

CHAPTER 2

INTRINSIC THEORETICAL FRAMEWORK

2.1. Narrative Elements

Narrative elements are fundamental components that form the structure of a story and convey meaning to the audience. In film analysis, these elements include theme, plot, characters, and setting. Theme represents a central idea or message typically related to universal issues such as identity or social conflict. A plot is a series of events organized by cause-and-effect relationships, typically consisting of exposition, conflict, climax, and resolution. Finally, these characters act as agents experiencing the events and developments in the story, while setting provides the context of time, place, and social environment. Together, these elements form a coherent narrative structure that helps the audience understand the meaning and context of the film.

2.1.1 Theme

Theme is the main idea or most important idea that underlies the entire story in a literary work or film. According to Stanton (1965), the theme serves as the basis for uniting various intrinsic elements, such as plot, character, and conflict. The theme is not always stated clearly, but can be understood through the pattern of events, conflicts, or interactions between characters in a film. In literary and film studies, the theme itself is often associated with social issues relevant to human life, such as discrimination, identity, and social relations. A theme provides readers or viewers with a broader

understanding of the events depicted. Therefore, theme plays a crucial role in conveying social criticism or conveying the cultural values represented in a work. Theme also serves as a link between the text and its social context. Through theme, a work can reflect social reality and demonstrate how certain norms and values are generated and maintained in society. Therefore, studying theme is an essential foundation for understanding the social messages contained in a film.

2.1.2 Plot

A plot is a series of events arranged into cause and effect to form a clear story. According to Aristotle in *Poetics*, the plot is the most important element in a narrative because it can lead to the development of the story through cause-and-effect relationships. Stanton (1965) added that the plot includes not only events but also conflicts, tensions, and decisions experienced by the characters. Therefore, the plot functions as a key element in conveying the theme and guiding the audience's understanding. In literary and film studies, the plot is generally divided into several stages, such as non-fiction or fiction works. These stages help provide conflict and build dramatic tension. The plot can also be sequential or random, the arrangement of events to influence how the audience views the characters, conflicts, and social meanings in a work.

2.1.3 Characters

Character in film is the nature of a particular actor in a story. E.M. Forster distinguishes characters as flat characters and round characters, while Rimmon-Kenan explains that characters can be analyzed through their traits, characterization techniques, and narrative roles. Characterization can be conveyed directly through the narrator or indirectly through the character's actions, dialogue, thoughts, and social interactions. Furthermore, film context theory also helps estimate psychological complexity, relational dynamics, and character identity construction.

2.1.4.1 Setting of Time

According to Baldick (2015), Setting time refers to the historical moment period, or duration in which the events occur. Furthermore, it places the narrative in a recognizable era, thus influencing the characters' behavior and the audience's interpretation of the work.

2.1.4.2 Setting of Place

Klarer (2004) mentions that the setting is the environment or location where the story takes place. Therefore, it's used to incorporate landscapes, architecture, interior design, and other spatial details that lend realism and atmosphere to the film's narrative.

2.1.4.3 Setting of Social Background

As stated by Cuddon (2013), social context encompasses the cultural, political, moral, and psychological conditions that shape the lives of the characters in a film. Furthermore, social context also reflects the norms, ideologies, and collective values that exist in the society in which the narrative takes place.

2.1.5 Conflict

According to David Bordwell and Kristin Thompson (2010:78), Conflict is a problem that arises in a film and serves to establish the main plot or maintain tension in the event. Furthermore, conflict itself can be divided into two: internal conflict and external conflict. Internal conflict occurs within the character and involves the character's own emotions, or also the moral dilemma that arises and the character's psychological tension. Meanwhile, external conflict is a conflict that involves other characters, society or certain circumstances. Ultimately, these two types of conflict play a vital role in shaping the narrative and character development in the film.

2.2 Cinematography

According to Bordwell and Thompson, Cinematography itself is not just the technical process of recording images but rather the arrangement of light, color movement, and framing to shape how the audience understands the meaning itself. This includes choices about camera distance, angle, movement, and composition, all of which affect the audience emotionally and psychologically. As a visual language cinematography in filmmakers to build atmosphere and guide interpretation even without spoken words, making it a central element in the storytelling power of cinema (Bordwell & Thompson, 2016:128).

2.2.1 Camera Distance (Shots)

Cinematography, which can be understood as the art and technique of cinematography, plays a crucial role in shaping the audience's interpretation. According to David Bordwell and Kristin Thompson (2010), cinematic elements such

as camera distance and angle are not merely technical decisions, but fundamental storytelling tools used to shape narratives, direct attention, and create meaning.

2.2.1.1 Close-Up Shot

According to Louis Giannetti (2013), a close-up is a shot that occurs at an “intimate distance,” creating a tightly framed composition that magnifies facial details and emotions. This closeness fosters a strong psychological connection, making the audience feel a deeper connection to the character’s emotional state. Therefore, this technique is used strategically not only with the protagonist but also to establish a personal connection with the characters and their reactions to the situation. The camera frequently uses close-ups to capture the emotions on the characters’ faces: a mix of anger and pain. By focusing so intimately on their responses, the film ensures that the audience develops a personal connection not only with Charlie’s suffering but also with the emotional turmoil of those around him experiencing the tragedy.

2.2.1.2 Extreme Close-Up Shot

According to Bordwell & Thompson, 2010, an extreme close-up is a shot that frames the smallest part of a shot, such as the eyes or lips, to highlight intimate details in a film. The goal is to show facial emotions and create a deep psychological closeness between the audience and the character. Extreme close-ups are often used on actors' faces to emphasize their pain, despair, and inner struggles. In this technique, the audience can feel the character's suffering, thus directly seeing the fragility of humanity that is often overlooked when bodies are judged solely by physical standards.

2.2.1.3 Medium Shot

According to Bordwell and Thompson (2010), in this medium shot shooting, it is taken technically which shows the image of a human from the waist up and this shooting is considered very important and commonly used because of its ability to capture details of facial expressions and body language with environmental context. in this case it is very effective for seeing dialogue scenes. in the use of this camera angle the audience can observe body language and facial expressions simultaneously, thus creating personal emotions with social relationships.

2.2.1.4 Medium-Long Shot

According to Brown (2011), medium-long shot is a way of taking pictures of characters from around the knees up. This technique serves to provide more detailed information about what is being taken and can show broader things. This shot is between a medium shot and a long shot. This technique is often used to show the overall physical posture of the character without ignoring their facial expressions. This medium-long shot highlights their impressive physical presence, but at the same time, the medium-long shot emphasizes their large and "non-standard" physique, but at the same time, continues to show the human side that they want to regain through their family relationships.

2.2.1.5 Long Shot

According to Bordwell & Thompson, 2010 the long shot is a full-body shot is a type of shot in which the entire human body, from head to toe, is visible within the frame, thereby showing the subject in the context of their surroundings. Louis Giannetti

(2013) refers to this as part of proxemic patterns, wherein greater distance creates a more detached relationship between the audience and the subject. In the film, the long shot is often used to show actor limited mobility within the confines of his small apartment. This camera's distance effectively strengthens the sense of isolation and visually affirms the relationship between the character's physical condition and the physical space that imprisons him.

2.2.1.6 Extreme-Long Shot

Extreme long shot is a shooting technique that shows the subject from a very far angle, so that the subject looks small compared to its surroundings. This technique is used to show the scale of space, the context of the environment, and the relationship between individuals and the world around them. According to Giannetti (2013) extreme long shots can be taken from the position of the subject as a powerless party or dominated by a larger space. This technique can show limitations, isolation, or constraints on freedom without the need for clear dialogue and the environment that dominates the image serves as a visual representation of external forces that limit or influence the existence of the subject. The use of extreme long shots helps build atmosphere and strengthen themes, especially those related to loneliness, emotional distance, or social alienation.



Picture 2.1 Close-Up Shot
(Heiderich, 2012:8)



Picture 2.2 Extreme Close-Up Shot
(The Whale, 2022:9)



Medium-Long Shot
(Heiderich, 2022:18)



Medium Shot
(The Whale, 2022:15)



Charlie 2.5 Two-Shot
(The Whale, 2022:20)



Picture 2.6 Extreme Long Shot
(Heiderich, 2012:7)

(Bordwell & Thompson 2017)

2.2.2 Sound

The use of sound in film is crucial for shaping narrative meaning and the audience's emotional response. According to Bordwell and Thompson (2017), sound itself functions not only as a technical but also as a narrative device that creates atmosphere, conveys information, directs attention, and enhances the emotions that occur in the film or dialogue, music, and sound effects that help the audience understand events, while the sound adds realism and psychological involvement, as well as emphasizing important moments and evoking emotional responses. Based on these intrinsic and cinematographic elements, Erving Goffman's theory of social stigma serves as the main conceptual framework of this study, with elements such as theme, plot, character, conflict, and audiovisual aspects used to analyze how stigma is constructed and represented through the film's narrative and cinematic techniques.