CHAPTER II

INTRINSIC THEORETICAL FRAMEWORKS

2.1 Narrative Elements

According to Barsam & Monahan (2013:542), a narrative is a film structure where the content is organized in a cause-and-effect sequence that unfolds over time. A narrative film, also called a fiction film, presents a story involving characters, settings, and events that originate from the filmmaker's imagination. These stories can be entirely fictional, inspired by real events, or a mix of both, and may appear realistic or fantastical. In this study, the writer concentrated on themes, characters and characterization, setting also conflict to analyze the narrative elements.

2.1.1 Characters and Characterization

A character is a figure that has a visible physical form, appearance, and psychological traits that represent personality characteristics, and influences the storyline through their actions and decisions (Bordwell & Thompson, 2013:72). A major character is one of the central figures in a film. They are typically involved in driving the main events of the story or are significantly affected by them (Barsam & Monahan, 2013:541). In contrast, minor and marginal characters play less prominent roles. A minor character is a secondary figure in a film who supports the main story (Barsam & Monahan, 2013:542). These characters are less developed than major ones, revealing fewer personality traits and details. Sometimes, due to

their limited presence and unclear roles, they may be viewed as marginal characters.

Characterization is the process of shaping and building a character in a film (Barsam & Monahan, 2013:536). This involves portraying the character's personality, behavior, motivations, and emotions in a way that feels authentic and engaging. It is not the work of one individual alone, but rather the result of a collaborative effort among the actor, who brings the character to life on screen; the screenwriter, who crafts the dialogue and backstory; and the director, who guides the performance and visual representation. Collectively, their combined creativity shapes how the audience understands and connects with the character throughout the story.

2.1.2 Setting

The setting is the combination of time and place in which the events of a story unfold (Barsam & Monahan, 2013:545). It establishes the environment where the characters live and interact, helping to shape the mood, tone, and context of the narrative. This includes not only the geographical location and historical era, but also the cultural, social, and emotional atmosphere surrounding the story. The setting of place describes the physical surroundings where the events of a film take place, and it may be captured through on-location shooting (Bordwell & Thompson, 2013:115). The setting of time includes the historical era in which the story takes place as well as how events are arranged chronologically within the plot (Bordwell & Thompson, 2013:115).

2.1.3 Conflict

In film and television, conflict is the result of competing desires from characters or the presence of obstacles that said characters need to be overcome (Hellerman, 2024:1). This concept of conflict is essential for driving the plot. Without conflict, a screenplay lacks a story. Internal conflict refers to the emotional or psychological struggles that occur within a character (Hellerman, 2024:2). This inner turmoil often involves conflicting desires, emotions, or moral dilemmas that challenge the character's thoughts and decisions. External conflict, unlike internal conflict, refers to a character's physical struggle against outside forces, which may include other characters. These external pressures challenge or threaten the character (Hellerman, 2024:2). These external forces can take many forms, such as opposition from other characters, societal pressures, natural disasters, or any other elements that stand in the character's path.

2.2 Cinematography Elements

Cinematography, according to Heiderich (2012:3), is the ability to tell a story in visual form. The ability to take pictures may be done by anyone, but the skill of cinematography lies in the skill of manipulating the audience's perception and how the images are presented. Cinematography is a crucial step in the filmmaking process that has a significant impact on the emotional and visual perception of the audience. This diverse field encompasses a variety of artistic methods and choices, including lighting, camera movement, framing, lens choice

and shot composition. Each of these components aids the storytelling process, transforming the written screenplay into an engaging and memorable visual story.

2.2.1 Camera Shots

Camera shots in a movie is refer to the implied distance between the camera lens and the subject being photographed. Since the best way to remember and recognized the different types of shots is to think in terms of the scale of the human body within the frame (Barsam & Monahan, 2013:250).

1. Extreme long shot is a style of shot where the subject is taken from a considerable distance, giving the impression that the subject appears small among its surroundings (Heiderich, 2012:6).

2. Long shot is another style of shooting where the subject is fully visible, providing a balance between topic and background while retaining most of the surrounding landscape (Heiderich, 2012:7).

3. Medium long shots fall between long and close shots, providing more information than emotional depth. It is too close for the epic scale of a long shot and too far for the intimacy of a close up, making it emotionally neutral (Heiderich, 2012: 8).

4. Medium shot is a type of shot where the subject is framed from around the waist upwards, providing a blend of close-up detail and full-body view, as well as background information and a clear view of the subject's facial expressions and body language (Heiderich, 2012:8).

5. Close-up shots highlight the emotional and narrative meaning of the subject by capturing nuanced expressions and small details. In this technique, the

background of the character is less highlighted and more focused on the expressions and emotions of the character (Heiderich, 2012: 8).

6. Extreme close-up is a type of shot that focus on very small details of a subject, such as eyes, hands, or objects, creating an intense focus on a specific part of the subject (Heiderich, 2012: 9).

2.2.2 Lighting

Lighting is an essential component in filmmaking, serving as a cornerstone for visual storytelling (Brown, 2018:3). It shapes the way a scene is perceived, influencing the audience's emotional response and engagement with the narrative. The picture, mood, and overall visual impact of a movie are deeply affected by the choices and creativity of the director of photography (DP), whose talent and sensitivity in manipulating light bring the director's vision to life. From the interplay of shadows to the brilliance of highlights, lighting establishes tone, defines depth, and directs focus within the frame. It can create tension, evoke warmth, or emphasize dramatic contrasts, making it a powerful tool for storytelling.

2.2.3 Sound

Sound is representing a subjective response that is elicited by a physical vibration (Shrivastava, 1990:27). There are physiological and psychological effects of the sound in the scene that just read about. In narrative movies, the sound usually serves as a guide for our expectations regarding meaning, and in certain instances, the sound even influences our interpretations and analyses. Both sound and silence are brought to light by sound, drawing attention to the different functions that each

performs in both our real world and the fictional world of a movie (Barsam & Monahan, 2013:389).

2.2.4 Mise-en-Scène

According to Barsam & Monahan (2013:172), mise-en-scène is staging or putting on an action or scene, and it is sometimes referred to as staging. In film analysis, mise-en-scène describes the overall visual and sensory experience of a movie—the combination of elements that shape what the audience sees, hears, and feels while watching. This concept plays a vital role in shaping the film's atmosphere, storytelling, and the emotional connection viewers develop with the characters and events.