

CHAPTER II

INTRINSIC THEORETICAL FRAMEWORK

2.1 Narrative Elements

Based on Chatman, (1975;296) Narrative components are the fundamental aspects that establish a story's framework, allowing it to express significance, feelings, and messages to its viewers. In this film analysis study, the author will describe these essential elements such as theme, plot, character, and setting. The theme signifies the main idea or message within a story, often mirroring larger societal issues, ethical conflicts, or individual challenges. The plot outlines the order of events that drives the narrative forward, generating conflict, resolution, and emotional involvement. On the other hand, characters animate the narrative, acting as conduits for the audience to relate to the experiences and difficulties depicted in the story.

2.1.1 Theme

The theme revolves around the distinction between "story" and "discourse" in narrative theory. Chatman (1975;294) emphasizes that every narrative consists of two parts: the story (the content, events, and characters) and the discourse (the way the story is expressed and communicated). This definition generally points out that theme tends to exist on a conceptual stage and cannot just explicitly proclaim its meaning through moral messages rather it can exist on an implicit level through some literary structures.

2.1.2 Plot

According to Friedman (1955), the plot is not merely a summary of events but the organizing principle or "end" that governs the selection and arrangement of a story's parts. Building on the work of R.S. Crane, Friedman defines plot as a completed process of change in a protagonist's fortune, character, or thought, specifically designed to evoke a sequence of emotions in the reader. The text distinguishes between the "argument" (the necessary form of the action) and the "scenario" (its embodiment in language and probability), emphasizing that different unifying principles result in different artistic forms. Furthermore, Friedman categorizes fourteen types of plots, such as the tragic, punitive, or education plots, based on which variable changes and the specific emotional effect achieved. Overall, the document proposes a dynamic theory of wholes to help readers define the unique organization of imaginative literature.

2.1.3 Characters

According to Augustus Taber Murray (1916;233), the portrayal of characters in Greek tragedy was subject to several limiting conventions. These included the large, open air theatres, an unchanging scene, the limited number of characters, the use of a chorus, and the conventional tragic costume and mask. These conventions contributed to a style marked by "stateliness and simplicity". Another significant limitation was the almost invariable use of subjects and characters from mythical heroic legends. This traditional basis for characters tended to make individualization unnecessary or even to a certain extent, to preclude it.

Despite these structural limitations in Greek tragedy, Murray argues that tragedians skilfully crafted real and living characters. He refutes views of characters as mere puppets of fate, asserting instead that "character is destiny," where individuals' inherent natures determine their paths. This approach underscores how even constrained portrayals can yield vivid, relatable figures that drive narrative depth.

Murray further rejects the misconception of Greek tragic characters as static, highlighting their evolution through dominant emotions and resolves, as seen in figures like Antigone, Creon, and Medea. Drawn from universal human experiences rather than deep psychological introspection, these characters exhibit "real human nature imaginatively observed," focusing on fundamental traits like defiance and authenticity that resonate in the film's youth culture. In both contexts, such portrayal prioritizes observable actions and inner drives over melodramatic analysis, enabling a profound exploration of rebellion against societal "fate."

2.1.4 Setting

According to Bordwell and Thompson (2020;252), setting is a fundamental component of mise-en-scene everything that is put before the camera to be photographed. Bordwell and Thompson argue that filmmakers actively construct, select, and control settings to participate directly in the narrative action and shape thematic meaning. Rather than just indicating where and when a scene happens, the physical environment dynamically influences character behaviour, emotional resonance, and audience comprehension.

2.1.4.1 Setting of Time

The temporal setting encompasses the chronological elements of the narrative, such as the specific historical period, season, and time of day. From a Bordwell and Thompson (2020;252) perspective, time is established not just through narrative exposition, but visually through the careful selection of period-accurate details within the *mise-en-scene* such as wardrobe, technology, vehicles, and architectural styles.

2.1.4.2 Setting of Place

The setting of place refers to the physical environment or geographical location where the narrative unfolds. According to Bordwell and Thompson (2020;252), a filmmaker can choose to shoot on location to create authenticity or construct an artificial set to exert complete control over the visual environment. This spatial design encompasses macro-level locations (e.g., cities, landscapes) as well as micro-level details (e.g., room layouts, specific props).

2.1.4.3 Setting of Social Background

The social setting, or cultural milieu, refers to the political, economic, and cultural environment inhabited by the characters. According to Bordwell and Thompson (2020;252), social background is not just implied; it is physically communicated through the interaction between characters and their constructed surroundings. The *mise-en-scene* makes abstract concepts of class structure, institutional power, and societal traditions visible. By analyzing the social setting, we can understand how the physical spaces a character is allowed to occupy or the

environments they attempt to rebel against are constrained or enabled by their social standing and the dominant ideologies of their time.

2.2 Cinematography

According to Maya Deren (1960;150) Cinematography is the art of capturing visual images for film. It involves various techniques, including camera angles, shot composition, lighting, and movement, all of which contribute to storytelling. Deren emphasizes the unique capabilities of the motion-picture medium to manipulate time and space creatively, which is fundamental to understanding how different shots function in film.

2.2.1 Camera Distant (Shot)

Camera distances can be differentiated into six types of camera positions, the first is close-up, then extreme close-up, medium shot, medium long shot, long shot, and the last an extreme long shot

2.2.1.1 Close-up Shot

A medium shot typically frames a subject from the waist up, providing a balance between detail and context. this shot allows for the portrayal of both the character's emotions and their surroundings, making it versatile for dialogue and action scenes. Deren's insights (1960;155) into the relationship between the camera and the subject indicate that medium shots can effectively convey the dynamics between characters and their environment, enhancing narrative depth.

2.2.1.2 Extreme Close-up Shot

An extreme close-up shot focuses on a very small detail, such as an eye, a hand, or a specific feature of an object. this shot heightens tension and emphasizes critical narrative elements, often creating a sense of urgency or importance. Deren's exploration (1960;157) of the camera's role as a witness suggests that extreme close-ups can isolate significant details, allowing filmmakers to highlight aspects of the story that might otherwise go unnoticed

2.2.1.3 Medium Shot

Medium shot typically frames a subject from the waist up, providing a balance between detail and context. this shot allows for the portrayal of both the character's emotions and their surroundings, making it versatile for dialogue and action scenes. Deren's insights (1960;156) into the relationship between the camera and the subject indicate that medium shots can effectively convey the dynamics between characters and their environment, enhancing narrative depth

2.2.1.4 Medium Longshot

Medium longshot shows a subject from a distance, often including part of the surrounding environment. this shot establishes context while still focusing on the subject, making it useful for scenes that require both character interaction and environmental awareness. Deren's discussion (1960;156) of time-space manipulation suggests that medium longshots can create a sense of place and action, allowing the audience to understand the spatial relationships between characters and their settings

2.2.1.5 Longshot

A longshot captures a subject from a significant distance, often emphasizing the environment over the subject. this shot is used to establish the setting and context of a scene, showing how characters interact with their surroundings. Deren's reflections on the camera's role as a witness imply that longshots can provide a broader context for the narrative, allowing viewers to see the relationship between characters and their environment, thus enhancing the storytelling (1960;152).

2.2.1.6 Extreme Longshot

An extreme longshot presents a subject at a great distance, often used to establish a setting or context for the narrative. this shot can create a sense of scale and grandeur, often used in establishing shots to set the scene for the audience. Deren's ideas about the photographic medium's ability to convey reality suggest that extreme longshots can frame the narrative within a larger context, allowing viewers to appreciate the scale and environment in which the story unfolds (1960;157)



Picture 2.1 The Type of Camera Distance
(Maya Deren, 1960;159 Revised Example Scene)

2.3 Sound

Sound in cinema plays a vital role in film language, influencing both narrative comprehension and emotional reactions. According to Bordwell and Thompson, sound fulfils various functions in films: it establishes mood, conveys information, directs focus, and amplifies emotional resonance (Bordwell and Thompson, 2016:301). Furthermore, Bordwell outlines several critical powers and dimensions of film sound that elevate it beyond a mere accompaniment to the visual track.

First, sound actively shapes how the audience perceives and interprets the image. Through the "synchronization of senses," a single rhythm or expressive quality can unify both image and sound. Second, sound serves as a guiding mechanism that directs the viewer's attention to specific elements within the frame. By prioritizing certain sounds such as dialogue or a particular action the filmmaker ensures that important narrative material stands out. Additionally, sound cues the audience to form expectations. For instance, hearing a sound from an unseen source can create anticipation or suspense regarding offscreen space.

To achieve these effects, filmmakers manipulate the fundamental acoustic properties of sound: loudness (volume), pitch (frequency), and timbre (tone quality). These elements are carefully selected, altered, and combined during the mixing process to create a continuous stream of auditory information.