

CHAPTER II

INTRINSIC THEORETICAL FRAMEWORK

2.1 Narrative Elements

Bordwell et al. (2024) stated that narrative can be understood as a series of events that are connected through cause and effect, and that take place within time and space. It often begins with a situation, then changes happen because of causes and their effects, and finally, it ends with a new situation that resolves the story. The way we experience and stay engaged with a story depends on how we recognize patterns of change, stability, cause-and-effect relationships, and the order of time and space. While narratives are built on these elements, they can also use other techniques, such as parallelism, where the story encourages us to notice similarities or comparisons between characters, settings, situations, or even times of day.

2.1.1 Characters and Characterizations

According to Bordwell et al. (2024), characters are usually people, or at least figures that act like people. They are important because they cause events to happen and also experience the effects of those events. Their actions and reactions drive the story forward and keep us interested in the film. Film characters are normally shown with a visible body, which makes them feel real to us, though sometimes a character may exist only as a voice. This is different from the characters in a novel. Characterization is the way each of the characters has traits, such as their attitudes, habits, desires or personal tastes, which help define who

they are. When a character shows many different traits, especially ones that conflict with each other, we see them as more complex and well-developed (Bordwell et al., 2024).

2.1.2 Setting

Setting in film is more than just the background where events happen. In film, the setting can play an active role in the story (Bordwell et al., 2024). This is different with theater where the setting is often only a stage for the actors. It can also move into focus and directly affect the action, not just support it. The way a setting is designed can strongly influence how we understand what is happening in the story and how we interpret the events. Setting consists of three elements which includes the setting of time, place, and social background.

2.1.3 Conflict

Conflict is the core of all dramatic storytelling (Field, 2005). He argues that every successful screenplay needs conflict because conflict drives the action, shows character and characterization, and ultimately creates the story. In his view, without conflict there is no action, without action there is no character development and without character there is no story to be told (Field, 2005).

Field sees conflict as a state of opposition. A character must be in opposition to someone or something at the center of every dramatic scene. This opposition creates tension and forward movement in the narrative. Conflict is not restricted to fights or physical struggles. It includes any obstacle, confrontation or resistance that prevents a character from achieving their goal. What matters is that

the character wants something and something stands in the way (Field, 2005). He set apart conflict as external conflict and internal conflict. External conflict happens outside the character and involves physical, social, or environmental obstacles. On the other hand, internal conflict happens within the character and involves emotions, fears, moral dilemmas, or psychological struggles (Field, 2005).

2.2 Cinematography

According to Bordwell et al. (2024), cinematography refers to the art and technique of capturing images on film. It encompasses all aspects of a film presentation including camera distance, camera angle, and sound. Cinematography is essential for improving the story being presented in a film. A talented cinematographer may use visual clues to accentuate characters' emotions and emphasize the film's themes and motifs.

2.2.1 Camera Distance

Camera distance refers to the distance between the camera and the subject which affects how viewers perceive the subject and the surrounding environment (Bordwell et al., 2024). There are seven types of camera distance:

2.2.1.1 Extreme Long Shot, shows the subject from a more greater distance. It is commonly used to establish a scene or to convey the character's isolation or insignificance in relation to their surroundings (Bordwell et al., 2024:189).



Picture 2.1 Extreme Long Shot,
Retrieved from Film Art: An Introduction

2.2.1.2 Long Shot, the subject is shown at a great distance. This shot often showing them in relation to their environment. It can depict a full-body shot of the character with ample space around them emphasizing the surroundings (Bordwell et al., 2024:189).



Picture 2.2 Long Shot,
Retrieved from Film Art: An Introduction

2.2.1.3 Medium Long Shot, medium-long shot or also known as a cowboy shot frames the subject from the knees up. It provides more context of the character's environment while still focusing on the character's actions and emotions (Bordwell et al., 2024:189).



Picture 2.3 Medium Long Shot,
Retrieved from Film Art: An Introduction

2.2.1.4 Medium Shot, this shot typically frames a subject from the waist up, providing a balance between the character and their surroundings. It allows the audience to see the character's facial expressions while also showing some of the environment (Bordwell et al., 2024:189).



Picture 2.4 Medium Shot,
Retrieved from Film Art: An Introduction

2.2.1.5 Medium Close-Up, this shot frames the subject from the chest up. It provides a more intimate view than a medium shot (Bordwell et al., 2024:189).



Picture 2.5 Medium Close Up,
Retrieved from Film Art: An Introduction

2.2.1.6 Close-up, this shot frames the subject tightly and it focuses on a particular detail, such as a person's face or an object. It emphasizes the emotional or psychological state of the character (Bordwell et al., 2024:189).



Picture 2.6 Close Up,
Retrieved from Film Art: An Introduction

2.2.1.7 Extreme Close-up, a more intense version of the close-up, this shot focuses on a very small detail, such as an eye or a close look into an object (Bordwell et al., 2024:189).



Picture 2.7 Extreme Close Up,
Retrieved from Film Art: An Introduction

2.2.2 Camera Angle

Camera angle refers to the position of the frame in relation to the subject being filmed. It influences how we perceive the scale, power, and spatial orientation of the subjects within the shot (Bordwell et al., 2024). There are three types of camera angle:

2.2.2.1 Straight-On Angle, which is the most common angle, when the camera is positioned at roughly the same eye level as the subject.

2.2.2.2. High Angle, when the camera is positioned above the subject, looking down. This often makes the subject appear smaller, more vulnerable, or provides a bird's-eye overview of the setting.

2.2.2.3 Low Angle, when the camera is positioned below the subject, looking upward. This perspective can make a subject appear more imposing, powerful, or physically looming.



5.102



5.104



5.103

5.102–5.104 Types of camera angle. A straight-on angle in *The Chronicle of Anna Magdalena Bach* (5.102). In this shot from *Family Plot* (5.103), a high-angle framing shows an investigator trailing a suspect as she leaves a funeral. A low-angle view places sailors and a machine gun against the sky in *They Were Expendable* (5.104).

Picture 2.8 Types of Camera Angle, *Retrieved from Film Art: An Introduction*

2.2.3 Sound

Sound is an element that enhances storytelling, mood, and the audience's emotional experience. It includes everything the audience hears, such as dialogue, music, sound effects, and even silence. Chion (1994) stated that the role of sound is tied to the location of the image being shown, whether there is something visible on screen or not. Sounds can fill the space and move around, even if the visuals are minimal or lacking. The amount of sound or image doesn't matter as much because the relationship between sound and the image's location is what's important.