

## **CHAPTER II**

### **INTRINSIC THEORETICAL FRAMEWORKS**

#### **2.1 Theoretical Framework**

##### **2.1.1 Intrinsic Aspects**

Wellek and Warren (1956) claim that the intrinsic elements are those that are used to build up the story. The intrinsic elements of a movie consist of theme, character and characterization, setting, plot, and conflict (Wellek and Warren, 1956).

###### **2.1.1.1 Theme**

Theme can be referred as the central idea or meaning of a story (Meyer, 2017). It is the core of several elements of a story such as characters, plot, settings, and point of view. There are literary works that clearly describe the theme as the beginning of the story and the rest are shown implicitly, or vice versa. Most modern authors write their work with an implicit theme. Authors who present the theme implicitly give the chance to the viewers to decide the theme according to their perspective. It requires a close analysis of all the elements that consist of the story to decide which theme emerges within the story.

###### **2.1.1.2 Character and Characterization**

Characters are the person presented in a literary work. Characters are interpreted by the reader as being endowed with moral, dispositional, and emotional qualities that are expressed in what they say, the dialogue, and by what they do (Abrams, 2012). All literary works have characters as the essential part of a story. Characters can be described as a living thing or non-living thing that has human qualities which make it recognizable to the viewers.

Describing a character also deals with the characterization. Characterization is the way of the author to reveal the character in the story, whether it is explicitly or implicitly so that the character exists for the reader as real in the fiction boundary (Holman, 1960). There are two types of characterization, protagonist and antagonist. Protagonist is the main focus that is able to enlist people's attention and sympathy through his or her heroic or miserable storyline (Holman, 1960).

#### **2.1.1.1.3 Setting**

The context that portrays the occurrence of events in the story is called setting (Meyer, 2017). Setting leads people to know the situation that happens in a story and helps to build a certain world of a character. Mood and atmosphere can be made by the setting of a story and lead people to prepare what is coming through the story. But there are stories which do not have any particular setting, such as stories which only have two characters so it will be vivid for the people to know the setting.

#### **2.1.1.1 4 Plot**

Plot is a literary work aspect which based on a series of events that are all partly the result of some continuing causes. The plot is used to see the story's premises and to see the story sequences (Abrams, 2012,37). According to Di Gianni (2002:50), plot can be divided into several parts: exposition, rising action, climax, falling action, and resolution.

1. Exposition tells where and when the story took place and also describes the character and characterization explicitly and implicitly,
2. Rising action is when the conflict starts to begin,
3. Climax is the highest point of a conflict in a story,

4. Falling action is when the conflict starts to decrease,
5. Resolution is the ending of the conflict and also the ending of the story in the movie.

#### **2.1.1.1.5 Conflict**

Michael Meyer, in his *Literary to Go* (2017), stated that conflict can be divided into 2 aspects, internal conflict and external conflict. An example of internal conflict is *man against himself*, where he must fight with his own mind including his desires and moral dilemmas. External conflict has 2 examples, *man against man* and *man against society*. *Man against man* is where an argument and disagreement is found between man before reaching the climax and *man against society* is where an argument between man and the society produces a social conflict, such as social traditions or concepts that are used in a particular community. Holman (1960) stated that conflict is a part of the story and usually appears when the protagonist meets an antagonist and they have a different view or opinion about something. Conflict makes a story/movie more interesting and makes the audience become curious.

#### **2.1.1.1.6 Cinematographic Elements**

Apart from narrative aspects from a literary work, cinematography is also the main contributor in a movie. According to Jill Nelmes (2012), the purpose of cinematographic elements are to generate the feeling, mood, and atmosphere of a movie. According to Bordwell, Thompson, and Smith (2020), film tells stories through a combination of visual and audio elements. These storytelling tools are categorized into four key components: cinematography, mise-en-scène, editing, and sound, each contributing symbolically to the film's narrative. *Mise-en-scène* involves everything visible within the frame—such as acting, setting, costume,

lighting, and composition—adapted from theatrical performance, to convey meaning through visual storytelling. It plays a role in narration by creating suspense, motifs, or emotional responses throughout the film (Bordwell, Thompson, and Smith, 2020). Cinematography concerns the recording and arrangement of visual images to represent reality. It includes camera distance, angle, movement, lighting, color, and image composition, all of which shape the viewer's perception (Bordwell, Thompson, and Smith, 2020). Editing involves arranging shots in a meaningful sequence to control time, space, and rhythm, influencing how viewers interpret events and emotions (Bordwell, Thompson, and Smith, 2020).. Sound, meanwhile, helps build an immersive world. Even minimal visuals can suggest powerful scenes when paired with layered audio like wind, sirens, or voices, effectively shaping atmosphere and emotion. As Bordwell, Thompson, and Smith (2020) notes, sound can be one of the most impactful and cost-effective tools in filmmaking.

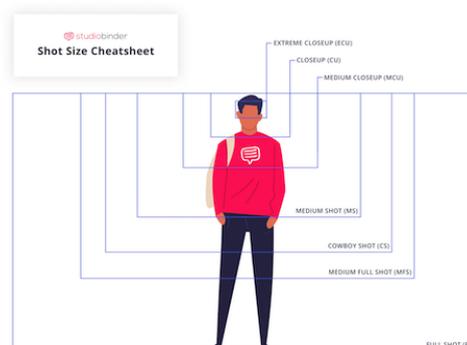
Movies have various types of cinematographic elements, the writer examines the cinematography of camera distance, and sounds.

#### **2.1.1.1.6.1 Camera Distance**

Jill Nelmes, in *Introduction to Film Studies*, said camera distance which is also called shot is the basic component of a movie. A shot is an image on-screen taken with a video recorder. ‘Take’ and ‘cut’ are an example of words used in videography. ‘Take’ refers to a single, uninterrupted recording of the camera before the director calls ‘cut’ (2012).

Shot scale is an important key in videography and can be divided into some categories, such as *close-up*, *extreme close-up*, *medium shot*, *long shot*, *medium-long shot*, and *extreme long shot* (Nelmes, 2012).

1. *Close-up* is a shot where the object is being focused on the screen, as in a shot of the character's face, from the neck up (Picture 2.1),
2. *Extreme close-up* is a way closer shot than a close-up shot, usually using a human part as the object such as fingers, the eye, etc (Picture 2.1),
3. *Medium shot* is when the human body is portrayed from the waist up (Picture 2.1),
4. *Medium-long shot* or *Cowboy shot* is a three fourth of the human body is shown in the frame. It is known as the 'plan Americain' because of its frequency usage in Hollywood especially cowboy movies (Picture 2.1),
5. *Long shot* or *Full shot* is a frame that shows a full human figure, head to toe, on the screen (Picture 2.1),
6. *Extreme-long shot* is a small portion of a full human body portrayed on the screen.



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## Picture 2.1 Shot Size and Camera Distance

Sumber: <https://www.filmsfatale.com/blog/2020/4/20/distance-learning-film-camera-shots>

### 2.1.1.1.7 Sounds

First introduced into the cinema in 1927, sound is an extremely rich element of cinematic expression and can be divided into three basic aspects (Nelmes, 2012). *Speech*, also called a dialogue, is a verbal communication between two people or more. Tone in a speech affects the atmosphere of a particular scene. *Music* has an impact on the atmosphere and emotion in a scene. Upbeat music will represent a happy scene, while a slow beat music represents a sad scene. *Sound effects* add and build emotions in a scene, such as rain and thunderstorm.