

## CHAPTER II

### INTRINSIC THEORETICAL FRAMEWORK

#### 2.1 Narrative Elements

The narrative elements of a movie serve as the fundamental components that define its meaning, identity, and impact on the audience. Several aspects of narrative elements are character and characterizations, theme, plot, setting, and conflict.

##### 2.1.1 Character and Characterizations

Character is a narrative element in which it is explored by Kennedy & Gioia (1995:67), who categorizes characters into two distinct types: flat and round. Flat characters are ones that are straightforward and static, characterized by one or two consistent personality traits that remain unchanged throughout the narrative. In contrast, round characters appear more intricate and more plausible in presenting the potential for psychological or moral transformation.

Characterizations in film are closely tied to the concept of acting and the techniques an author uses to reveal a character to the reader. This can be done directly, with narrator explicitly describing traits, or indirectly, through actions, dialogue, appearance, and reactions of other characters. Indirect characterization turns characters more vivid as readers are encouraged to infer qualities themselves (Kennedy & Gioia, 1995:78).

##### 2.1.2 Theme

Theme expresses the central ideas of a story. Finding the theme can be defined as a combination of both the beginning and the end of film analysis. While

it is possible to vaguely and intuitively interpret the meaning of a film by viewing it, accurately articulating its theme requires a more detailed interpretative approach (coggs and Petrie, 2008:32).

### **2.1.3 Plot**

Plot is a structured sequence of connected actions that develop to create specific effects that further reveal more meanings. The structure of plot includes five key stages: exposition, which introduces the initial narrative context; rising action, where narrative tension builds through challenges facing characters; climax, the crucial moment that shifts the story's direction; falling action, which explores the story's consequences; and resolution, where the narrative's conflicts are ultimately settled (Freytag & MacEwan, 1900:115). This approach facilitates an understanding of characters' motivations, moral dynamics, and major issues portrayed within the film.

### **2.1.4 Setting**

Setting is defined as the environment of a story, including customs, traditions, daily habits, and characters' ways of life (Hudson, 1960:158). Setting is a determining element that defines the environment where the story takes place. Film settings create depth to the characters and their world.

#### **2.1.4.1 Setting of Time**

Setting of time shows the time in which the action takes place (Kenney, 1966:40). Time sets understanding about how characters develop and how plot events are shaped. A clear sense of time provides information about the social, cultural, and historical conditions that influence the progression of the story.

#### **2.1.4.2 Setting of Place**

Setting of place refers to the locations where the story is situated. Examples are geographical locations and physical features such as landscape, scenery, and spatial layout (Kenney, 1966:40). Setting of place forms viewers' understanding and familiarity to the environment in which characters interact, whether in a specific city, a home, or a less defined space.

#### **2.1.4.3 Setting of Social Background**

Setting of social background includes aspects of the characters' environment, such as existing social norms, class structures, cultural practices, or religious and moral values that influence their decisions and behavior (Kenney, 1966:40). Setting of Social Background explains the characters' motivations and the challenges they face.

#### **2.1.5 Conflict**

Conflict is an action that determines the storyline of a literary work. Conflict presents forms of struggle, disagreement, confrontation, chase, or psychological tension (Field, 2005:246). There are two types of conflict, namely external conflict and internal conflict.

##### **2.1.5.1 Internal Conflict**

Internal conflict occurs within the mind of a character due to different desire choices. The conflict is caused by the character's confusion due to more than one conflicting desires. Internal conflicts can occur when a character experiences disappointment as an expectation does not match reality (Field, 2005:246).

### **2.1.5.2 External Conflict**

External conflict refers to problems that come from outside the character. The conflict involves physical situations or confrontations that the character must face. This type of conflict is shown through the character's actions. Instances can appear in struggles between humans and nature or humans and society (Field, 2005:246).

## **2.2 Cinematography**

Cinematography can dramatically shape a film's entire narrative as visual elements serve as the most potent form of communication in motion pictures (Boggs & Petrie, 2008:125). Films and photographs are deliberately crafted to illustrate cinematic techniques (Golden, 2001:18).

### **2.2.1 Shot Size**

Shot size, or framing distance, crucially shapes how much of a subject or setting is visible on screen and contributes to visual depth (Bordwell et al., 2020:189). Shot size is divided into several categories, including wide shots, medium shots, close-ups, extreme wide shots, and extreme close-ups.

1. Wide shots, or long shots, show a broad view of the surrounding environment.
2. Medium shots frame characters from the waist up to create a balance between attention to the character and awareness of the setting.
3. Close-ups draw attention to specific details, such as a character's facial expression or a significant object.

4. Extreme long shots point up scale by showing expansive landscapes or large crowds, where individual figures may appear small or unclear.
5. Extreme close-ups enlarge small details to intensify tension or spotlight moments in the narrative.



Picture 2.1 Shot Size Comparison. Retrieved from Harbor High Video (2018) <https://harborvideo.wordpress.com/wp-content/uploads/2014/09/shot-size1.jpg>

### 2.2.2 Lighting

Lighting guides the distinction of lighter and darker areas within a frame to create full shot composition (Bordwell et al., 2020:124). Lighting is classified into two types, namely low-key and high-key. Low-key lighting highlights shadows and creates strong contrasts. High-key lighting however uses fill and backlight to reduce contrast between bright and dark areas (Bordwell et al., 2020:129).

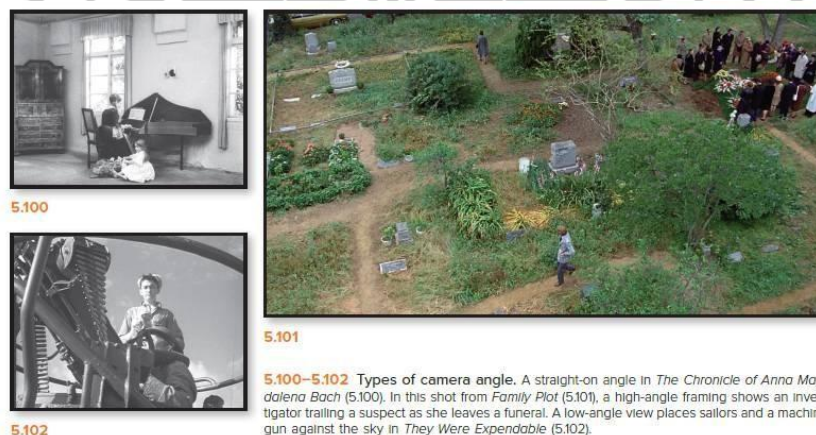


Picture 2.2 High-key and Low-key Lighting. Retrieved from Video Collective (2025).

<https://www.freelancevideocollective.com/wp-content/uploads/2023/06/High-key-and-low-key-lighting-comparison.jpg.webp>

### 2.2.3 Camera Angles

Camera angles indicate the position from which the subject is filmed and influence the viewer's interpretation of the image. A shot can be framed straight-on (straight-on angle), from above (high angle), or from below (low angle), and each produces a unique visual impression. Filmmakers also decide whether the frame remains level with the horizon or is tilted, known as a canted angle, which can make the image feel unstable or disorienting. In addition, camera height is another important aspect, as filming from higher or lower positions changes the relationship between characters and their surroundings, even when the angle stays straight-on. Different angles create different shot compositions and affect how space and subjects are presented on screen (Bordwell et al., 2020:188–189).



Picture 2.3 Straight-on, High, and Low Angles.  
(Bordwell et al., 2020:188)

### 2.2.4 Sound

Films use sound in different ways. This includes dialogue, music, and sound effects. There are two primary categories, namely diegetic and non diegetic sounds. Diegetic sound refers to sound that exists within the story world. The basis for diegetic sound is that it can be heard by both the characters in the film and the

audience to create a shared listening experience. In contrast, nondiegetic sound exists outside the film's world and is meant only for the audience. Both types contribute to how the film is perceived (Bordwell et al., 2020:285).

### **2.2.5 Mise-en-Scène**

Mise-en-scène, literally means 'placing on stage,' is defined as the organization of visual elements within the frame. Mise-en-scène includes the setting, props, costumes, makeup, and the actors' positioning and movement (Bordwell et al., 2020:113). It puts its concerns around how several elements function together to communicate emotion, develop characters, and the overall meaning.

