

CHAPTER II

INTRINSIC THEORITICAL FRAMEWORKS

2.1 Narrative Elements

According to Abrams (1971), narrative elements such as plot, character, setting, and theme shape the meaning of a literary work. In the same way, films also depend on these elements to build their stories. Corrigan (2012) explains that films are similar to literature because they use characters, conflicts, and resolutions to convey ideas. These narrative elements successfully construct the world of the film, regardless of whether the plot uses a linear timeline or flashbacks. Therefore, films can be understood as a form of visual literature, since analyzing narrative elements allows to see how storytelling, character development, and thematic content work together to create meaning.

2.1.1 Character and Characterization

According to Kenny (1966), characters are the imaginary persons created by the author in a particular story. Their actions and dialogue reveal their intellectual, moral and emotional qualities to the audience. Kenney (1966) explains that characters are revealed through characterization, which can be done by discursive method (telling) where the author describes the traits, or dramatic method (showing) where traits are revealed through behavior and speech.

Characters are categorized based on their role in the narrative. The main characters include protagonists and antagonists. The protagonist is the central figure in the story. They are usually given a good background description and clear motivations. In contrast, the antagonist is the opposing or villain who creates

conflict for the protagonist. These antagonists may be individuals, groups, societies, or even abstract entities. Minor characters, although not as important as the main characters in the plot, have an important role in influencing the conflict and support the development of the story (Baldick, 1990).

2.1.2 Theme

According to Stanton (1965), the theme is the central idea or meaning of a story. Themes are implied through the plot, characters, and setting, rather than directly stated. Themes reflect the author's perspective on human experiences, such as love, justice, or morality.

2.1.3 Plot

Kenney (1966) defines a plot not merely as a sequence of events, but as an arrangement of events that demonstrates a cause-and-effect relationship, in which one event logically leads to the next. A plot is designed to capture the audience's attention by creating conflict and building tension. Plots generally follow a structure consisting of an introduction (exposition), the development of conflict, a climax, the resolution of conflict, and a conclusion.

2.1.4 Settings

Setting in a narrative refers to everything that happens somewhere at some time. Kenney (1966) divides setting into main elements: the setting of place, the setting of time, and the setting of social background. These elements serve as the framework within which the story takes place which influencing the action and atmosphere.

2.1.4.1 Setting of Place

Setting of place refers to the physical environment where the story takes place. Kenney (1966) states that this includes the specific physical locations such as a house, a street, a city, or a landscape. The place provides the spatial context that gives meaning to every character action in the story.

2.1.4.2 Setting of Time

The setting of time focuses on when the story takes place. Kenney (1966) explains that setting of time can refer to a specific historical period (e.g., the 19th century), the time of day, or the passage of time within the story itself (years, days, or hours).

2.1.4.3 Setting of Social Background

The setting of social background shows how characters interact with their community. This includes factors such as religion, government, social class, and cultural norms that shape the characters' behaviors and interactions (Holman, 1986).

2.1.5 Dialogue

Dialogue refers to the communication that occurs between the characters in a film. Dialogue is significant in passing messages and emotions to the audience. Normally, in films, dialogue is lip-synced, where the movements of the mouth of the actors synchronize with what is being spoken. Furthermore, dialogue helps to bring out hidden messages within the story. (Bordwell and Thompson, 2008).

2.1.6 Conflict

Conflict is an important aspect of a story development. They play a role in shaping the plot. According to Kenney (1966), conflict is divided into two, namely

external and internal conflicts. In an external conflict, the character confronts external elements such as other individuals, the society and even the surroundings. In the other hand, an internal conflict happens within the individual itself. An internal conflict reveals the emotional, psychological, or moral battle that exists in individual's mind (Kenney, 1966).

2.2 Cinematography

2.2.1 Camera Distance (Shot)

Camera distance is to describe how close or far the camera is from the subject. This framing position directly influences the mood of a scene. It also helps the audience understand the narrative context (Bordwell & Thompson, 2008).

2.2.1.1 Extreme Long Shot and Long Shot



Picture 2.1 Extreme Long Shot
(Bordwell & Thompson, 2008: 191)



Picture 2.2 Long Shot
(Bordwell & Thompson, 2008: 191)

Extreme long shots frame a scene from a very long distance and often show large landscapes. Human figures appear very small and unclear. This technique is generally used to describe context or emphasize scale (Bordwell & Thompson, 2008).

In long shots, human figures are shown in full from head to toe, but the background dominates the frame. These shots are used to show the relationship

between the character and its surroundings (Bordwell & Thompson, 2008).

2.2.1.2 Medium Long Shot and Medium Shot



Picture 2.3 Medium Long Shot
(Bordwell & Thompson, 2008: 191)



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

A medium long shot frames a character from the knees up to show body language while still showing part of the background. This shot is often used to show interactions between characters (Bordwell & Thompson, 2008).

A medium shot frames a character from the waist up and focusing on facial expressions and body language. This shot is generally used in scenes dominated by dialogue (Bordwell & Thompson, 2008).

2.2.1.3 Close-Up Shot, Medium Close-Up Shot, Extreme Close-Up Shot



Picture 2.5 Close-Up Shot
(Bordwell & Thompson, 2008: 191)



Picture 2.6 Medium Close-Up Shot
(Bordwell & Thompson, 2008: 191)



Picture 2.7 Extreme Close-Up Shot

(Bordwell & Thompson, 2008: 191)

Close-up shots focus on a character's face and neck (Bordwell & Thompson, 2008). This shot blurs the background to minimize external distractions so that viewers can focus on the character's deepest emotions. This shot is generally used in narratives about identity issues or mental struggle because it captures unintentional physical responses, such as a glance or heavy breathing.

A Medium Close-up frame the subject from the chest up (Bordwell & Thompson, 2008). It is often used in dialogue scenes because it shows facial expressions and upper body posture.

The Extreme Close-up shows details such as eyes, lips, or clenched fists to increase dramatic tension.

2.2.2 Sound

Sound is an essential element to films because it shapes the audience's experience. Sound collaborates with visuals in order to support the narrative and develop the atmosphere. Bordwell & Thompson (2008) explain that sound can lead the way through the story. Sound in films are essential because they carry emotion, develop tension and give context to the scene. Sound can also shape the meaning of images depending on how the sound is used.