

CHAPTER II

INTRINSIC THEORETICAL FRAMEWORKS

2.1 Narrative Aspects

A narrative is a story or description of events, whether real or fictional. According to Holman in "*A Handbook to Literature*" (1960), a narrative can be told in prose or poetry and describes a series of events. These events are presented in a structured manner to capture the reader's attention and convey a message or theme. According to Bordwell and Thompson from the book "*Film Art: An Introduction*" (2008), narrative is a form of series of events whose cause and effects are interconnected in space and time (Bordwell & Thompson, 2008, p. 75). Aspects in narrative include theme, plot, characters and characterization, and setting.

2.1.1 Theme

A theme, according to Abrams and Harpham (2009, p. 205), is a broad idea or concept that an imaginative work seeks to convince the reader of, whether explicitly stated or implied. In contrast to a motif, which usually refers to constant elements or symbols, a theme deals with more significant concepts that form the basis of the work's narrative, such as implicit messages, moral lessons, or philosophical ideas. Theme is the main idea that an imaginative work seeks to convey to the readers, either explicitly or implicitly stated (Bordwell & Thompson, 2008, p. 76). The theme is the basic idea of the work's narrative which

later will become moral messages or lessons that can be concluded from understanding all aspects of the narrative.

2.1.2 Plot

According to Abrams and Harpham (2009, p. 265), the "plot" in a story is made up of the events and actions that occur, arranged in a way that creates a meaningful and emotional experience for the audience. According to "*Film Art: An Introduction*" (2008), plot is how a narrative story structures its series of events from the beginning, middle, to end (Bordwell & Thompson, 2008, p. 76). This narrative aspect arranges events in a certain order and it determines how information can be revealed and answered by the audience, such as what, why, and how the event occurred.

2.1.3 Characters and Characterization

Characters are persons or entities who perform actions and are impacted and affected by the sequence of events in a narrative. Characters are understood by audiences as possessing a particular moral, intellectual, and emotional nature, which they reveal through what they say and do, and how they speak and act in the story (Abrams & Harpham, 2009, p. 42). Characters inform the audience about who drives the events (Bordwell and Thompson, 2008, p. 78). Characterization, on the other hand, is the development a character undergoes throughout the whole story (Bordwell & Thompson, 2008, p. 78).

2.1.4 Setting

Setting is a context that provides the audience with information about the place, time, and social background of the characters that are presented through dialogues or visuals (Bordwell & Thompson, 2008, p. 80).

2.1.4.1 Setting of Time

According to Holman (1960, p. 413), setting refers to the geographical location where a story takes place, including the topography, scenery, and the physical structure of a space, such as the position of windows and doors. Setting refers to information about when the events in a narrative occur. There are some functions of setting, it can influence the narrative's course and indicate a specific period of time, such as the day, what the years or era in which events occur. (Bordwell & Thompson, 2008, p. 81).

2.1.4.2 Setting of Place

Holman (1960, p. 413) explains that setting refers to the period or time in which a story takes place. According to Bordwell and Thompson (2008), setting is the physical location where the events in a narrative take place, visible through visuals (p. 82). Narrative aspects, such as characters, can interact directly with this setting, and it can also contribute to character development.

2.1.4.3 Setting of Social Background

According to Holman (1960, p. 413), social setting relates to the general environment in which the characters find themselves, encompassing their spiritual condition, ethical values, psychological state, social relationships, and the behavioral characteristics of the surrounding community. Setting of social

background according to Bordwell and Thompson is the narrative context that provides information about the characters' interaction with their social conditions, customs, and norms that influence the course of events (p. 86). This setting also includes information of the background of time and place so that it reflects real social events in life through fictional narrative.

2.2 Cinematography

Cinematography is the technique of capturing moving images in a filmmaking and it includes all the visual aspects presented by the camera (Bordwell and Thompson, 2008, p. 162). Camera distance or shot is one of the techniques in cinematography, this technique is the positioning of objects in a scene and the timing of captured images.

2.2.1 Camera Distance

According to Bordwell and Thompson (Bordwell & Thompson, 2008, p. 191), camera distance is visual depictions of scenes as seen from the distance from between the camera and the subject. The audience will experience and understand the intended different meanings when watching each scene depicted by a particular shot. There are seven types of camera distance in this section:

2.2.1.1 Close up Shot

A close-up shot is a shooting technique that focuses the camera on a specific part of the subject so that the viewer sees the figure in detail and clarity. The camera focuses on the most prominent part of the subject, such as the face, back, hands, or feet (Bordwell and Thompson, 2008, p. 191). This type of shot allows the character to show their feelings and gestures more clearly.



Picture 2.1 Close-up Shot
(Bordwell & Thompson, 2008, p. 191)

2.2.1.2 Medium Close up

A medium close-up shot is a shot in which the camera captures a character from about the chest above the shoulders upward (Bordwell & Thompson, 2008, p. 191). The subject's placement in this shot still remains the main focus in this shot that can be seen in the picture of a movie and the surrounding space is still shown to avoid isolating the subject.



Picture 2.2 Medium close up Shot
(Bordwell & Thompson, 2008, p. 191)

2.2.1.3 Extreme Close up Shot

An extreme close-up portrays an object from the closest camera angle. This type of shot makes the object appear larger because it becomes the primary focus and is isolated from the surrounding space. Scenes using this technique focus on a character or object in detail. It captures parts such as the eyes or lips (Bordwell & Thompson, 2008, p. 191).



Picture 2.3 Extreme Close up
(Bordwell & Thompson, 2008, p. 191)

2.2.1.4 Medium Shot

Medium shot captures the body from the waist up (Bordwell & Thompson, 2008, p. 191). In this shot, the people or person's upper body can be shown with the gestures more visible along with their facial expression. This type of shot is often used in scenes because the shot is better at focusing the dialogues of the characters.



Picture 2.4 Medium Shot
(Bordwell & Thompson, 2008, p. 191)

2.2.1.5 Medium Long Shot

Medium long shot frames the body from about their knees to above their body and also showing their background surroundings (Bordwell & Thompson, 2008, p. 191). This shot can be used to portray the character's interaction with their environment, while still focusing on the character.



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

2.2.1.6 Long Shot

A long shot shows the subject's entire body from head to toe, while also framing most of their surrounding environment. The background where the subject is located becomes as important as the characters themselves. The viewers may see the character in the movie is being positioned in a wider spatial position than they do in a medium long shot. (Bordwell & Thompson, 2008, p. 191).



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

2.2.1.7 Extreme Long Shot

Extreme long shots in films are used to portray a very wide range of scenery where the human figures become small, barely visible or completely undetectable (Bordwell & Thompson, 2008, p. 191). The function of these shots are often to be used to capture large scale scenes such as landscapes, bird eye's views of cities, or other sceneries.



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

2.3 Sound

Sound in film can be defined as the whole auditory elements presented alongside the visual and narrative aspects. Sound is a component that can build the atmosphere conveyed by the visual aspects. The interpretation of each scene can be understood differently by emphasizing certain actions, creating mood, or providing information that is not visible on screen (Bordwell & Thompson, 2008, p. 265).