

CHAPTER II

THEORITICAL FRAMEWORKS

2.1. Intrinsic Aspects

The intrinsic element provides a solid ground of financial significance for an independent researcher. Barsam & Monahan (2015) suggest that literary works in the form of film making narratives are frequently intended to explain how the elements of a film are put together and displayed in order to amuse and educate the audience about the film itself. These elements strengthen the literary work's rigorous study and contribution to the field by functioning as its foundation. Therefore, Klarer (1962: 55) argues *“Typical elements of the novel—varied narrative techniques, experimental structuring of the plot, foreshadowing and flashback, the change of setting and time structure—are commonly used in film”* to produce a movie that integrated extrinsic and intrinsic aspects.

I elaborate this chapter using narrative aspects for intrinsic elements of the movie. Intrinsic elements make the story live through characters, settings, and conflicts developed in the movie.

2.1.1. Narrative Elements

As a way for the audience to feel connected to the story and comprehend the specifics, narration is crucial. A logical and convincing plot is aided by narrative elements, which also help the reader navigate complexity. Barsam & Monahan (2015: 122) state that narrative recounts a story with cinematic arrangement in which the film puts together the course of the story in a cause-and-effect manner

that unfolds over time. Meanwhile, performances used to tell fictional stories that are typically structured according to a narrative framework are referred to as narrative films. In fact, our lives are mostly shaped by narrative elements, and we are inherently drawn to narratives in both creative endeavors and everyday life.

2.1.1.1. Characters

According to the explanation by Abrams & Harpham (2015: 48) that as in dramatic or narrative work, characters are people, interpreted by readers, whose specific moral, intellectual, and emotional qualities based on their dialogue and actions. Characters have the motivation which indicates their temperament, desires, or moral nature. Its outlook and disposition may remain consistent throughout a work, from beginning to the end, or they may experience significant change due to gradual development or outcome of crises. The main character in a plot is known as the protagonist (hero or heroine), and if they have a significant opponent, they are referred to as the antagonist.

They introduce a commentary from E. M. Forster, in *Aspects of the Novel* (1927), to support this discussion. Forster distinguishes between flat and round characters; a flat character focusses on a particular idea or quality and may be stated in one expression or phrase; a round character is intricated in temperament and motive, with delicate precision. It is difficult to explain and can surprise us like actual people (Abrams & Harpham, 2015: 48).

Meanwhile, Jason (1976: 31) writes in his book *Filmmaking* that characters are defined by three traits: their actions, thoughts, and emotions. True-three dimensional characters possess a balance of these three characteristics, and the

viewer can spot their behavior: we grasp what they are thinking and how they perceive. Characters who exhibit all three characteristics are more likely to elicit emotional response.

2.1.1.2. Settings

Abrams & Harpham (2015: 362) suggest that a narrative or dramatic work's "setting" indicates the broad location, historical time, and social subtlety wherein the action takes place. Therefore, there are three main setting elements in the movie which are setting of time, setting of places, and setting of social circumstances.

More than a physical location in which the story happens, it is mentioned by Wellek (1949: 229) in *Theory of Literature* that setting denotes environment, particularly the household interior, which can serve as a metaphor for a character. A woman's residence represents an extension of her 'self'. It may be an utterance of human being. When it comes to a natural spot, it could be a manifestation of the will.

Wellek (1949: 220) also concludes "there is factual truth, truth in specific detail of time and place—truth of history in the narrow sense." It can be inferred that, in addition to describing the time and place, the setting informs some of the movie's history.

2.1.1.3. Conflicts

According to Taylor (1981: 7), conflict arises between the hero and society (or lot). Individual's acts and ambitions conflict with those of society or culture, resulting in tragedy. The more completely formed characters will always draw our attention to inner conflict and psychological intricacies, whereas the flatter creations will lead

our attention away from themselves in that specific narrative. It is possible to view this as a character experiencing internal conflict or struggle with her or his own thought.

Hence, there are two types of conflict: Internal Conflict, which only involves a character with herself/himself, resulting in inner conflict and psychological intricacy, and External Conflict, which occurs due to disparities in actions and purposes one to another individual, or with a specific group of people and society.

2.1.2. Cinematography Elements

Bordwell and Thompson (2010: 167) define cinematography as the combination of the words “cinema” (movement) and “graphic” (recording). Therefore, cinematography requires heavily on the camera. I will focus on camera positioning and sound.

2.1.2.1. Angle

A camera angle is an exact spot at a certain angle that looks onto the mise-en-scene of the shot. Since the camera may be situated anywhere, there are dozens of these angles. Considering an image’s visual attractiveness is boosted by the angle of view it creates; a variety of camera angles may be developed to contribute meaningfulness to the shot’s purpose (Bordwell & Thompson, 2010: 196).

Bordwell & Thompson (2010: 196) have defined the following elements of camera angle: high, normal, and low. Looking down at the content inside the frame is the high-angle position. A character in a film gets portrayed as being little and defeated when it is framed from a lofty perspective. Throughout the film, the most

typical angle is the normal angle, often known as the straight-on angle. At eye level, a normal angle is maintained. It is intended to provide an impression that is on match with what happens with regular things or impressions. The low angle of the frame makes us happen to be looking up at the framed objects. Characters are naturally shown as powerful when they are framed from a low perspective.

2.1.2.2. Shots

There are seven different types of camera shots. The extreme long shot shows human figure lost or little. It is used to frame vistas, bird's-eye views of cityscapes, and other landscapes. The long shot, it captures figures more visible, but the background remains dominant. The medium long shots are those that frame the human figure from knees up. These are common by the fact that they allow for a pleasing balance of figure and surroundings (Bordwell & Thompson, 2010: 195).



Picture 2.1 Extreme Long Shot
from *The Third Man*



Picture 2.2 Long Shot
from *The Third Man*

(Source: *Bordwell & Thompson, 2010: 195*)

In the medium shot, human figure is captured from the waist up. Gestures and expressions are now more noticeable. In the medium close-up, the frame focusses on the body from the chest upward. Shots in which show only the head, hands, feet, or a tiny object are called close-up shots. It singles out face expressions,

gesture details, or a prominent object. Meanwhile, the extreme close-up highlights a certain point of the face or alienate and flatter an object (Bordwell & Thompson, 2010: 195).



Picture 2.3 Medium Long Shot from *The Third Man*



Picture 2.4 Medium Shot from *The Third Man*



Picture 2.5 Medium Close-up Shot from *The Third Man*



Picture 2.6 Close-up Shot from *The Third Man*



Picture 2.7 Extreme Close-up Shot from *The Third Man*

(Source: *Bordwell & Thompson, 2010: 195*)

2.1.2.3. Mise-en-scene

Mise-en-scene, which translates to “putting into the scene,” was initially used in the context of play directing. It consists of elements of cinema that have attributes akin to theatre art, such as lighting, costumes, setting, and character behavior. Given that considerable planning is often required for mise-en-scene, filmmakers may also be adaptable to unforeseen circumstances. On the set, an actor may add a line, or a sudden lighting adjustment may intensify a dramatic effect (Bordwell & Thompson, 2010: 118).

2.1.2.4. Sound

Based on the *Theory of the Film: Sound* by Balazs (1970), sound film aims to reveal the soundscape we inhabit, the object’s whispers, and the groan of nature; everything in which produces speech in addition to human voice narrates through wide conversational powers of life, impresses, and addresses our thoughts and emotions. It leads the audiences to the way of reading symphony of life and getting immersed in chaotic noise only through hearing. Their ears find diverse voices to the point that those sounds mark one lives off (1970: 198).

There is no a single explanation for one certain sound since it requires other elements such as the look, the grin, the motion, the entire chord of expression and specific detail to analyze the sound alone. Along with the objects’ voices appear, the audience will notice the characters’ true personality apart from their outer appearance, particularly the look on face (Balazs, 1970: 205).

In addition, the sound section includes dialogue. According to Bordwell & Thompson (2010), conversations between the characters in the film are called

dialogue. Characters often have synced conversation, with the actors' lips moving in rhythm with the relevant lines. On top of that, conversation can sometimes reinforce what a film has expressed (2010: 205).

