

## **CHAPTER II**

### **INTRINSIC THEORETICAL FRAMEWORKS**

#### **2.1 Narrative Elements**

The formalist approach places narrative as a central intrinsic element through film. According to Bordwell et al. (2017:73), narrative refers to a sequence of events that are causally connected and take place within a defined temporal and spatial setting. The narrative elements work together to form a cohesive structure. Therefore, this allows formalist approach to examine how films internally organize meaning and guide audience interpretation.

##### **2.1.1 Characters and Characterizations**

Bordwell et al. (2017:77-78) define characters as individuals or entities resembling individuals who initiate causes and experience effects within the narrative. Characters are typically categorized into protagonists and antagonists. The protagonist is usually the character who undergoes the most significant transformation and resolves the action, while the antagonist is a character who is against the protagonist (Bordwell et al., 2017:78).

Characterization in film is closely tied to the concept of acting. According to Bordwell et al. (2017:133), acting in film is an essential aspect in visually and emotionally shaping the character. It involves expressive facial movements, gestures, posture, rhythm, and the actor's interaction within the space. These elements contribute to how a character is perceived and interpreted by the audience.

### **2.1.2 Setting**

Bordwell et al. (2017:115) argue that setting refers to the physical environment in which the action takes place. It includes real or constructed locations, interiors, exteriors, and even imagined worlds, all of which help establish the time and place of the narrative. Setting actively contributes to the mood, tone, and meaning of a scene (Bordwell et al., 2017:115).

### **2.1.3 Conflict**

According to Field (2005:246), conflict serves as a struggle, disagreement, confrontation, chase, or psychological tension in a narrative construction. Conflict may manifest internally within a character or externally through interactions with others or the environment. External conflict is defined as the tension outside the characters and they face physical, while internal conflict is the opposite one (Field, 2005:246). Regardless of its specific type, it functions as the central force that drives the plot and shapes character development.

## **2.2 Cinematography**

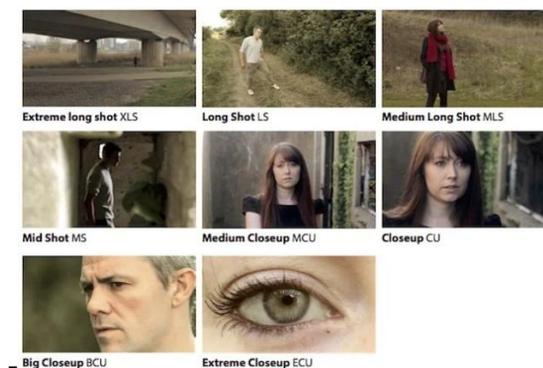
Bordwell et al. (2017:159) position cinematography as a fundamental aspect of film form. Cinematography is not merely a technical component of filmmaking but a crucial expressive tool that shapes the viewer's interpretation of a film's narrative and thematic content.

### **2.2.1 Shot Size**

According to Bordwell et al. (2017:190), shot size or distance of framing is a crucial tool in adding the uniqueness and richness of the film by controlling the amount of

the subject or setting visible on screen. There are several types of shot size, namely wide shots, medium shots, close-ups, extreme wide shots, and extreme close-ups.

1. Wide shots, or long shots, capture a broad view of the environment.
2. Medium shots frame characters from the waist up and strike a balance between character focus and environmental context.
3. Close-ups focus on specific details, such as a character's face or an important object.
4. Extreme wide shots show vast landscapes or large crowds, often making individual characters indistinguishable.
5. Extreme close-ups magnify small details, used to heighten tension or focus on crucial moments in the narrative.



Picture 2.1 Shot Size Comparison. Retrieved from Learn about Film (2018) <https://www.learnaboutfilm.com/wp-content/uploads/2018/07/lafshotsize.jpg>

### 2.2.2 Lighting

According to Bordwell et al. (2017:124), lighting helps audience to identify lighter and darker areas within frame to create the overall composition of each shot. To simplify, lighting can be divided into 2 types: low-key and high-key lighting. While low-key lighting emphasizes darker shadows and stronger contrasts of the subject,

high-key lighting involves fill and backlight to create low contrast between brighter and darker areas (Bordwell et al., 2017:129).



Picture 2.2 High-key and Low-key Lighting. Retrieved from Backstage Staff (2021). <https://www.backstage.com/magazine/article/high-key-lighting-vs-low-key-lighting-in-film-75630/>

### 2.2.3 Sounds

Bordwell et al. (2007:264) describe sound as an element of film that interacts dynamically with visuals to create meaning and enhance storytelling. There are two types of sound in the film, namely diegetic and non-diegetic sound. Diegetic sound refers to any sound that exists within the fictional environment and can be heard by the characters (Bordwell et al., 2017:285). On the other hand, nondiegetic sound is not part of the film's world and exists solely for the audience's experience (Bordwell et al., 2017:285).

### 2.2.4 Mise-en-Scène

According to Bordwell et al. (2017:113), mise-en-scène is a French term meaning "placing on stage." In film, it refers to the arrangement of all the visual elements within the frame which includes the setting or location, the props, the costumes, and makeup of the characters, as well as the actors' positions and movements. In this way, mise-en-scène is not just about the physical appearance of the elements but also how they are used to convey emotions, themes, and character development.