CHAPTER II

INTRINSIC THEORITICAL FRAMEWORK

This chapter of the theoretical framework focuses on analyzing the intrinsic elements of the series through the lens of Bordwell and Thompson's (2013) film theory. The basis for this chapter is to comprehending the story by using intrinsic elements, which include narrative structure, topic, plot, character and characterization, setting, conflict, and cinematography. This study analyzes these aspects as interrelated narrative tools that convey deeper information about the identities, social positions, and interpersonal dynamics of the characters rather than as distinct or ornamental parts.

2.1 Narrative

A key component of a movie is the narrative framework, which organizes the events that take place throughout the story. A story, according to Bordwell and Thompson (2013:60), is made up of a series of cause-and-effect events that take place throughout time and location. In addition to structuring the chronology and sequence of these occurrences, this framework influences the audience's interaction and interpretation of the story. Theme, plot, character and characterizations, setting, and conflict are the important elements that contribute to the film's emotional depth and conceptual significance.

2.2 Theme

A work of fiction's theme is the underlying concept or key revelation. It is the story's central discussion or the overarching generalization about life which is

expressed or suggested. According to Bordwell and Thompson (2013:59), themes may represent both explicit and implicit, embodying general ideas. In short, a theme expresses a movie's primary point and the message the filmmaker wants to communicate.

2.3 Plot

Bordwell and Thompson (75) define plot as the auditory and visual elements of a story. The arrangement of what happens in a literary work is known as the plot. Bordwell and Thompson claim that "plot" refers to all vocally and present in the narratives. The plot includes all the story events that are directly portrayed.

2.4 Character and Characterizations

Bordwell and Thompson (77) state that characters usually advance the plot. Their characteristics and driving forces are critical to the comprehension and involvement of the audience. Characterization encompasses the methods employed to create characters, such as speech, acts, looks, and additional components that disclose their motivations and qualities (Bordwell & Thompson,77).

2.5 Setting

Bordwell & Thompson (114) state that setting is much more than just a supporting character; it is essential to creating the tone of the movie and influencing the decisions, behaviors, and interactions of the characters. It establishes the setting for the story and grounds it in a certain historical, social, or cultural setting. Additionally, the setting promotes the development of the main themes and upholds the emotional tone. Setting consists of two element which is settings of time and

place, provides to enhance the audience's comprehension of the narrative and its underlying themes by interacting with the characters and plot to provide depth and symbolic meaning.

2.6 Conflict

Bordwell and Thompson (59) state that conflict can manifest itself in a number of ways, such as internal conflicts like moral or emotional quandaries and external conflicts like character vs character or character versus society. A character's psychological strain or ethical ambiguity usually indicates internal conflict, which forces them to consider their identity, ideals, or goals. When characters encounter challenges imposed by other people, social norms, or natural circumstances, external conflict results. These conflicts heighten the story's emotional complexity while simultaneously raising the dramatic stakes. Character development is shaped by conflict, which also heightens the narrative's unpredictability and emotional effect as characters deal with growing demands and negotiate their vulnerabilities. Bordwell & Thompson (56) also state that an essential component of a movie's plot, conflict keeps viewers interested and moves the story along.

2.7 Cinematography

According to Bordwell and Thompson (159), cinematography is the art and practice of movie photography. The usage of cinematography in a movie is to give viewers a sense of involvement. In this thesis, the writer will use cinematography, using camera shots of the movie *Gossip Girl* season 1.

Various camera shots and techniques are used in *Gossip Girl's* first seasons to improve the show's visual appeal and narrative. The cinematography skillfully conveys the characters' emotional depth, the intricacies of their relationships, and the scale of their world through the types of camera shots that ultimately add to the show's recognizable visual and narrative style.

2.1.4.1 Camera Shots

2.1.4.1.1 Extreme Long Shot

The term extreme long shot refers to cinematography shots when the human form is small and obscured. An extreme long shot usually contains the view, city, and sizeable areas of the surroundings (Bordwell, D.,190).

Picture 2.1 Extreme Longshot
(Bordwell, D. p. 190)

2.1.4.1.2 Long Shot

The long shot is more noticeable. Otherwise, the background still overpowers the character itself. A shot of a character sprinting across an urban setting, for instance, might be used in an action movie to emphasize the size of the city and the character's personal space (190).

Picture 2.2 Long Shot
(p. 190)

2.1.4.1.3 Medium Long Shot

The medium-long shot achieves a good balance between the character and the background. This type of image preserves the character's perspective within the frame and is effective at capturing facial expressions and actions (190).

Picture 2.3 Medium Long Shot
(p. 190)

2.1.4.1.4 Medium Shot

A medium shot portrayed the character's from the waist to the head and shoot the character's facial expressions and movements (190).

Picture 2.4 Medium Shot
(p. 190)

2.1.4.1.5 Medium Close-Up

A medium close-up provides a more detailed glimpse of the character than a medium shot while nevertheless providing for some setting comprehension; it pictures the entire body from the torso up, enabling a closer look at the character's facial expressions and upper body movements (190).

Picture 2.5 Medium Close-Up
(p. 190)

2.1.4.1.6 Close Up

Typically, the close-up feature is only about the head, hands, feet, or a small object. It highlights a noteworthy object, a gesture's intricacies, or a facial emotion (190).

Picture 2.6 Close-Up
(p. 190)

2.1.4.1.7 Extreme Close-Up

An extreme close-up concentrates and amplifies an object or frames out a section of the face. It can be utilized to highlight a specific aspect that is crucial to the story and stir up powerful feelings (190).

Picture 2.7 Extreme Close-Up
(p. 190)