

characteristics may include personalities, abilities, habits, or particular physical characteristics. Film characters are deliberately created to have traits that support their role in the causal chain of the narrative, in contrast to real persons who have a wide variety of complexities (Bordwell & Thompson, 2008, p. 78). Strong characters drive the plot forward by making decisions that create conflict, overcome obstacles, and ultimately shape the storyline. Bordwell & Thompson distinguish between character, which is a fictional figure, and characterization, which is the process of developing and shaping a character through narrative techniques.

According to Eder (2008), characters are not real individuals, but rather engineered entities that exist in the story world to support their presence in accordance with the narrative structure constructed by the text or film.

2.1.2 Theme

Bordwell & Thompson (2008) identify a theme as an underlying meaning that refers to a general idea. Theme has become recognized as the outcome of the interpretation of meaning, narrative structure, and form rather than as a separate moral lesson. The framework of levels of referential meaning, explicit meaning, implicit meaning, and symptomatic, is used to examine themes (Bordwell & Thompson, 2008, pp. 61-63). Through audience involvement with the narrative of film information, a meaning of film is gradually established. Basic information that is immediately identifiable, such as the historical context of the events mentioned in the film, is referred to as referential meaning. Explicit meaning refers to the message that the film conveys explicitly, often by means of dialogue or narrative resolution.

On the other hand, implicit meaning highlights meaning that is not explicitly stated rather than becomes clear through patterns that appear in the conflicts, characterizations, and causal outcomes (Bordwell & Thompson, 2008, pp. 61–63). Interpretations at this level are required to be supported by formal evidence from the film rather than merely speculation since the theme becomes a general principle that might have developed from the overall structure of events and character connections. The meaning that connects the film to more general social ideals or beliefs is commonly referred to as symptomatic meaning. The topic is interpreted as a reflection of particular cultural, political, or economic circumstances in addition to the moral of the story. The theme is a result of the interaction of narrative elements (such as plot, conflict, and characters), cinematography *mise-en-scène*, editing, and sound. Therefore, the theme is the result of a gradual and evidence-based process of interpretation, moving from referential meaning to implicit and symptomatic meaning.

2.1.3 Plot

Plot and story are distinct concepts. Plot refers to the events that are explicitly depicted in film scenes, such as non-diegetic information, music, and opening titles, and story refers to each of the events that take place in the narrative universe. Plot is a component of a narrative system based on elements of causality, time, and location, according to Bordwell & Thompson (2008). "A chain of events in cause-effect relationship occurring in time and space" is how they characterize narrative (Bordwell & Thompson, 2008, p. 75). Plot is a structured causal system as a result.

The plot in the narrative system develops on the concept of causality. A conflict that results from an intersection of objectives and opposition sets off a sequence of events that lead to the narrative development that takes place in a film. Plot controls time in addition to causality. Plot has the ability to change the sequence, length, and frequency of events, such as flashbacks or flash-forwards that are portrayed. Plot has the ability to determine when information is distributed in terms of causality, it reveals the cause while ignoring the scene to create suspense (Bordwell & Thompson, 2008, p. 80).

2.1.4 Setting

Setting is an essential element that not only establishes the visual backdrop but also shapes the meaning, ambiance, and certainly the problems that character's encounter. According to Bordwell & Thompson, setting actively shapes the relationships between visuals and narrative by framing, emphasizing scenes, providing social and chronological cues, or even emerging as a character in and of itself and turning into a plot pattern. Setting subsequently serves as more than just a background, it also serves as an archive of important information, a repeated theme, and an indicator of audience expectations (Bordwell & Thompson, 2008, p. 115).

2.1.4.1 Setting of Time

The temporal dimension in film narrative involves how time is constructed by the audience through the plot. There are three main aspects to the narrative temporal dimension, which are Order, which is how events in a film are arranged chronologically or randomly. Secondly, Duration, which involves the relationship

between the total time of events (story time), the parts that are shown (plot time), and the duration of the film (screen time). And finally, Frequency, which is how often an event can appear in the plot of a story or narrative. This arrangement of time allows for a chain of cause and effect to emphasize certain events in a film. However, temporal manipulation in films, such as flashbacks or extended moments, serves to reinforce themes or drive characters, thereby creating suspense (Bordwell & Thompson, 2008, pp. 82-86).

2.1.4.2 Setting of Place

According to Bordwell and Thompson (2008), p. 82, setting is the location or location that includes story space, plot space, and screen space in a film. Plot space refers to the real locales that are seen visually in the film, however story space is the full narrative or diegetic setting that the viewer imagines. Locations in films can be either actual or made-up or typically portrayed clearly, such a house or a city. The way the composition is arranged on screen, the contrast between deep and shallow space, the use of color and lighting, and the way the foreground and background are combined can all affect how the scene is viewed.

2.1.4.3 Setting of Social Background

According to a perspective of Bordwell and Thompson, social background is usually conveyed through symptomatic and referential meaning. In the real world, contexts (such historical sites or social class settings) can reveal details about customs, culture, and economic standing. This is known as referential meaning. Through locations, clothing, dialog, and everyday routines, Bordwell & Thompson (2008) employ the social features of setting as a method to depict class, norms,

society, and history in films. As a result, the perspective of the audience and the actions of each character can be influenced by this social setting.

2.1.5 Conflict

Bordwell & Thompson (2008) believe that the primary driver behind causality in a film's narrative structure is conflict. When a character's personality and desires interact to pursue a goal and encounter obstacles that prevent those goals from being fulfilled, conflicts arise. A set of cause-and-effect connections may arise when a character drives the narrative by working toward a goal. Every step taken to get past challenges will have new consequences, which can result in a plot's progression. According to Bordwell, there are various categories of conflict. Character vs. Character, or conflict between characters, comes first. Secondly is Character versus. Society/Nature, in which the character battles forces that conflict with their objectives, nature, or social conventions.

2.2 Cinematography Elements

Cinematography in film is a visual technique system that controls and records narrative events in film to be presented to the audience. The director does not only focus on what is recorded, but also how it is recorded (Bordwell & Thompson, 2008, p. 162). Cinematography does not only record a narrative action, but also functions as an expressive means that can shape meaning, emotion, and information narratively through perspective, camera distance, and sound elements.

2.2.1 Camera Angle

Camera angle refers to the position of the frame that places the audience at a certain angle to view the mise-en-scene (all visual elements that appear within the frame) in a film. Bordwell & Thompson technically divide camera angles into three types: straight-on angle, which places the camera parallel to the subject; high angle, which places the viewer in a position looking down at the material within the film frame; and low angle, which positions the viewer looking up. In addition, there is the oblique (canted) angle, which positions the camera not parallel to the subject, and tends to appear as a tilted scene because one side is lower than the other. However, this angle is rarely used (Bordwell & Thompson, 2008, p. 190).

Bordwell & Thompson emphasize that camera angles do not have absolute and rigid meanings or interpretations. For example, a low angle does not always mean that the subject is strong, while a high angle does not always mean weakness. The meaning and function of an angle are determined by the context of the film as a whole (Bordwell & Thompson, 2008, p. 192).



Picture 2.1 The Straight on-Angle
(Bordwell & Thompson, 2008, p. 190)



Picture 2.2 The High-Angle
(Bordwell & Thompson, 2008, p. 190)



Picture 2. 3 The Low-Angle
(Bordwell & Thompson, 2008, p. 190)



Picture 2.4 The Oblique Angle
(Bordwell & Thompson, 2008, p. 190)

2.2.2 Camera Distance

Based on the proportions of the human body, camera distance establishes how close or how far the audience is from their subject and background. Recognizing that the size of the items in the frame is equally as significant as their actual distance is crucial. For instance, if they occupy the same percentage of the screen, a shot of a human head and a shot of King Kong's enormous elbow would both be considered close-ups (Bordwell & Thompson, 2008, p. 191). Clearly communicating information and feelings depends significantly on the camera distance. Director Howard Hawks also mentioned that close-ups should only be used to emphasize the emotion of a scene, not just to be displayed frequently without clear meaning (Bordwell & Thompson, 2008, p. 192).

In-depth, the variety of shot types based on camera distance is separated into multiple categories. As an illustration, (a) Extreme long shot, a format that is typically used to frame wide panoramas, cityscapes from above (bird's-eye views), and natural scenery, is a shot in which human figures are hardly visible. (b) Long shot, in which people start to become more noticeable while the background continues to require center stage. (c) A medium long shot, which is frequently employed because it creates a visual balance between the individual and their

environment, shows the human body framed from approximately the knee area upwards. (d) Medium shot frames the human body from the waist up, so that body movements (gestures) and character expressions begin to appear more clearly. (e) Medium close-up frames the character's body from the chest up. (f) In a classic close-up, the head, hands, feet, or a small object are the only things shown. Its primary purpose is to highlight an object that is acknowledged as important in the narrative or to create emotional focus on facial emotions or gesture nuances. (g) Extreme close-up, in which the camera focuses on a single location, magnifying only the eyes or lips on a face or enlarging an object to a very high degree.



Picture 2.5 Extreme Long Shot
(Bordwell & Thompson, 2008, p.191)



Picture 2.6 Long Shot
(Bordwell & Thompson, 2008, p.191)



Picture 2.7 Medium Long Shot
(Bordwell & Thompson, 2008, p.191)



Picture 2.8 Medium Shot
(Bordwell & Thompson, 2008, p.191)



Picture 2.9 Medium Close-Up
(Bordwell & Thompson, 2008, p.191)



Picture 2.10 Close-Up Shot
(Bordwell & Thompson, 2008, p.191)



Picture 2.11 Extreme Long Shot
(Bordwell & Thompson, 2008, p.191)

2.2.3 Sound

According to Bordwell & Thompson, sound might actively modify the stigma of how viewers understand an image and guide their attention, making it a powerful film technique (Bordwell & Thompson, 2008, p. 265).

Sound in a film includes music, sound effects, and spoken dialogue, all of that are fundamental perceptual qualities like timbre, pitch, and loudness (Bordwell & Thompson, 2008, p. 267). There is also the narrative role of sound, which can be classified as either diegetic (having a physical source within the tale world) or non-diegetic (coming from outside the story world). Off-screen sound creates suspense or expectations for the viewer by extending the narrative realm beyond the frame (Bordwell & Thompson, 2008, p. 279).

CHAPTER III

EXTRINSIC THEORETICAL FRAMEWORK

3.1 Socio-Cultural Context and Institutional Context of Sexual Violence in the U.S. Film Industry

In the United States, sexual violence is a structural issue that is defined by institutional structure rather than isolated individual behaviors. The persistence of silence is not an individual decision, but rather the normalized function of institutional power, as evidenced by the fact that over 85% of victims decide not to report formally and nearly 70% decide not to report internally (NSVRC, 2019). Hollywood is a soft-power institution that reproduces gender norms globally (Guan et al., 2023).

In this study, Hollywood represents a particularly significant institutional context. Its structural dependence on hierarchical power, contract-based employment, and network loyalty generates conditions where the silencing of sexual violence becomes rooted in professional culture. Such structural conditions were exposed by the Harvey Weinstein scandal, that in 2017 initiated the global #MeToo movement. This research investigates the network mechanisms and power relations that maintained decades of institutional silence through the cinematic representation of *She Said* (2022), emphasizing that such conditions were not maintained by individual moral failure.

3.1.1 Sexual Violence, Workplace Harassment, and Structural Issues in the United States

In the United States, sexual violence and harassment in the workplace is a massive phenomenon with a wide variety of cases. The Equal Employment Opportunity Commission (EEOC) defines sexual violence as unwanted sexual approaches, demands for sexual favors, and verbal or physical behavior of a sexual nature. Data from the Centers for Disease Control and Prevention (CDC) for 2023/2024 shows that approximately 30.4% of women (1 in 3) and 11.3% of men (1 in 9) have experienced verbal sexual violence in the workplace (CDC Releases New Sexual Violence Data - National Sexual Violence Resource Center (NSVRC)).

Patterns of sexual violence demonstrate an imbalance in the percentage of women who are the majority target of sexual violence, as evidenced by reports of sexual violence complaints to the EEOC amounting to 78.2% between 2018 and 2021 (U.S. Equal Employment Opportunity Commission [EEOC], 2022). More than 85% of victims choose not to take legal action, and around 70% choose not to report the case internally at their workplace. The unwillingness to report is generally prompted by feelings of shame, a lack of trust in the handling mechanisms, and concerns about retaliation from the perpetrator or organization, which is reported as a concern by 46% of employees (National Sexual Violence Resource Center [NSVRC], 2019).

Sexual violence and violence in the workplace in the United States are not purely personal issues; rather, they are linked to institutional inequalities, gender dominance, and unequal power dynamics. According to Sexual violence in the

Workplace (Acquadro Maran et al., 2022), harassment practices have been associated to the hierarchical structure of businesses, where perpetrators typically occupy positions of greater authority than victims. Quid pro quo is an obvious illustration of this inequity, where superiors abuse their power to manipulate employees through threats of punishment or career advancement (Case IQ, n.d.).

More than 85% of victims are not seeking legal action, almost 70% are unwilling to report internally, and the majority refrain from taking formal action (National Sexual Violence Resource Center [NSVRC], 2019). From an institutional perspective, this problem has significance to the theory of legal endogeneity, which holds as anti-harassment regulations are frequently merely formalities with ineffective enforcement. Complicated and unresponsive complaint procedures further discourage reporting, leaving victims feeling unsupported and choosing to remain silent because institutions fail to guarantee their safety.

3.2 Network Silence Theory

According to the Network Silence Theory established forth by Hershcovis et al. (2021), the decision of individuals to remain silent about sexual violence is influenced by social pressures and impacts in addition to functioning as an individual issue. This theory has three elements related to how the network silence process works, which are being silent (choosing to remain silent), silencing (keeping quiet), and not hearing (refusing to listen). Through these three elements,

silence becomes a phenomenon that continues through the mechanisms of social learning and conformity (Hershcovis et al., 2021).

3.2.1 Being Silent

According to Hershcovis et al. (2021), p. 1835, being silent refers to the failure of network member from speaking out about concerns, confront the perpetrator, or report occurrences of sexual violence. According to Network Silence theory, silence is a behavior that has been socially developed and motivated by the dynamics of the surrounding network rather than being a completely personal decision (Hershcovis et al., 2021, p. 1836). When people regularly learn how to behave by watching how others behave in their surroundings, the practice of being silent develops. Network members will imitate the silence of others in the organization when they witness sexual violence occurring. People are under more pressure to be accepted when they perceive a network to have a culture of silence (Hershcovis et al., 2021, p. 1837).

The three components of network silence are related and enhance each other. When someone attempts to speak out but instead faces threats from others (silencing), this punitive action directly teaches and encourages other members of the network to choose to remain silent because of fear. According to Hershcovis et al. (2021), p. 1837, when institutions dismiss or ignore the statements of the victim (not hearing), people believe that there actually does not exist genuine support for the victim, which further promotes a culture of silence.