

CHAPTER II

INTRINSIC THEORETICAL FRAMEWORKS

2.1 Intrinsic Aspects

2.1.1 Narrative Elements

The narrative element is a part of literature that consists of various sequences that build characteristics in each literary work. As stated by Cutting (2016), narrative formulae are similar across films, plays, oral histories, manga, comic strips, novels, and folktales. In summary, according to Cutting (2016), in films, there are no significant techniques, shot duration, lighting, and character introductions to guide viewers in constructing the story (fabula) from the narrative (syuzhet).

2.1.1.1 Characters and Characterization

2.1.1.1.1 Character

A character is a constructed representation of a person (Bordwell & Thompson, 2020:87). As stated by Bordwell and Thompson (2020:95), by analyze characters as narrative constructs that serve specific functions within a film's formal system. They distinguish between major characters and supporting

2.1.1.1.1.1 Major Character

Major characters are central figures who propel the narrative through their goals, decisions, and psychological complexity, typically receiving substantial screen time and character development throughout the film (Bordwell & Thompson, 2020:99). These principal characters, usually protagonists or key antagonists, undergo meaningful transformations and serve as the primary focus of audience identification and emotional engagement.

2.1.1.1.2 Supporting Characters

Supporting characters fulfill more specialized narrative functions by complementing or contrasting with major characters, providing exposition, creating temporary obstacles, or reinforcing thematic elements, while generally appearing in limited scenes without extensive backstories (Bordwell & Thompson, 2020:103). In Bordwell & Thompson (2020:103), supporting or secondary characters also help to reconstruct the progression of the event.

2.1.1.1.2 Characterization

According to Bordwell & Thompson (2020:87) characterization is the process by which a film's narrative conveys information about the characters, their traits, motivations, and development through visual and auditory elements such as dialogue, performance, costume, mise-en-scène, and editing.

2.1.1.2 Conflict

Conflict according to Field (2005:79) is the drama that the collision of opposing forces, needs, desires, or emotions that creates the tension driving the story forward. Conflict in the narrative film consist of two forms. Which are internal conflict and external conflict. Conflict can be anything: a struggle, a quarrel, a battle, or a chase scene; fear of life, or fear of failure or success (Field, 2005:246). It can be as internal or external any kind of confrontation or obstacle, and it really does not matter whether it's emotional, physical, or mental (Field, 2005:246).

2.1.1.2.1 Internal Conflict

According to Field (2005:282), internal conflict is about fears, emotions, suffering, and loss of control within character itself. Internal conflict often seen as

the mental illness or mental suffering within the character. Internal conflict can be anything: a struggle, a quarrel, a battle, or a chase scene; fear of life, or fear of failure or success (Field, 2005:246).

2.1.1.2.2 External Conflict

External conflict is where the conflict is outside the characters and they face physical (and of course, emotional) obstacles (Field, 2005:246). As stated by Field (2005:282), external conflict also involves physical injury, an attack or war, the natural elements, the struggle or survival from another tragedy or people.

2.1.1.3 Settings

Setting serves as one of the fundamental narrative elements that establishes atmosphere and evokes emotional resonance within literary works. In the movie, as defined by Bordwell & Thompson (2020:115), the setting can take centre and function as a primary narrative agent rather than mere backdrop, actively shaping plot development and character dynamics. Setting of place refers to the physical environment where the film's action occurs, which can be filmed on location (Bordwell & Thompson, 2020:115). Setting of time encompasses both the historical period of the story and the temporal organization of events within the plot (Bordwell & Thompson, 2020:115).

2.1.2 Cinematography Elements

Cinematography techniques are one of the key analytical frameworks that will be used to deeply analyze this movie. Based on the definition by Barsam & Monahan (2016), cinematography is the process or technique of capturing moving

pictures on film or even a digital storage device. The terms of cinematography that will be used in this study are camera position, lighting, and sound.

2.1.2.1 Camera Distance

Camera distance in cinematography is where the camera is positioned as the object placed in the sequences of the movies. Moviemakers generally use camera distance to create an atmosphere and scenery to enhance the movies. There are six types of camera distance according to Barsam & Monahan (2016:232):

1. Extreme Long Shot is filmed from a great distance, making the subject appear small or unrecognizable, often conveying vulnerability or insignificance.
2. Long Shot captures the subject's full body, including space above and below, placing them within their environment.
3. Medium Long Shot frames the subject from the knees up, balancing detail and context.
4. Medium Shot covers the upper body (waist up), bridging wide and tight compositions.
5. Close-Up focuses tightly on the subject (often the face), emphasizing detail and emotion.
6. Extreme Close-Up isolates a small detail (e.g., an eye or object), intensifying focus.

2.1.2.2 Lens Height

The camera's angle is the term of the shooting level and height of the camera into the subject being taken (Barsam & Monahan, 2016: 234). According to Barsam & Monahan (2016:243), there are five lenses of height:

1. Eye-level is a neutral shot aligned with the subject's eyeline, creating a balanced perspective.
2. Low-angle is when the camera is positioned below the subject, emphasizing power or dominance.
3. Dutch tilt is diagonal framing, evoking unease or disorientation.
4. High-angle is when the camera is positioned above the subject, often diminishing their stature.
5. Bird's-eye is an extreme overhead view, offering an omniscient or detached perspective.

2.1.2.3 Dialogue

Dialogue in the movie is usually utilized to evoke complete emotion within the movie. According to Barsam & Monahan (2016:36), dialogue belongs to a category of sound that consists of the spoken words between characters and serves as a key narrative device. As Barsam & Monahan (2016:62) stated, breaking down dialogue scenes allows filmmakers to isolate and emphasize either speech or reactions for maximum dramatic impact.

2.1.2.4 Lighting

Lighting is a supporting element in cinematography that can create a perception in the audience (Bordwell & Thompson 2020:125). Lighting techniques help to convey the message of the director. Low lighting, where the light comes

from outside the subject or from in front of the subject, creates shadows and adds a sense of drama and mystery (Bordwell & Thompson 2020:129). Backlighting places the light source behind the subject, facing the camera (Bordwell & Thompson 2020:126-127). High-key lighting reduces the lighting ratio and produces a bright, evenly lit image with minimal shadows (Bordwell and Thompson).

2.1.2.5 Fourth Wall

According to Brown (2013:9-11), the fourth wall is when characters acknowledge the audience's presence in the direct address using camera movements. Brown (2013:13) examines how direct address enhances storytelling by making the audience more active participants. It is stated by Brown (2013:13) that having a character attract the audience is typically a common particular gesture to deliberate narrative strategy designed to foster emotional connection with the audience. In short, it creates a sense of intimacy, humour, or self-awareness, often blurring the line between fiction and reality.