

CHAPTER II

INTRINSIC THEORETICAL FRAMEWORK

2.1 Narrative Elements

Abrams (1953:208) stated that a narrative is a story involving events, characters, and what those characters say and do, whether told in poetry or prose. In drama, the narrative unfolds through the direct presentation of the characters' actions and speech on stage.

2.1.1 Intrinsic Aspects

2.1.1.1 Theme

According to Abrams (2009:205), a theme is a general concept or doctrine that underlies a literary work and is presented to the reader, either implicitly or explicitly. The theme plays a crucial role in the overall story being told. It is closely related to the nuance or perspective implicit in the world (Wellek & Warren, 1943:234).

2.1.1.2 Plot

According to Abrams (2009:265), plot is the storyline in a dramatic or narrative work. A literary work is shaped by events and actions that are arranged and organized to achieve a specific artistic or emotional effect. On the other hand, plot can also be seen as a filmmaker's method of structuring and controlling how events are narrated rather than merely what happens (Wellek & Warren, 1943:224).

2.1.1.3 Character and Characterization

Characters are the people depicted in literary works, including drama and narrative (Abrams, 2009:42). Viewers interpret them as having certain moral, intellectual, and emotional qualities through their actions and dialogue. Meanwhile, characterization, according to Abrams (2009:43), is the way an author depicts the distinctive personalities of characters within a narrative. There are two main methods for this depiction: showing and telling. The showing method is used when the author reveals a character's personality through dialogue and actions without direct explanation. In contrast, with telling, the author directly explains the character's personality.

2.1.1.4 Settings

Setting generally refers to the part of the world in a literary work, specifically the environment that serves as the background, determining the characters' actions and the direction of the story. The setting in a narrative or dramatic work is the general location, historical time, or social conditions in which a scene takes place (Abrams, 2009:330). Holman (1973:491) supports this view, arguing that the setting is not merely about a place but also the conditions that surround and shape the characters.

2.1.1.4.1 Setting of Time

Abrams (2009:330) stated that the setting of time refers to the historical period in which a dramatic scene or narrative work takes place. Similarly, Holman

(1973:491) noted that the setting of time refers to a specific time or period when describing an action or event occurring within a story.

2.1.1.4.2 Setting of Places

The setting of place is the specific physical location where the scene takes place in a drama or narrative work (Abrams, 2009:330). This setting of place is the actual location, in terms of geography, topography, scenery, and physical setting, where the story unfolds (Holman, 1973:491).

2.1.1.4.3 Setting of Social Background

According to Abrams (2009:330), the social setting is defined by the social conditions depicted in a play or narrative work. This is supported by Holman (1973:491), who states that the social background is the characters' general environment, which includes their moral, mental, emotional, social, and religious conditions.

2.2 Cinematography

According to Bordwell, Thompson, & Smith (2020:159) in their book titled *FILM ART: An Introduction*, cinematography is described as writing in motion, that is, the process of recording by controlling how the cinematic world is visually captured and processed based on the filmmaker's decisions regarding framing and camera movement. Therefore, cinematography is a set of methods and techniques used to add meaning to a story through visuals (Brown, 2016:27).

2.2.1 Camera Distance

Camera distance is the framing of an image that allows us to define the impression of visual distance or proximity between the audience and the subject in a scene depicted in a film (Bordwell, Thompson, & Smith, 2020:189). Camera distance includes close-up, extreme close-up, medium shot, medium-long shot, long shot, and extreme long shot.

2.2.1.1 Close-up Shot

This shot is typically used to highlight small details or specific elements of an object or character, depending on what is being shown. A close-up shot focuses attention on details of the human body, such as facial expressions and reactions, specific gestures, or small objects (Bordwell, Thompson, & Smith, 2020:189).

2.2.1.2 Extreme Close-up Shot

An extreme close-up is a shot that typically uses a technique focusing only on the mouth and eyes when featuring a human subject, serving to intensify drama or provide strong visual symbolism. This shot focus on a portion of the face or an object, enhancing it to create intensity (Bordwell, Thompson, & Smith, 2020:189).

2.2.1.3 Medium Shot

A medium shot is a close framing that clearly focuses on the subject, closer than a long shot. A medium shot usually frames the human body from the knees or waist up, allowing facial expressions to become more visible while still leaving

some background space (Bordwell, Thompson, & Smith, 2020:189). As a result, the audience becomes more touched by the story.

2.2.1.4 Long Shot

A long shot is a framing technique used when a film purposes to present space, movement, and context comprehensively, focusing on the relationship between the subject and its environment. At this distance, figures are more dominant, but the background still controls the scene (Bordwell, Thompson, & Smith, 2020:189). In long shots, figures are shown in full, from head to toe, and the attention is on the setting and action rather than on facial expressions.

2.2.1.5 Medium-Long Shot

This shot falls between the long and medium shots and is commonly used for its nice balance between the figure and the surroundings. Medium-long shots frame the human body from about the knees up, still maintaining spatial context, but getting close enough to make body gestures more recognizable (Bordwell, Thompson, & Smith, 2020:189).

2.2.1.6 Extreme Long Shot

In an extreme long shot, the human figure is placed at a very long distance from the camera, making the background the most dominant visual element (Bordwell, Thompson, & Smith, 2020:189). This shot focuses on space, landscape, or setting, minimizing the human figure and shifting the focus from individual expression to the environmental context.

The following are examples of the type of camera distance described by the camera distance technique mentioned above, without any subjectivity or additions from the writer.



2.2.1.1 Close-Up Shot



2.2.1.2 Extreme Close-Up Shot



2.2.1.3 Medium Shot



2.2.1.4 Medium-Long Shot



2.2.1.5 Long Shot



2.2.1.6 Extreme-Long Shot

(Bordwell, Thompson, & Smith, 2020:189)

2.2.2 Sound

According to Bordwell, Thompson, & Smith (2020:265), sound in film is an active element that shapes how audiences perceive the film, rather than simply complementing the visuals. The combination of image and sound has a deeper impact on human consciousness. The images and sounds that appear guide the audience's interpretation toward a single moment that shapes their understanding of the film. In film, sound encompasses dialogue, music, and sound effects that are structured and arranged according to the context (Bordwell, Thompson, & Smith, 2020:271).

2.3 Mise-en-Scène

Generally, mise-en-scène is understood as what is shown in a film. In French, mise-en-scène means placing into a scene, including aspects of the film that overlap with the setting, lighting, costumes, and makeup in a performance (Bordwell, Thompson, & Smith, 2020:113). Filmmakers use mise-en-scène to achieve realism or even to create an imaginary world within a film. The components of mise-en-scène to be discussed are costume and makeup.

2.3.1 Costume

According to Bordwell, Thompson, & Smith (2020:119), costumes can play a causal role in a film's plot. Indirectly, costumes can improve characterization and explore changes in a character's attitude. Costumes are always harmonized with the setting so that the character stands out more than the setting, providing context for the character and their relationships.

2.3.2 Makeup

Makeup has evolved, offering new technologies for character visualization, as makeup artists can shape faces using makeup products, rubber compounds, and plasticine. Makeup is crucial in a scene, as it highlights an actor's expressive qualities (Bordwell, Thompson, & Smith, 2020:122). Although most makeup is still applied physically, technologies such as CGI (computer-generated imagery) can also be utilized.

