

CHAPTER II

INTRINSIC THEORETICAL FRAMEWORKS

2.1 Documentary Movie

Defining the documentary genre proves challenging, as the films classified within it do not adhere to a uniform set of techniques or stylistic choices. As such, any attempt at a singular, all-encompassing definition inevitably falls short of capturing the varied and multifaceted nature inherent to documentaries. According to Nichols (2010:7), documentary films focus on real situations or events and respect established facts, avoiding the introduction of new, unverifiable information. They address the historical world directly, rather than using allegory. In documentaries, the writer anticipates that social actors will present themselves authentically rather than playing a role crafted by the filmmaker, even though the presence of the camera inevitably affects how they portray themselves (Nichols, 2010:9).

Documentary films come in various types, each distinguished by its approach to storytelling and how it presents reality. One of the most common types is the expository documentary, which focuses on delivering a clear argument or message, often using a voice-over narration to guide the viewer. These films aim to inform or persuade, presenting factual information directly and objectively (Nichols, 2010:154). Another prevalent type is the observational documentary, also known as *cinema vérité* or direct cinema, where the filmmaker takes a passive role, capturing events as they unfold without direct interference. This type seeks to offer an unfiltered view of reality,

often avoiding voice-over or commentary, allowing the audience to draw their own conclusions (Nichols, 2010:157).

Participatory documentaries involve the filmmaker more directly in the narrative, as they interact with the subjects or even become part of the story. This type often reveals the process of filmmaking itself and highlights the relationship between the filmmaker and the subject. In contrast, reflexive documentaries focus on the act of filmmaking and question the idea of documentary truth, often making the audience aware of the film's construction and the subjectivity involved in representing reality (Nichols, 2010:155). Another form is the poetic documentary, which emphasizes visual aesthetics and mood over traditional narrative structure. These films often use abstract techniques, creative editing, and symbolic imagery to evoke emotions or offer a deeper reflection on the subject (Nichols, 2010:156). Finally, the performative documentary blends performance and personal experience to explore larger societal or cultural issues. In this type, the filmmaker's personal involvement and emotional engagement with the topic are central, offering a subjective view of reality rather than striving for objectivity (Nichols, 2010:155).

2.2 Features of Documentary Movie

2.2.1 Modes of Address

2.2.1.1 Social Actors

In documentaries, the writer expects social actors to present themselves authentically, rather than playing roles created by the filmmaker, though the act of

filming can influence how they appear (Nichols, 2010:47). Social actors, or individuals, express themselves in dynamic, negotiated, and revealing ways, not as fictional characters. Rather, they are often used by filmmakers as raw material, much like other objects, to be selected and arranged into meaningful associations and patterns. These actors or individuals may come and go, offering insights, testimonies, or evidence. This research analyzes the speech acts of social actors, including dialogues and personal testimonies, to examine who is speaking to whom, the use of voice-over, and any involvement of the actual author if they participate in the narrative.

2.2.1.2 Narrative Storytelling

Documentary films often showcase a broader variety of shots and scenes compared to fiction films, with their structure being guided less by a central narrative and more by a specific perspective (Nichols, 2010:57). The act of addressing a topic, issue, or people gives these films a sense of civic relevance. Nichols (2010:57) notes that while fiction focuses on "What story shall I tell?" documentaries ask, "What shall I speak about?" which shifts the focus to the social act of communicating on issues of public interest. Although not every documentary follows this approach, it is a common way to structure such films. Narrative elements like suspense and point of view, as well as poetic techniques such as metaphor and simile, enhance both scientific and rhetorical discourse, with persuasive tactics sometimes central to both storytelling and scientific reasoning (Nichols, 2010:57). Storytelling also emphasizes the multiple perspectives from which actions or events can be portrayed (e.g., an omniscient narrator, a third-

person observer, or various character viewpoints) (Nichols, 2010:57). These perspectives encourage filmmakers to find a voice for representing the historical world, often expressed through film techniques like editing, framing, music, and lighting, rather than through spoken words.

2.2.1.3 Interviews

According to Nichols (2010:147), the interview stands as one of the most common forms of encounter between filmmaker and subject in participatory documentary. Interviews are a distinct form of social encounter. They differ from ordinary conversation and the more coercive process of interrogation by dint of the institutional framework in which they occur and the specific protocols or guidelines that structure them (Nichols, 2010:148). Interviews occur in anthropological or sociological field work; they go by the name of the “case history” in medicine and social welfare; in psychoanalysis, they take the form of the therapeutic session; in law the interview becomes the pretrial deposition and, during trials, testimony; on television, it forms the backbone of talk shows; in journalism, it takes the form of both the interview and the press conference; and in documentary filmmaking, interviews function as a key representational tool, offering first-person narratives that lend authenticity, emotional resonance, and subjective insight into the issues being explored.

2.2.2 Cinematography Elements of Documentary Movie

2.2.2.1 Camera Angle

The frame places us at a particular angle relative to the subject. While filmmakers have numerous options in how they approach this, the framing generally falls into three main categories: a straight-on angle, a high angle, or a low angle (Bordwell et al., 2023:188). Bordwell and Thompson (2023) later explain again that a common camera position in films is the straight-on angle, where the camera is placed at eye level, allowing the viewer to see the scene from a natural perspective. A high angle occurs when the camera is placed above the subject, giving the audience a view from above. In contrast, a low angle is when the camera is positioned below the subject's line of sight, making the subject appear larger from this perspective.



Picture 2. 1 Straight-on Angle
(Bordwell et al, 2023, 188)



Picture 2. 2 High Angle
(Bordwell et al, 2023, 188)



Picture 2. 3 Low Angle
(Bordwell et al, 2023, 188)

2.2.2.2 Camera Distance

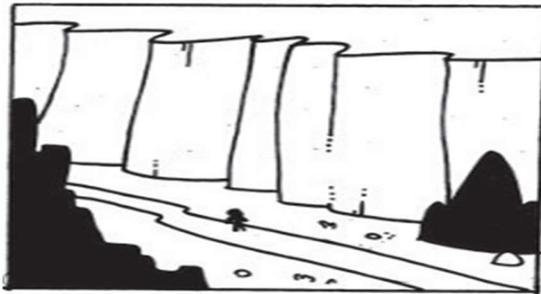
Framing places us as either nearer to or farther from the subject, a concept known as camera distance. These terms are approximate and typically based on the proportion of human figures in the shot (Bordwell et al., 2023: 189).

Extreme long shot is often used to depict large-scale subjects. Imagine a mountain climber appearing as a tiny figure against a vast snowy landscape, emphasizing the character's insignificance in the face of nature (Heiderich, 2012).

During long shot, the camera's distance from the subject symbolizes emotional detachment, with the audience remaining less emotionally invested (Heiderich, 2012). It is as if the viewer is an onlooker, slightly removed from the action. For example, in a scene of a couple arguing, the specifics of their disagreement are unclear, and only major outbursts catch our attention, leaving us uncertain about the details.

In medium long shot, the shot is positioned between a long shot and a close-up, this shot provides more information than emotion. It is too close to showcase the grandeur of a long shot, but too far to capture the intimacy of a close-up, maintaining an emotionally neutral tone (Heiderich, 2012). Medium shot is where the camera brings the audience closer to the characters, offering a personal connection similar to the distance you'd be during a casual conversation (Heiderich, 2012).

Extreme close-up heightens emotional intensity by zooming in on an actor's face, making even the smallest expressions feel significant. It also works for objects, like a clock's ticking hands, a bullet casing hitting the floor, or a blinking cursor. Although it lacks broader context, it turns small moments into something powerful (Heiderich, 2012).



Picture 2. 4 Extreme Long Shot
(Heiderich, 2012, 7)



Picture 2. 5 Long Shot
(Heiderich, 2012, 7)



Picture 2. 6 Medium Long Shot
(Heiderich, 2012, 8)



Picture 2. 7 Medium Shot
(Heiderich, 2012, 8)



Picture 2. 8 Extreme close-up
(Heiderich, 2012, 9)

2.2.2.3 Mise-en-scene

Filmmakers use mise-en-scene to create realism by designing authentic settings and encouraging actors to perform naturally (Bordwell et al., 2023:113). However, throughout cinematic history, audiences have also been drawn to fantasy, and mise-en-scene has been used to create these imaginative worlds. The term mise-en-scene is derived from French which means "placing on the stage." It originally referred to theater direction but was later adapted by film scholars to describe a director's control

over everything within a film's frame. Mise-en-scene encompasses elements like setting, lighting, costume, makeup, staging, and performance (Bordwell et al., 2023:113).

The first component is setting. In film, settings can play an active role in the narrative, not just serve as a backdrop for the story (Bordwell et al., 2023:115). Directors can manipulate the setting, often using props. Props are objects that contribute to the action. The second element is costume and makeup. Costumes can drive the plot (Bordwell et al., 2023:121), with actor Harrison Ford noting that costumes "speak before you do". Makeup, while meant to go unnoticed, enhances the expressiveness of an actor's face by hiding imperfections that the camera might otherwise reveal.

Lighting is another crucial element. In artistic filmmaking, lighting is more than mere illumination; it is essential for creating visual impact. Although modern technology can capture clear images in varying light conditions, skilled filmmakers aim to control lighting to create powerful images. In the element of staging, actors' performances, including their appearance, gestures, facial expressions, and voice, play a major role in the production process (Bordwell et al., 2023:133). Lastly, space and time help coordinate the various elements of mise-en-scene to produce specific effects, such as revealing a character's emotions gradually (Bordwell et al., 2023:143).