

## **CHAPTER II**

### **INTRINSIC THEORITICAL FRAMEWORK**

#### **3.1. Narrative Elements**

Narrative elements is the elements that relate with the content of the story, such as character and characterization, conflict, and setting. According to James E. Cutting (2016), the structure of narrative elements between movies, plays, oral histories, manga, comic strips, novels, and folktales are similar to one another. To put it in a simpler manner, literary theory can also be used to analyze film because the basic of their narrative elements are similar.

In general, narrative elements are used to shape the story and meaning, with a chain of events that connects causes and effects, involving one or more protagonist, and series of events revolving around the characters. However, the filmmakers use specific techniques to show these story parts. This includes how long shots last, how scenes transition, lighting, camera movement, and when to use dialogue versus background music. Even how characters are introduced or scenes shift can signal where the story is going.

#### **2.1.1 Character and Characterizations**

According to Wellek and Warren (1956: 219), character is an intrinsic elements of the literary works, which acts as a participant in a story, and is usually a person, but can also be an animal or entity. Meanwhile, characterization involves identifying a character's physical appearance, mannerisms, analyzing their moral qualities, and personality traits. Therefore, characterization has a broader scope of

meaning than character, as it includes in determining who the character is, how they are portrayed, and how they are positioned and described within a story to give the reader a clear understanding.

### **2.1.2 Conflict**

According to Wellek and Warren (1956: 217), conflict is something that brings out the drama in a story. It shows the struggle between the main character and the opposing force, usually between the protagonist and the antagonist, where each side reacts and responds to one another. Conflict happens when there is no agreement or harmony between them. Meanwhile, according to Abrams (2009: 265), conflict is considered as the most important element of a story's plot. A plot usually contains conflicts that are experienced by the characters, and those conflicts become the driving force of the story. Conflict can be understood as any situation or problem faced by the characters throughout the narrative. Abrams explains that there are two main types of conflict: internal and external.

Internal conflict refers to a struggle that happens inside a character's own mind or emotions. It usually involves the character's personal feelings, desires, or goals that are in opposition to one another. This type of conflict shows the character's emotional turmoil or inner dilemma. On the other hand, external conflict is the struggle that happens between a character and an outside force, such as another character or society. It often appears as a disagreement between the protagonist and the antagonist, especially when their goals or beliefs clash, and neither side is willing to compromise.

### **2.1.3 Setting**

Setting is a crucial element in literary works that helps bring the story to life. According to Wellek and Warren (1956: 222), setting refers to the physical and sometimes spiritual backdrop against which the narrative unfolds. It serves to convey, describe, or clarify the conditions of the time, place, and environment in the story. The setting consists of three elements, each presenting different aspects, yet they are interconnected and influence one another. These three elements make up the structure of the setting, which are: setting of place, setting of time, and setting of social.

### **3.2. Cinematography Element**

Cinematography is an important part of filmmaking that focuses on how a movie's visuals and sounds are captured and presented on screen, which can be categorized into four main components: *mise-en-scène*, cinematography, editing, and sound. As stated by Bordwell et al., (2019: 3), cinematography involves the use of cameras, lenses, lighting, and other equipment to create the images and sounds that tell the story. It shapes how the audience sees the story, sets the mood, and helps to express emotions. Cinematography can be broken down into camera and film, framing, and image duration. This study will specifically concentrate on cinematography alone, particularly the framing of shots and the distance between the camera and the subject.

### **2.2.1. Framing and Camera Distance**

Framing is a key part of cinematography, referring to how a subject is positioned and composed within the camera's view. One important aspect of framing is the distance between the camera and the subject, which greatly affects how the audience experiences the scene. Bordwell et al., (2019: 189) describe seven types of camera distances, ranging from the far-reaching extreme long shot to the highly detailed extreme close-up. Each type of shot serves a different purpose and helps convey different emotions or ideas to the audience.

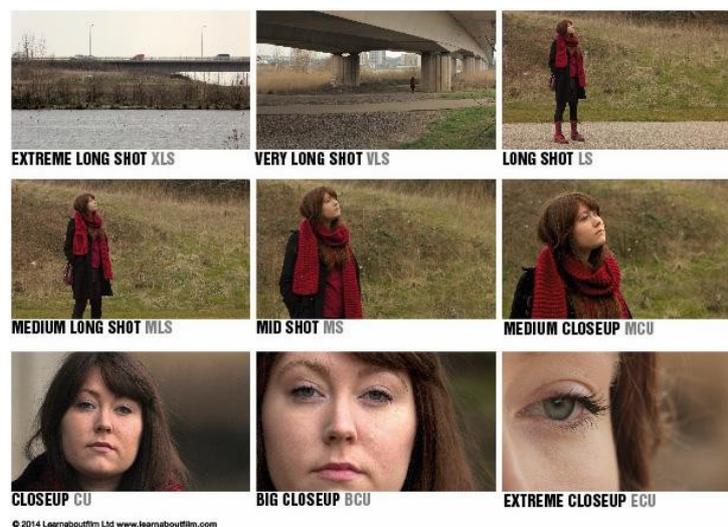
The extreme long shot is the most distant camera view, where the subject is either very small or barely visible. This type of shot is often used to show large landscapes or settings, creating a sense of vastness or isolation. The long shot, on the other hand, shows the entire human body while still including the background. This shot often helps the audience see how the character fits into their environment or emphasizes their actions in full view.

The medium long shot frames the subject from just below the knees to the upper body, balancing the focus between the person and their surroundings. It's commonly used in scenes where body language and movements are important, such as conversations or interactions. A medium shot goes a step closer, showing the subject from the waist up. This shot focuses more on the character's gestures and facial expressions while still showing some of the background.

The medium close-up moves in even closer, framing the subject from the chest up. This shot emphasizes the subject's face and upper body, making it ideal

for showing emotions and expressions. The close-up focuses tightly on the subject's face, hands, or a small object, drawing attention to fine details like facial expressions or important objects. Finally, the extreme close-up zooms in on a very small part of the subject, such as the eyes, lips, or fingers, to show details that might not be noticed otherwise. This shot is often used to highlight emotions or important details.

Each type of shot has a specific purpose in storytelling, influencing how the audience connects with the subject and interprets the scene. By examining these different framing techniques, this research aims to explore how cinematography, especially camera distance, is used to express themes and emotions in the film.



Pictures 1. Media Arts with Mrs. James  
 (Source: <https://mediawithmrsjames.weebly.com/elements-of-photography-and-film.html>)

### 2.2.2. Sound Theory

The concept of "sound" in film can be understood in two main ways. Siegfried Kracauer, in *Film Sound: Theory and Practice*, explains that sound, in its

strictest sense, refers to "sound proper"—all kinds of noises (1985: 126). However, in a broader sense, sound also includes spoken words, such as dialogue. Both definitions are important for understanding how sound works in films.

In cinema, sound is typically divided into two types: diegetic and non-diegetic. Diegetic sound comes from sources within the world of the story. These are sounds the characters can hear, like dialogue, environmental noises, or sounds from visible objects. Diegetic sounds help place the audience inside the story, making the world of the film feel real and believable. Non-diegetic sound, on the other hand, comes from outside the story's world. The characters cannot hear these sounds, but they are added for the audience's understanding or emotional experience. Examples include narration, background music, or sound effects used for dramatic impact. Non-diegetic sound often provides extra information or sets the mood in ways that the visuals alone cannot achieve.

The combination of diegetic and non-diegetic sounds shows how important sound is in film. It doesn't just make the story world feel real; it also helps guide the audience's feelings and understanding of the story. Sound is a powerful way to make films more engaging and meaningful.

### **2.2.3. Lighting**

Lighting is a foundational element in cinematography that significantly affects both the visual aesthetic and narrative impact of a film. According to Blain Brown in *Cinematography: Theory and Practice* (2016), "Lighting is a language.

It can be used to create mood, to direct the eye, to suggest time of day or season, to delineate character, and to create a visual style” (p. 206). This statement encapsulates the essential role of lighting in film—moving beyond its technical function and into the realm of visual storytelling.

Cinematographers use lighting to construct meaning through visual cues. By adjusting the intensity, color, quality, and direction of light, they influence how audiences interpret a scene emotionally and narratively. High-key lighting, for instance, can create an atmosphere of openness and clarity, while low-key lighting tends to evoke tension, mystery, or intimacy. Naturalistic lighting mimics real-life illumination to maintain believability, whereas stylized lighting can heighten drama, symbolism, or thematic expression.

Moreover, lighting helps define spatial relationships and character positioning within a frame. It can isolate subjects, emphasize details, or create silhouettes to elicit symbolic or emotional reactions. Shadows, highlights, and contrast are also strategically used to create depth and direct viewer attention—demonstrating that lighting is not just illumination but orchestration.

Brown (2016) emphasizes that lighting supports not only the look of a film but its entire storytelling process. As such, it is one of the most powerful tools at the cinematographer's disposal for crafting atmosphere, revealing character psychology, establishing tone, and visually interpreting a director's vision. This theoretical understanding of lighting allows scholars and practitioners to analyze how visual choices convey meaning and support narrative intention