CHAPTER II

INTRINSIC THEORETICAL FRAMEWORKS

2.1 Intrinsic Aspect

2.1.1. Narrative Elements

2.1.1.1 Characters and Characterization

Character is an agent who acts within the film's narrative and is essential to the story's cause-and-effect chain (Bordwell & Thompson, 2008:2). There are five types of character that are flat, round, dynamic, static, sympathetic, unsympathetic. flat characters are simple characters with few distinct traits, round characters are complex, lifelike characters with multiple traits, dynamic characters are characters who undergo significant change during the story, static characters are characters who remain the same throughout the story, sympathetic characters are characters the audience is meant to root for or empathize with, unsympahetic characters are characters the audience may dislike or mistrust.

Characterization is the process through which a movie reveals and develops the motivations, values, behavior, and personality of a character. Because it gives the audience insight into the characters' motivations, personalities, and relationships with other characters in the story, it is essential to narrative filmmaking. Characterization not only presents a character but also influences the audience's emotional and cognitive reactions to them during the movie (Bordwell & Thompson, 2008:113)

2.1.1.2 Conflict

The conflict in a drama or story is the opposition of individuals or forces that results in the dramatic action (Abrams, 1999:42). According to literary theory, there are five types of conflict: person versus person, person versus society, person versus nature, person versus. self (internal), and person versus fate or supernatural.

Person versus person is a struggle between two individuals, such as a protagonist and antagonist. person versus society is a character's conflict with laws, social norms, or cultural expectations. person versus nature is a struggle between a character and natural forces like weather, animals, or disease. person versus self is an internal psychological struggle within a character, for example guilt, doubt, temptation. And person versus fate is a character battles with destiny, gods, or uncontrollable cosmic forces.

2.1.1.3 Setting

David Bordwell and Kristin Thompson define setting as the actual area where a movie's narrative is set. It includes the time period and geographic location as well as the cultural setting and mood that influence the characters' behavior (Bordwell & Thompson, 2008:17). Within a film's narrative and visual design, setting fulfills a number of purposes. It can help develop the story's themes, affect the audience's perception of the characters, and set the tone and mood.

2.1.2. Cinematography Elements

2.1.2.1. Shot Sizes

2.1.2.1.1. Extreme Wide Shot

If the cameraman wants the subject to appear small in relation to their surroundings, the cameraman can use an extreme wide shot, also known as an extreme long shot. When the cameraman needs to highlight the setting and the characters' relationships, think about employing the extreme wide shot among all the other camera angles in a movie (*Camera Shots Explained*, p.1, par 2).

2.1.2.1.2. Wide Shot

The wide shot, also known as the long shot, is a composition of images that strikes a balance between the subject and the background. A wide shot is taken from a distance that reveals the actor's location while still emphasizing their presence (*Camera Shots Explained*, p.1, par 4).

2.1.2.1.3. Medium Shot

The medium shot is one of the most common camera shots. frames from roughly the waist up and through the torso. When dialogue scenes have a pivotal moment that will be shown in a close-up shot later, a medium shot is frequently used as a buffer shot (*Camera Shots Explained*, p.1, par 15).