

CHAPTER II

INTRINSIC THEORETICAL FRAMEWORKS

2.1 Narrative Elements

A narrative can be understood as a structured sequence of events that are linked by cause and effect and take place within a specific temporal and spatial context. According to Bordwell, Thompson, & Smith (2020, p. 73), a narrative starts with an initial situation, evolves through a series of causally connected events, and ends with a resolution. The audience understands a narrative by recognizing the pattern of causes and effects, and how events unfold in time and space.

2.1.1 Character & Characterization

In narrative, characters are the agents that generate causes and register effects within the story. They may be fictional, real, or person-like entities, and they are important for the development of the plot. Each character has its own characteristics such as, attitudes, habits, and skills, which distinguish them and often serve causal roles in the story. Characters may be simple, with few traits, or complex, with many and occasionally contradictory qualities. The most important characters are typically the protagonist, who starts or responds to the main action, and the antagonist, who opposes the protagonist. While external influences may initiate events, it is mostly the characters' goals and actions that drive the progression of the narrative (Bordwell, Thompson, & Smith, 2020, p. 77-78)

2.1.2 Setting

According to Bordwell, Thompson, & Smith (2020, p. 115–119), setting in film refers to the location and environment in which narrative events occur. Filmmakers can create the setting by using real locations, studio sets, or digital and miniature techniques. Settings include physical space, color, and things that can function as motifs and contribute to the meaning of the story. The setting is an important element in the development of the story, increasing dramatic tension, and shaping the audience's attention by providing the background for the characters' actions.

2.1.3 Conflict

According to Bordwell, Thompson, and Smith (2020, p. 73–74), conflict in a narrative usually a result from the opposition between a protagonist and an antagonist, or from obstacles that prevent the protagonist's goals. Conflict can also come from opposing desires or values within the protagonist's own temperament. It serves as a driving force for the plot, creating events and acts that shape the story's progression.

2.2 Cinematography Elements

According to Bordwell, Thompson, and Smith (2020, p. 159), cinematography refers to the process of capturing events on film or in digital format, that creates a distinct area of creative choice and control. It involves decisions about the photographic aspects of the shot, such as exposure and frame rate, and also how to frame the shot, whether to move the camera, and how long the shot should run. Cinematography also gives the filmmaker the option of choosing

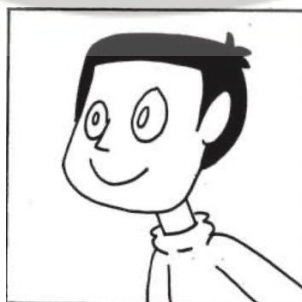
the range of tonalities, controlling the speed of motion, and changing perspective. All these choices are made with the concern of how they will affect the viewer, complementing the mise-en-scène and shaping the audience's impression of the story.

2.2.1 Camera Distance (shots)

Camera distance is one of the most important elements in cinematography. It refers to how close or far the camera is in relation to the subject in the picture. It affects how viewers see characters, objects, and narrative space (Bordwell, Thompson, & Smith, 2020, p. 189). Distances are commonly named according to the scale of the human figure in the shot.

2.2.1.1 Close-Up Shot

The close-up is traditionally the shot showing just the head, hands, feet, or a small object. It emphasizes facial expression, the details of a gesture, or a significant object (Bordwell, Thompson, & Smith, 2020, p. 189). The viewers' attention is directed primarily toward the character's emotional state rather than the setting (Heiderich, 2012).



Picture 2.1 Close-Up Shot

(Heiderich, 2012)

2.2.1.2 Extreme Close-Up Shot

The extreme close-up singles out a portion of the face or isolates and magnifies an object (Bordwell, Thompson, & Smith, 2020, p. 189). Although it provides very little contextual information, the extreme close-up raises dramatic tension by turning small details into powerful visual elements (Heiderich, 2012).



Picture 2.22 Extreme Close-Up Shot

(Heiderich, 2012)

2.2.1.3 Medium Shot

The medium shot frames from the waist up of the human body. Gesture and expression are now become more obvious (Bordwell, Thompson, & Smith, 2020, p. 189). This shots blends emotional connection and visual information, making it effective for dialogue scenes (Heiderich, 2012).



Picture 2.63 Medium Shot

(Heiderich, 2012)

2.2.1.4 Medium Long Shot

The medium long shot frames the human body from around the knees up (Bordwell, Thompson, & Smith, 2020, p. 189). Because of this balance, the medium long shot is being seen as emotionally neutral and is typically used to show character movement or interaction within a space (Heiderich, 2012).



Picture 2.64 Medium Long Shot
(Heiderich, 2012)

2.2.1.5 Long Shot

In the long shot, figures are more visible but the background still dominates (Bordwell, Thompson, & Smith, 2020, p. 189). The long shot often places the audience as a detached observer with only important actions are noticeable while details are minimized (Heiderich, 2012).

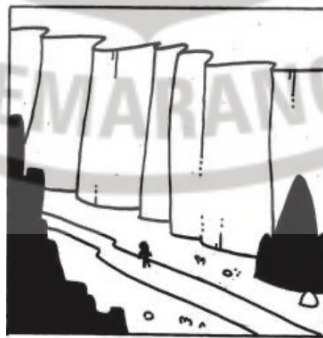


Picture 2.85 Long Shot

(Heiderich, 2012)

2.2.1.6 Extreme Long Shot

In an extreme long shot, the human figure is very small or almost lost within the frame. This kind of shot is usually used for landscapes, cityscapes, or big spaces, focuses on the spatial scale rather than individual characters (Bordwell, Thompson, & Smith, 2020, p. 189). By making the character appear little compared to the environment, the extreme long shot can express emotions such as isolation or struggles (Heiderich, 2012).



Picture 2.101 Extreme Long Shot

(Heiderich, 2012)

2.2.2 Sound

Sound in film is any combination of speech, music, and noise, and it is a powerful technique that engages a different sense from sight. Sound is a way of expressing things that isn't visually shown, like offscreen dialogue or background noises, and it can create curiosity, tension, or emotion through both its presence and silence. It can also sync with images so we perceive sound and images as one event. Filmmakers choose which sounds to include, how loud and pitch they sound, and how dense the sound should be in order to shape the story and the audience experience (Bordwell, Thompson, & Smith, 2020, p. 263–267).

