is the funeral, a full circle of the story. They bury Harry Lime for real. Anna spreads some earth on Harry's coffin this time unlike the beginning. Holly gets on Calloway's car to the airport. After they pass by Anna, Holly gets off the car and waits leaning on the tree until Anna comes close. However, Anna goes by him without a glance at him. Holly starts smoking. Here is the suspense. Will Anna forgive Holly? Holly is left unsure whether he has killed his old friend for 'ethical' reasons concerned with his criminal activities, or for 'personal' reasons, because Holly has fallen in love with Harry's girlfriend.

If the story took Harry as protagonist, audiences could not watch this amazing ending which is similar, but a lot different from the beginning, since the

characters, especially Holly and Anna, have been changed after all events.

The reconstruction of the story has the advantage of developing the powerful scenes to remain in the audience's mind for a long time, like 'the Ferris wheel scene' and 'the ending' of *The Third Man*. Additionally, it helps the writer to ascertain the characters' clear motivations and backgrounds, then to get the convincing idea which point of view would work better for storytelling, to describe the plausible actions and events from those ideas, and finally to create the moment of 'willing suspension of disbelief' from the audience. This is another mechanics of dramatic plotting affected by characterization in many-sidedness.

#### 2.4 Characterization integrated into Plot and Theme

The story with Harry's view in *The Third Man* wouldn't make nearly as good as the one that Graham Greene and Carol Reed devised. The reasons can be considered in terms of three basic elements, plot, character, and theme, because dramatic structure should be composed by interaction of the three.

William Archer says that, "One of the charms of dramatic structure is anticipation mingled with uncertainty[15]." From the aspect of plotting, as already mentioned, Harry has too many secrets to need discovered, which can deprive the audience of the pleasure to anticipate what will happen later and who the third man is, and eventually to discover the truth as story goes by. Narrative is derived from the Latin to mean 'knowing', a recital of events that are strongly related, that actually contains who becomes to know the fact. This mean there should be a narrator, that is, 'point of view, and 'whose story', in the word of 'narrative' itself, to distinguish it from 'story'. As a result, the Harry's point of view with

less knowing and discovering process, subsequently structures the weaker dramatic narrative than Holly's to have more mystery and suspense with sufficient anticipation.

Regarding to characterization, the reason to take Holly's story is not because Harry is less attractive character than Holly, but Harry doesn't have much possibility to be changed after the serial events that he went through, compared with Holly, who starts as a loser to worship his school hero, Harry Lime, from the beginning and betrays him in the name of love for Anna, or of morality at the end. And this is dramatic transform of character to make the audience satisfied by watching an immature man grow up in better ways.

Theme is directly related to the character, especially, both protagonist and antagonist. The theme of *The Third Man* is about one man recovering his identification and the justice for the greatest number. The theme is not just a thing an author thinks about. Its roots are a lot deeper than that. As every writer will say, there is no use deciding on a theme and then trying to write a story to expose it. In a very real sense, the theme chooses the writer and even the theme is the writer, since it is the values and beliefs that the writer cannot help but bring to invent the story. Accordingly, the theme is mainly revealed by the protagonist usually devised from the writer himself/herself.

In *The Third Man*, by choosing the point of view of Holly, who still keeps his innocence enough to fulfill the justice for the society the audience belong to, Graham Greene and Carol Reed could create the proper fantasy of the movies, the essential beauty of fiction, besides, they could invent the more exciting and compelling narrative.

As soon as the writer gets the hook<sup>9</sup>, he/she often

devises the rough sketches of characters next, and lastly composes the general outlines, 'who does what with which to whom[17]?'. Since the character, the point of view, is integrated into the plot and the theme, the illustrated practices above might be useful when the writer gets in trouble handling the routine plot and character with no dynamic changes and discovery. When the writer chooses one of main characters, and then rewrites the outline with his/her view point with the back story, the problems of the story can be easily come out, along with the clue to solve them.

### 3. CONCLUSION

There are essentially three elements in dramatic narrative structure, characters, plot, and theme. As simplifications these are useful terms, but dangerous if you think of them as separate. They are really no more than three ways of looking at the same thing, the dramatic idea.

If 'character' is the flesh and blood of the story, then 'theme' is the heart and the brain, and 'Plot' is bone and muscle. The metaphor is silly, except that it makes the point that all three are necessary to the organism, and not can be separated from the body as a whole. Certainly, there are works in which one or the other predominates. For instance, a detective story may be weak in theme and character, but much stronger in plot. The dramas that are most rewarding seem to be those in which all three are not only present, but are effectively integrated.

In a strong drama, a character should 'grow up' through 'realization (discovery)' and 'change (peripety)', with the interaction of these three

9 "A hook is the concept of the picture in a nutshell. It is a fresh idea

for a story that instantly makes business people interested in reading your script, and then makes the audience want to see your film[16]."

elements. Holly Martins in *The Third Man* has come to the decadent city, a post World War II version of the moral 'No-Man's Land' of the Wild West, in search of the simplistic values of his adolescence. He has come to look for Harry, his irresponsible boyhood. But Harry is dead, and when he is discovered to be alive, he is still dead in another sense, because Holly can no longer feel the same way about him.

This is built into the form. For the first two-thirds of the story, the action is regression. It is the classic 'search' or 'chase' through the maze. Holly is looking for the 'solution' to the mystery of the vanished boyhood idol and he is discovering that the Harry he remembers was a fake. This is the biggest 'discovery', the greatest 'peripety', and the finest 'dramatic irony' to build the well-woven 'plot' as well as to display writer's dramatic idea and theme for *The Third Man*, which the characterization, mainly the choice of the point of view, has most influence on.

As the mechanics of dramatic plotting is relevant to exquisite characterization, for the choice of protagonist and the description of plausible settings and theme, the workshop for dramatic structure would be successful when it starts from dreaming up the character and the situation, by improvising 'voices' of characters. The exercises of 'Building back story' and 'restructuring outlines with alternative point of view' are quite useful to check where the motivations ('why') come from and what kind of actions ('how') could be delivered by those who have clear colors and desires, during the reworking process.

If a dramatist practices to work out the script in alternative forms with events seen from other point of view after the first draft, he/she often recognizes that much of the action unseen on the screen should be thought through. When the writer and director work quite hard on the invisible underpinnings of the

construction such as character's motivations and backgrounds, the scenes presented in movie can eventually obtain solidity and plausibility.

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#### 저 자 소 개

허 은 희(Eunhee Huh)

정회원



- 1995년 2월 : 숙명여자대학교 영  
어영문학과(문학사)
- 2002년 12월 : California  
Institute of the Arts, Film  
Directing Program, M.F.A.
- 2006년 9월 ~ 현재 : 동의대학

교 영화학과 교수

<관심분야> : 영화연출, 시나리오 창작, 연기