

## **CHAPTER II**

### **INTRINSIC THEORETICAL FRAMEWORK**

#### **2.1 Narrative Elements**

Narrative element in a series are elements that connect events or storylines in the series. According to Bordwell & Thompson (2008:75), a narrative can be defined as a series of events connected by cause-and-effect relationship and reaches a new state that marks the conclusion of an event. In this section, the writer will present further explanation regarding narrative elements containing character characterization, setting, and conflict.

##### **2.1.1 Characters and Characterization**

Abrams & Harpham (2011:46) states that characters in dramatic or narrative works are interpreted by readers as having moral, intellectual, and emotional qualities through their speech, manner of speaking, and actions. These words and actions are driven by motivations, namely the character's temperament, desires, and moral nature. Characters can be stable (unchanging) or undergo major changes (either gradually or due to a crisis). However, readers still expect consistency, so that the character's actions do not contradict the nature that has already been displayed.

Characterization is a narrative technique used by authors to establish the identity and nature of characters. This process can be carried out through two main approaches: showing (or dramatic method), which is to present characters through

their words, actions, and thoughts so that readers can conclude their motivations and dispositions themselves; and telling, which is when authors explicitly describe or evaluate the characters' traits and motivations (Abrams & Harpham, 2011:47).

### **2.1.2 Setting**

The setting in a film or series is very important because it can influence how we understand the storyline. According to Bordwell & Thompson (2008:113), cinema setting can come to the forefront; it need not be only a container for human events but can dynamically enter the narrative action. Setting is the time and place that may affect the direction of the story. Setting can be the objects or props used by the characters, helping the audience to understand the plot and even an active part in shaping narrative rather than just a passive backdrop. Setting in film is not just physical environment but can also be a symbol for historical periods, socio-cultural conditions, and the psychological state of characters.

#### **2.1.2.1 Setting of Time**

According to Bordwell & Thompson (2008: 80-82), time in film can be understood in terms of three things. The first is story time, the entire lot of things that happen in the story world, explicit and implicit. The second is plot time, the portion of story time that the filmmaker chooses display on screen. The third is screen time, which is the length of the film as experienced by the audience, for example, two hours. These three elements can be manipulated to create certain effects in a film. In this way, the setting of time in a film is not merely the backdrop of the year of time of the event, but also a storytelling tool that can build tension, surprise, and deeper meaning for the audience.

### **2.1.2.2 Setting of Place**

The setting in a film is not just a decorative backdrop, but can be an important part of the story. The setting can be used to create a certain atmosphere, show authenticity, for example a real location, or present a fantasy world, for example a setting created in a studio. Even small details such as props can have great significance in the storyline (Bordwell & Thompson, 2008:117).

### **2.1.2.3 Setting of Social Background**

The social setting or social background in a film is part of the *mise-en-scène* that shows the cultural conditions, class, or environment of the society in which the story takes place. This setting is not merely decoration, but serves to reveal the social identity of the characters, class conflicts, or cultural values that shape the plot. According to Bordwell & Thompson (2008:117), the social setting helps the film reveal the reality of society, both realistically and symbolically. The social setting can emphasize class differences, reveal culture, and even become a source of conflict that drives the narrative.

### **2.1.3 Conflict**

In the concept of conflict by Bordwell & Thompson (2008:77-78), conflict can be understood as a clash of interest, actions, and reactions between characters or between characters and other forces; nature, society, external circumstances that trigger a series of causes and effects in the narrative. In other words, conflict is a manifestation of cause and effect that drives the development of the story.

## **2.2 Cinematography Elements**

In cinematography, elements such as camera distance (shots), camera angle, and sound contribute to creating the overall visual composition.

### **2.2.1 Camera Distance**

Image composition is not only about camera angle or height, but also about shooting distance. This distance gives the impression of how close or far the audience is placed from the scene. This aspect is called camera distance and it is usually described using human body size as a standard (Bordwell & Thompson, 2008:190-191). There are varieties in the camera distances such as close-up shot, medium shot, long shot, medium long shot, extreme long shot, medium close-up, and extreme close-up.

In cinematography, shots serve different purposes, each one emphasizing a particular aspect of a scene or character. A close-up shot is when only film the head, hands, feet or small objects. This allows to emphasize certain details, gestures, or expressions. Medium shot reveals the body from the waist up, making movements and expressions clearer. Long shot displays the full body from head to toe, emphasizing the character but also showing the dominance of the background. Medium long shot shows the figure from the knees up and balances character and environment. Extreme long shot shows figures that are barely visible, usually for natural scenery, cities, or wide landscapes. The medium close-up shows the body from the chest upwards. Extreme close-up enhances an object or focuses on facial details.



*Picture 2. 1* Close-Up Shot  
(Bordwell & Thompson, 2008:191)



*Picture 2. 2* Medium Shot  
(Bordwell & Thompson, 2008:191)



*Picture 2. 3* Long Shot  
(Bordwell & Thompson, 2008:191)



*Picture 2. 4* Medium Long Shot  
(Bordwell & Thompson, 2008:191)



*Picture 2. 5* Extreme Long Shot  
(Bordwell & Thompson, 2008:191)



*Picture 2. 6* Medium Close-Up  
(Bordwell & Thompson, 2008:191)



*Picture 2. 7* Extreme Close-Up  
(Bordwell & Thompson, 2008:191)

### **2.2.2 Camera Angle**

According to Bordwell & Thompson (2008:190), the framing of a film not only shows what is in the picture, but also the angle from which the audience sees it. This angle usually follows the position of the camera when recording. Even in animated films, images can be made to look as if they are seen from above, from below, or from near or far. It all depends on the camera angle chosen by the filmmaker. There are five main camera angles used in filmmaking: bird's-eye, high angle, low angle, oblique, and eye-level or straight.

One of the most confusing camera angles is bird's eye view because it shows the scene from directly above. This angle gives the viewer a perspective from above, emphasizing a sense of space, while making the people in the frame appear small almost like ants. High-angle shots are usually placed on cranes or naturally higher areas. As a result, objects appear shorter with the ground as the background. Not as extreme as a bird's eye view, this angle makes the subject appear weak or helpless and can reflect the character's low self-esteem. In an eye-level shot, the camera is placed approximately one meter from the floor so that the audience is at the same level as the subject. With this angle, the audience can assess the character directly and form their own impressions without being influenced by the camera angle. A low-angle shot makes the subject appear taller against a simple background of sky or ceiling. This angle gives the impression that the character is more important, dominant, and can even make the audience feel intimidated. The oblique angle is created by tilting the camera to one side and is often used for point-of-view

shots. This angle creates a feeling of tension, change or movement so it is effective for conveying feelings of anxiety or psychological instability.



*Picture 2. 8* Bird's-Eye View  
(Bordwell & Thompson, 2008:191)



*Picture 2. 9* The High-Angle  
(Bordwell & Thompson, 2008:190)



*Picture 2. 10* Eye-Level or Straight  
(Bordwell & Thompson, 2008:190)



*Picture 2. 11* The Low-Angle  
(Bordwell & Thompson, 2008:190)



*Picture 2. 12* Oblique Angle  
(Bordwell & Thompson, 2008:237)

### 2.2.3 Sound

Sound in film is all of the audio elements heard during a scene. According to Bordwell & Thompson (2008: 265), sound shapes the way we perceive and

interpret images. Sound suggests clues that help us imagine the space in a scene to direct our attention and to set up expectations. Sound, as well as editing, governs our experience of time. The writer uses sound feature in analysis of selected dialogues in film. There are two types of sound sources, diegetic and non-diegetic. Diegetic sound is sound that comes from characters or objects in the story world of the film. It is a sound composed of the sounds of objects, of the dialogue between characters or of the music played by instruments in the narrative space. Non-diegetic sound is sound from outside the narrative world, such as background music, used to highlight a scene or sound effects to create atmosphere (Bordwell & Thompson, 2008: 278-279).