

CHAPTER II

INTRINSIC THEORETICAL FRAMEWORKS

2.1 Visual

A documentary film constitutes a visual and aural representation of the real world that not only records events but also persuades through the filmmaker's perspective. Unlike fiction films, documentary subjects appear as themselves; however, the presence of the camera often influences their behavior and circumstances, raising ethical questions concerning the extent to which filmmakers may intervene in or shape the reality they depict (Nichols, 2017:5-13).

The documentary film is widely recognized as a medium that communicates truth through the interplay of visual and auditory elements. It serves as a credible representation of reality. (Plantinga, 2005:111-113). A documentary is a form of trace. In a documentary, representation must not depict events or phenomena other than those of which it is a trace. Furthermore, when a medium such as film or television captures traces of real events alongside fictionalized elements, it constitutes a non-documentary work (Pratt, 2018:214).

2.2 Modes of Representations

According to Bill Nichols (2017:2), all films, in essence, construct a representation of reality, depicting what has existed in the past, what unfolds in the present, and what may emerge in the future. Each film conveys particular

truths that necessitate critical evaluation and reflection in order to assess the credibility of its narrative claims. Documentary films, in particular, provide viewers with the capacity to perceive and engage with contemporary social issues that warrant collective attention and discourse.

2.2.1 Expository Mode

The expository mode emphasizes explaining logical arguments rather than being poetic. This mode addresses viewers through voice-over narration or on-screen text with the purpose of directing their understanding and shaping their beliefs about the documentary's narrative. The expository mode does not necessarily maintain the continuity of space and time (Nichols, 2017:105-109).

2.2.2 Participatory Mode

The participatory mode emphasizes the filmmaker's active involvement in the events being recorded. Unlike the observational mode, which distances itself from direct intervention, this mode reveals how the presence of the camera and the filmmaker can influence the situation being documented. The filmmaker typically appears as an active participant engaging with the film's subjects, most commonly in the role of an interviewer. The interview is a central form of the participatory mode; through it, filmmakers present multiple voices to reconstruct social or historical events from the perspectives of those directly involved (Nichols, 2017:115-123).

2.2.3 Observational Mode

The observational mode emphasizes the moments captured by the camera. Generally, this mode does not use voice-over, additional music, interviews, or event reconstruction. It presents things in its real condition without additional elements. Although it seeks to portray life as it is, the process of recording itself inevitably influences the representation. Unlike the expository or poetic modes, which emphasize narrative and rhetorical structure, the observational mode focuses on the spontaneous documentation of lived experience without direct intervention from the filmmaker (Nichols, 2017:109-115).

2.3 Textual Elements

Textual elements serve as a communicative medium that enables filmmakers to convey their intended meanings through both visual and verbal forms. Typography, as one of the key textual components in cinema, functions as a narrative device that integrates expressive qualities of film into static text. Through variations in form, movement, and placement, textual elements convey tone, character, and emotion, allowing viewers to perceive the thematic nuances of a scene. They also help direct the viewer's attention and enhance the film's aesthetic coherence, supporting the narrative structure and shaping the audience's interpretive and emotional engagement (Kremida, Laskari & Siakas, 2023:106-110).

2.4 Types of Shot in Cinematography

A shot is the smallest unit in cinematography and serves as the fundamental building block of any film. Within a single shot, various elements can be captured, including characters, actions, and events. It helps convey mood, meaning, and perspective to the audience. In this way, a shot functions as the foundation upon which scenes are constructed and, ultimately, how the overall narrative of a motion picture is formed (Thompson & Bowen, 2009:8).

2.4.1 Long Shot

A long shot primarily captures the environment in which a subject or action takes place. In this type of shot, the subject appears relatively small within the frame, while the background and setting become more visually dominant. As a result, a long shot helps establish location, atmosphere, and the scale of the environment within the narrative (Thompson & Bowen, 2009:10).

2.4.2 Medium Shot

This type of shot is captured from a perspective that closely resembles how a subject naturally sees others. It is designed to show the viewer's point of view, allowing the audience to experience the scene as if they were physically present within it. As a result, the audience can more easily connect with the character's experience, perceiving other people and the surrounding environment in a way that feels direct and personal. This technique is commonly used to

immerse viewers more deeply in the narrative and strengthen their emotional engagement with the scene (Thompson & Bowen, 2009:8-9).

2.4.3 Close Up Shot

This type of shot creates a stronger sense of intimacy by framing subjects closer than a medium shot. It typically focuses on a character's face or a specific object, allowing details such as facial expressions or textures to become more visible. This closeness helps convey emotion more effectively and allows viewers to form a deeper connection with the subject (Thompson & Bowen, 2009:8-10).

2.5 Lighting

Lighting in a film is a fundamental component of visual, functioning to direct viewer attention and evoke emotional responses. Grounded in human sensitivity to light, color, movement, and focus, lighting design enables filmmakers to emphasize subjects, reinforce thematic elements, and construct a coherent visual style. It plays a critical role in determining the overall visual and expressive quality of a motion picture (Thompson & Bowen, 2009:74).

2.5.1 Natural and Artificial Light

Thompson & Bowen (2009:78-79) stated that artificial light refers to any light produced by human-made devices. This includes things like bulbs, fluorescent lights, neon signs, streetlights, and screens. One key issue with

artificial light is that it comes in a wide range of color temperatures. People often use the same type of lighting across all sources to keep the color consistent.

On the other hand, natural light comes from sunlight, moonlight, fire, and even candlelight. Natural light is typically associated with a cooler, bluish tone, especially daylight. In film production, natural light is often used directly or enhanced by reflecting it with tools like mirrors or reflectors to increase brightness (Thompson & Bowen, 2009:78-79).

2.5.2 Hard and Soft Light

Hard light is from a focused, single-direction source, such as sunlight. This creates dramatic and intense visual effects but is often considered unflattering for human subjects due to the emphasis on surface and deep facial shadows. In contrast, soft light is diffused. This results in reduced contrast and smoother surface appearance, making it more suitable for human features (Thompson & Bowen, 2009:82-83).

2.5.3 Contrast

Contrast refers to the difference between light and dark areas within a frame. High contrast contain producing defined edges, increased depth, and a more dramatic or suspenseful visual effect. In contrast, low contrast is more evenly with minimal separation between light and dark areas. This style often used in television and studio productions (Thompson & Bowen, 2009:84-85).

2.5.4 Key, Fill, and Back Light

The key light acts as the primary source establishing the overall exposure, direction, and visual tone of the scene. The fill light serves moderate contrast by softening shadows and revealing detail in darker areas. The back light, placed behind the subject, creates a subtle rim or edge of light that separates the subject from the background (Thompson & Bowen, 2009:86-87).

