

CHAPTER II

INTRINSIC THEORETICAL FRAMEWORK

2.1. Intrinsic Elements

According to Bordwell, Thompson, and Smith (2020) in their book *Film Art: An Introduction* (12th ed.), narrative elements are seen as part of a film's form which include theme, characters and characterization, plot, conflict, cinematography, and dialogue that shape the story.

2.1.1. Theme

In film, the theme is the central idea conveyed through both the story and the style. The viewers may be tempted to separate the theme (what it means) from the form (how it is presented), but this can interfere from the film's unique character. Labels like courage or enduring love are so broad that hundreds of films could use them. When the viewers search for deeper meanings, they should stay focused on the film's specific details and concrete moments. Overlooking those particulars risks reducing each film to a generic outline instead of an immersive experience (Bordwell, Thompson, & Smith, 2020:59).

2.1.2. Character and Characterization

In narrative films, characters, usually people, initiate events and respond to situations in ways that engage the audience with the storyline. They are usually visually present on screen, though at times only their voice directs the narrative. Characters are defined by distinctive traits such as habits, beliefs, abilities, preferences, and motivations, all of which influence their behavior and decisions. When these traits are varied or come into conflict, characters appear more complex

and three-dimensional, rather than simplified stereotypes. Most narratives focus on a central protagonist who guides the audience through the story, often in opposition to an antagonist who presents challenges. Some films feature multiple leads in an ensemble, and others drop a clear villain in favor of simply following life's every day journey (Bordwell, Thompson, & Smith, 2020:77–78).

Characterization, on the other hand, refers to the range of cinematic techniques used to develop and reveal a character's defining traits through physical appearance and props, behavior and actions, expression and gesture, and narrative motivation, to guide audience perception and drive the plot (Bordwell, Thompson, & Smith, 2020: 119–120). These elements help reveal a character's motivations, conflicts, and personal growth throughout the story.

2.1.3. Plot

According to Bordwell, Thompson, and Smith (2020), plot refers as the specific arrangement of story events that are visibly and audibly presented in a film, including all on-screen actions and dialogues, as well as nondiegetic elements such as background music or credits. Unlike the broader concept of story, plot refers only to the material chosen and organized by filmmakers to guide the viewer's comprehension and emotional response. This includes elements that are directly shown, as well as supplemental nondiegetic information designed to add meaning or context. The plot plays a crucial role in leading the audience to make inferences, build expectations, and interpret both what is shown and what is implied. By controlling the order, duration, and frequency of events, the plot structures the cinematic experience and enables the reconstruction of the underlying story

(Bordwell, Thompson, & Smith, 2020:76–77).

2.1.4. Conflict

According to Bordwell, Thompson, and Smith (2020), conflict is conceptualized as a blocking element, an oppositional force that stands in the way of a protagonist's goal, thereby propelling the narrative forward. In classical narrative structure, conflict emerges when the protagonist encounters another character whose traits and objectives directly oppose their own. This opposition must be overcome by the protagonist in order to achieve their goal, creating a structured tension that drives the plot (Bordwell, Thompson, & Smith, 2020:98–99). Conflict is divided into internal and external conflicts.

2.2. Cinematography

According to Bordwell, Thompson, and Smith (2020), cinematography involves more than merely recording events in front of the camera, it includes a range of creative and technical decisions that shape how *mise-en-scène* elements such as setting, lighting, costume, and actor movement are translated into moving images (Bordwell, Thompson, & Smith, 2020:159).

Furthermore, Blain Brown (2012) explains that cinematography is more than just a technical aspect of filmmaking but as a blend of art and technique in creating moving images. Cinematography involves choices such as composition, lighting, color, and camera movement, all of which aim to emotionally and visually support the story. Therefore, the role of the cinematographer becomes crucial in shaping how the story is visualized and felt by the audience through carefully chosen visual elements that convey specific meaning and atmosphere (Brown, 2012:4). This study

mainly focuses on character shots and dialogue.

2.2.1. Character Shots

In cinematography, various terms are used to classify shots that focus on a single character. Since most films, commercials, and even music videos center around people, character-based shots serve as one of the fundamental visual components in cinematic storytelling (Brown, 2011:20).

2.2.1.1. Wide Shot / Long Shot

A wide shot is a framing that captures the entire scene, making it relative to the subject (Brown, 2011:17).



Picture 2.1. A wide shot from *Lawrence of Arabia* (Brown, 2011:12)

2.2.1.2. Full Shot

A full shot is a camera angle that makes sure a character's entire body is visible in the frame, capturing them from head to toe. This kind of shot can be used for objects as well as people; for example, a full shot of an a car shows the entire vehicle (Brown, 2011:20).



Picture 2.2. A full shot from *Seven Samurai* (Brown, 2011:12)

2.2.1.3. Two Shot

A two shot refers to a frame that includes two characters. This shot is essential in storytelling as it captures the interaction between the characters, which is a fundamental aspect of a scene. The characters within the frame do not need to be arranged symmetrically; they may face each other, look forward, or even face away from the camera. Regardless of their positioning, the approach to framing the shot remains consistent. (Brown, 2011:20).



Picture 2.3. Two Shot from *Casablanca* (Brown, 2011:23)

2.2.1.4. Medium Shot

A medium shot, which is relative to the subject, is closer than a wide shot but not as close as a close-up. It typically captures a person from the waist up, such as someone sitting at a table in a restaurant or buying a soda. This proximity allows for a clearer view of the person's expressions and clothing, enhancing our connection to what they are saying or doing without focusing on any one particular detail or character (Brown, 2011:20).



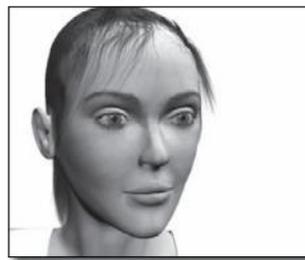
Picture 2.4. Medium Shot from *Shanghai Express* (Brown, 2011:21)

2.2.1.5. Close Up

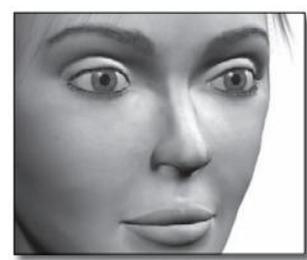
Close-ups are a vital shot type in visual storytelling, with variations based on the framing and subject focus. A medium close-up captures the subject from the top of the head to the waist, while a close-up (CU) frames from the top of the head to just below the shirt pockets. The choker shot focuses from the top of the head to just below the chin, and a tight close-up highlights the eyes, nose, and mouth by excluding some of the forehead and chin. An extreme close-up (ECU) typically emphasizes just the eyes or small objects like a ring or watch. A shot featuring a single character is termed a single, with variations such as clean single and dirty single based on whether other actors appear in the frame (Brown, 2011:21).



Picture 2.5. Medium Close-up (Brown, 2011:22)



Picture 2.6. A Choker Shot (Brown, 2011:22)



Picture 2.7. Extreme close-up (ECU) (Brown, 2011:22)

2.2.1.6. Over-the-Shoulder (OTS)

The over-the-shoulder (OTS) shot is a variation of the close-up, where the camera is positioned over one actor's shoulder, capturing a medium or close-up shot of another actor. This shot effectively connects the two characters and places the audience in the position of the character being addressed. The OTS is crucial in narrative filmmaking as it maintains the presence of the other actor in the scene, even during a close shot of the character speaking. Compared to a dirty single, an OTS includes more of the foreground actor, with their positioning in the frame being more intentional (Brown, 2011:23).



Picture 2.8. Over-the-Shoulder Shot from *Casablanca* (Brown, 2011:12)

2.2.2. Dialogue

In *Film Art* by Bordwell, Thompson, and Smith (2020), dialogue is identified as one of the three principal components of a film's sound design, alongside music and sound effects (Bordwell, Thompson, & Smith, 2020:270). It primarily serves to convey narrative information through characters' speech and is typically recorded during production, then refined through dubbing or Automated Dialogue Replacement (ADR) in post-production to enhance clarity and dramatic effect (Bordwell, Thompson, & Smith, 2020:271).