

## **CHAPTER II**

### **INTRINSIC THEORETICAL FRAMEWORK**

#### **2.1. Narrative Elements**

Whether nonfiction or fiction, films need to include narrative elements that make them coherent. Bordwell (2020:73) defines narrative as a sequence of events that occur at a specific time and location and are connected by cause and effect. In short, a structured sequence of events that creates a story which is then presented on screen is known as film narrative, or cinematic narrative. In a film, this narrative component will work together with the cinematic component to engage the audience and convey meaning.

##### **2.1.1. Characters and Characterization**

Characters are people or objects that perform actions and respond to events in a story (Bordwell, 2020:77). Characters can be classified as flat, round, dynamic, static, sympathetic, or unsympathetic (Bordwell & Thompson, 2008:2). Sympathetic characters are characters that the audience is expected to like or feel sympathy for, meanwhile unsympathetic characters are characters that the audience may dislike or distrust. Dynamic characters are characters who undergo significant changes throughout the story and static characters are characters who remain the same throughout the story. Flat characters are simple characters with few distinctive traits, while round characters are complex and realistic characters with many distinctive traits.

### **2.1.3. Conflict**

A conflict in a narrative is an issue or struggle. A movie's storyline typically centers on two individuals or two groups of characters with opposite aims and desired goals. According to Bordwell and Thompson (2013, p. 107), most of classical narratives present a conflicted situation where the character has to confront a challenge and find a solution at the conclusion.

### **2.1.4. Setting**

To exist as a complete, a story needs to take place in a specific time and place. Setting refers to the temporal and spatial dimension of a film's narrative. The time period in which the tale plot is placed is referred to as the setting of time (Bordwell, 2020:80). Temporal order, duration, and frequency are also included in the temporal setting. The locations where the story is set are referred to as "space" (Bordwell, 2020:85). As the plot develops, the story's space is usually depicted concretely on the screen.

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

The setting of time refers to when the events in the story take place. This can include the year, month, day, or even a specific hour of the day.

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

The setting of place is the location or space where the events in the story take place. This place can be a real location, such as a city, village, school, or house, or an imaginary location created by the author.

### 2.1.4.3 Setting of Social Circumstances

The social setting refers to the conditions of society, the social environment, and the circumstances of the characters' lives in the story. The social setting is very important because the social environment influences the behavior, mindset, and decisions made by the characters.

## 2.2. Cinematography

In their book entitled *Film Art: An Introduction*, Bordwell and Thompson (2013:162) define cinematography as the art of capturing images, emphasizing photographic symbolism, shot framing, and shot duration. Therefore, cinematography can be defined as both a technical process and an artistic practice that shapes how a film's story is visually communicated.

### 2.2.1. Camera Distance (Shots)

To convey distinct meanings or messages while serving different purposes, a range of shot sizes is produced using the scale of human beings in the picture as a typical measurement. Bordwell (2013:189) define camera distance one of the main aspects of camera placement in image framing that can place the viewer either closer or farther away from the topic.

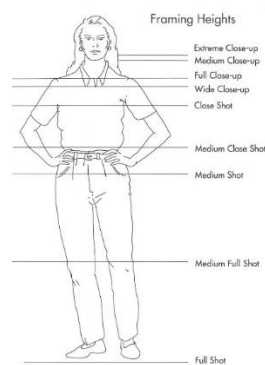


Figure 1. Camera Distance in Cinematography (Katz, 1991)

Then, Bordwell (2013:189) divides camera distance into several shot scales, such as:

#### **2.2.1.1. Close-Up Shot**

Highlighting subtle gestures, important objects and delicate expressions serves as the main goal of close-up shot. This type of shot is created by positioning the camera very close to the subject.

#### **2.2.1.2. Extreme Close-Up Shot**

An extreme close-up shot focuses aims to isolates the subjects and reveal fine details on a specific facial feature, such as the eyes, lips, or nose. intimacy, discomfort, or psychological tension can be evoked through this shot. This technique is often employed by filmmakers to highlight significant objects and guide the audience toward their implied meaning.

#### **2.2.1.3. Medium Close-up Shot**

A medium close-up frames the subject from the chest to the head to make the face and its emotions clearly visible. A medium shot, by contrast, captures the body from the waist up, highlighting both facial expressions and gestures. This framing enables viewers to read subtle body language while still retaining enough background context to situate the character within their environment.

#### **2.2.1.4. Long Shot**

This shot allows viewers to recognize the figure's features while also observing the broader surroundings and context around them. In a long shot, the subject remains clear, but the surrounding environment dominates the frame.

### 2.2.1.5. Medium Long Shot

A medium long shot frames the subject from approximately the knees upward and creates a balanced view between the figure and the surrounding environment. This shot is frequently used by filmmakers because it allows both facial expressions and body movements to be observed.

### 2.2.1.6. Medium Shot

A medium shot frames the subject from the waist up, making gestures and facial expressions more noticeable while still showing part of the surroundings, though in limited view. While keeping enough background to suggest the setting, this framing highlights the body language and expressions of the character.

### 2.2.2. Camera Angle, Level, and Height

According to Bordwell and Thompson (2013:189), a shot may be taken from a low or high or straight-on angle since camera height, level, and angle shape how a shot is presented. The camera can be level with the horizon or deliberately tilted, with a canted frame often producing a sense of disruption. Camera height also affects composition. For example, even when the angle remains straight-on, shooting while crouching creates a different visual result.



Figure 2. Eye level and High-level angle view (Katz, 1991).

### 2.2.3. Sounds and Music

Edgar-Hunt, et al. (2010) classified sound into two main categories: diegetic and non-diegetic. Diegetic sound refers to sounds that originate from within the film's fictional world. This includes character dialogue (voices), sound effects that fit the scene, and music that has an on-screen source (like a band playing). On the other hand, non-diegetic sound refers to sound that do not come from the fictional world, such as voice-over narration, sound effects that the characters cannot hear, and musical scores.

