CHAPTER II

INTRINSIC THEORETICAL FRAMEWORKS

2.1 Narrative Elements

Narrative elements in film are the essential parts that build the structure of a story, helping filmmakers deliver their message clearly. According to Bordwell & Thompson (2010:79), narrative is a chain of events connected by cause and effect that happen over time and in a certain space. A narrative is typically understood as a story. A narrative begin with one situation that arises and brings about the end of the narrative Bordwell & Thompson (2010). In this section, the writer will provide further explanation about the character characterization, setting, and conflict.

2.1.1 Characters and Characterization

Phillips (2009:23) stated that characters are fictional figures created for a story. In a fictional film, humans usually function as characters, but characters can be anything with some human features, such as talking animals or visitors from outer space. Based on narrative function, characters are classified as either round or flat. A round character is described as complex, realistic, and capable of emotional or behavioral change throughout the story. This type of character often plays a central role in the plot. On the other hand, a flat character is simple, often defined by a single trait, and remains consistent from beginning to end. Flat characters usually appear in limited scenes and do not significantly influence the main storyline. Most narrative films include only a few round characters, since there is

limited time for deep character development, and having too many important characters can be difficult for the audience to follow.

Characterization refers to the physical or mental traits of a character (Kenney, 1966:106). The plot of a good narrative grows logically out of the characterization and is both credible and interesting. Characterization is a techniques that a writer uses to create, reveal, or develop the characters in a narrative because characterization is the depict complex of characacter.

2.1.2 Setting

In the concept of setting by Bordwell & Thompson (2010:121), setting refers to the place, space, and time where the events in a film take place. The location may consist of a set, which is a place constructed specifically for filming, or a real environment that already exists. Although a real location is not created for the film, certain elements are often adjusted to fit the needs of the production. Setting serves not only as the background for action, but also contributes to the development of characters, the atmosphere of the scene, and the meaning of the narrative. Time in narrative involves three interrelated aspects such as order, duration, and frequency Bordwell & Thompson (2010:121).

2.1.3 Conflict

Bordwell & Thompson (2010:78) define conflict as a problem that emerges during the progression of the story and leads to a certain outcome, whether it is resolved or brings new understanding to the situation. The conflict contributes to the tale's excitement and ties the plot as the sequence of events together. It arises

from opposition, which drives the narrative forward. Most stories present some form of conflict where a character must confront and overcome a challenge. Conflict may appear as an internal struggle within a character, a confrontation between characters, or a challenge involving the surrounding environment.

2.2 Cinematography Elements

Cinematography elements help shape its overall composition. These elements include camera distance (shots), camera angle and sound.

2.2.1 Camera Distance

The camera distance or framing of the shot places the viewer relatively close or farther away to the subject. According to Bordwell et al. (2020:189), the terms for camera distance are approximate and usually derived from the scale of human bodies in the shot. There are several types of camera distances such as close-up shot, medium shot, long shot, medium long shot, extreme long shot, medium close-up, and extreme close-up.

Camera shots in cinematography serve different purposes, each emphasizing specific aspects of a scene or character. A close-up shot focuses on small details, such as framing from the head to the neck, to highlight the character's emotions. A medium shot captures the subject from the head to the hands, making it effective for showcasing expressions and emotions. A long shot includes the entire human figure, from head to toe, often used to depict a single character or provide context. Medium long shots frame the human figure from the knees up, while medium close-ups capture the body from the chest up. Extreme close-ups magnify a portion of the

face or isolate an object, creating an intense focus. In contrast, extreme long shots render the human figure tiny or lost within a larger setting, emphasizing scale or environment.

Picture 2.1 Close-Up Shot
(Boardwell & Thompson, 2020:189)

Picture 2.2 Medium Shot
(Boardwell & Thompson, 2020:189)

Picture 2.3 Long Shot
(Boardwell & Thompson, 2020:189)

Picture 2.4 Medium Long Shot
(Boardwell & Thompson, 2020:189)

Picture 2.5 Extreme Long Shot
(Boardwell & Thompson, 2020:189)

Picture 2.6 Medium Close-Up
(Boardwell & Thompson, 2020:189)

Picture 2.7 Extreme Close-Up
(Boardwell & Thompson, 2020:189)

2.2.2 Camera Angle

The framing of a shot determines the audience's perspective on the subject and positioning them at a specific angle. Filmmakers navigate a vast array of creative choices in this regard, the audience can employ a straight angle, a high or a low angle (Bordwell et al., 2020:188). The perspective from which an object is shot can frequently act as a commentary on the subject matter. Subtle emotional coloration can be achieved with a slight angle. An extreme angle can convey the image's essential message. Regardless of the topic being photographed, the location of the camera determines the angle. A low-angle shot of the same subject renders them in a different light than a high-angle one. Even though the two photographs depict the same subject, the information readers acquire from them demonstrates that shape determines content and vice versa. There are five primary camera angles used in filmmaking: bird's-eye, high angle, low angle, oblique, and eye-level or straight.

The bird's-eye view is one of the most disorienting camera angles, as it captures a scene from directly overhead. This perspective allows the audience to observe from above, creating a sense of omnipotence, while making the people in the frame appear small and insignificant, almost ant-like. High-angle shots, while also taken from above, are less extreme. The camera is positioned on a crane or a natural elevation, reducing the height of objects and often including the ground as a background. This angle diminishes the subject's importance, making them appear harmless or insignificant, and can even reflect a character's self-contempt. In contrast, eye-level shots position the camera approximately one meter from the

floor, placing the subject and viewer on equal footing. This angle allows the audience to form their own impressions of the characters. Low-angle shots, on the other hand, enhance a subject's height and emphasize verticality. The background is often minimized, with the sky or ceiling as the primary backdrop. This angle heightens the subject's significance, making them appear dominant or imposing, while creating a sense of insecurity for the viewer. Oblique angles, achieved by tilting the camera to one side, are often used for point-of-view shots. They suggest tension, transition, and movement, making them particularly effective in conveying psychological unease or instability.

Picture 2.8 Bird's-Eye View
(Bordwell & Thompson, 2020:189)

Picture 2.9 The High-Angle
(Bordwell & Thompson, 2020:190)

Picture 2.10 Eye-Level or Straight
(Bordwell & Thompson, 2020: 188)

Picture 2.11 The Low Angle
(Bordwell & Thompson, 2020:188)

Picture 2.12 Oblique Angle
(Bordwell & Thompson, 2020:178)

2.2.3 Sound

Sound relates to audio aspects that the viewer may feel, is one of the cinematic elements of cinematography theory (Bordwell et al., 2020:270). Speech and conversation are two examples of characteristics of sound that serve to convey information about the story. This feature is used by the writer to analyze specific dialogues from the film. Sound has two source called diegetic and non-diegetic sound. According to Bordwell & Thompson (1979:197), diegetic sound is the sound which sourced from the character or object in the story space of the film. Diegetic sound refers to audio originating from sources within the story's world, such as sounds made by objects, character voices, or music played by instruments within the narrative space. In contrast, non-diegetic sound comes from sources outside the story's world, including background music added to enhance the film's action and additional sound effects.