CHAPTER II
INTRINSIC THEORETICAL FRAMEWORK

2.1. Intrinsic Aspects

In this chapter, the writer will utilize the narrative aspects related to intrinsic elements in the movie such as characters, settings, and conflicts. Additionally, the writer also will use the cinematography theory to analyze the movie scene to get the depiction of the meaning inside the scene of the movie.

2.1.1. Narrative Elements

Narrative formulae are similar across movies, plays, oral histories, manga comic strips, novels, and folktales. These parts have film-style correlates in shot durations and transitions, motion, luminance, scale, contrasts between conversations and nondiegetic music, and patterns of character introduction and scene changes (Cutting, 2016). In addition, the writer uses the narrative theory in the narrative elements by Seymour Chatman in his book, *Story and Discourse: Narrative in Fiction and Film*.

2.1.1.1. Character and Characterization

Characters in a narrative are defined as a paradigm of traits rather than direct representations of real people. He argues that characters are constructed through a combination of their actions, speech, thoughts, and interactions rather than just being predefined figures (Chatman, 1980:126). He also distinguishes between flat characters, who are built around a single trait, and round characters, who have multiple traits that may even be contradictory, making them more complex (Chatman, 1980:127).

Flat characters are simple and predictable. They usually have one main trait and do not change throughout the story. However, they can still be interesting and play important roles in moving the plot forward. On the other hand, round characters are more complex. They have many traits, sometimes even conflicting ones, which make them feel more real. Chatman agreed that characters can be described in terms of a paradigm of traits by looking at text elements which may serve as indicators of characterization.

2.1.1.2. Setting

Setting is part of what he calls story-space, which consists of the physical and conceptual locations where events take place (Chatman, 1980:96-98). He differentiates between story-space, which refers to all possible locations in the story world, and discourse-space, which is how the setting is presented in the narrative (Chatman, 1980:96-98). He emphasizes that setting is not just a passive background element. Instead, it plays an active role in shaping the story's events and influencing characters' decisions. The setting can reflect a story's themes, create a specific mood, or even serve as a symbol for deeper meanings within the narrative. It can also interact with characters by affecting their behavior, emotions, and relationships, ultimately contributing to the overall meaning of the story.

2.1.1.3. Conflict

Conflict is not discussed as a separate concept by Chatman, but it is embedded in his discussion of causality in narrative structure. He states that events in a narrative are linked through causality, meaning one event leads to another,

creating tension and progression in the plot (Chatman, 1980:43-44). This aligns with Aristotle's idea of the primacy of action, where conflicts emerge as characters pursue goals and encounter obstacles (Chatman, 1980:43-44). This idea directly relates to conflict, as conflict arises when characters encounter obstacles that disrupt the causal flow of events. These elements contribute to the dramatic structure of a story, ensuring that conflicts remain compelling and unpredictable.

2.1.2 Cinematic Elements

2.1.2.1. Camera Angle

James Monaco in *How to Read a Film: Movies, Media, and Beyond* (2009), camera angles are a critical aspect of film language that influence how the audience perceives the characters and the narrative. Monaco emphasizes that different angles can alter the viewer's understanding of a scene, conveying power dynamics, and psychological approach. There are high angle, Low angle, and Eye-Level angle in camera angle according to him.

High Angle is a high angle that looks down on the subject, making them appear weaker and less significant. This angle evokes feelings of vulnerability or inferiority. Low Angle is a low angle that looks up at the subject, enhancing their sense of power and dominance. It makes the subject appear more imposing and authoritative. Eye-Level Angle is an eye-level angle that positions the camera at the subject's eye height, creating a neutral and balanced view. This angle helps the audience connect with the character, promoting empathy and understanding.
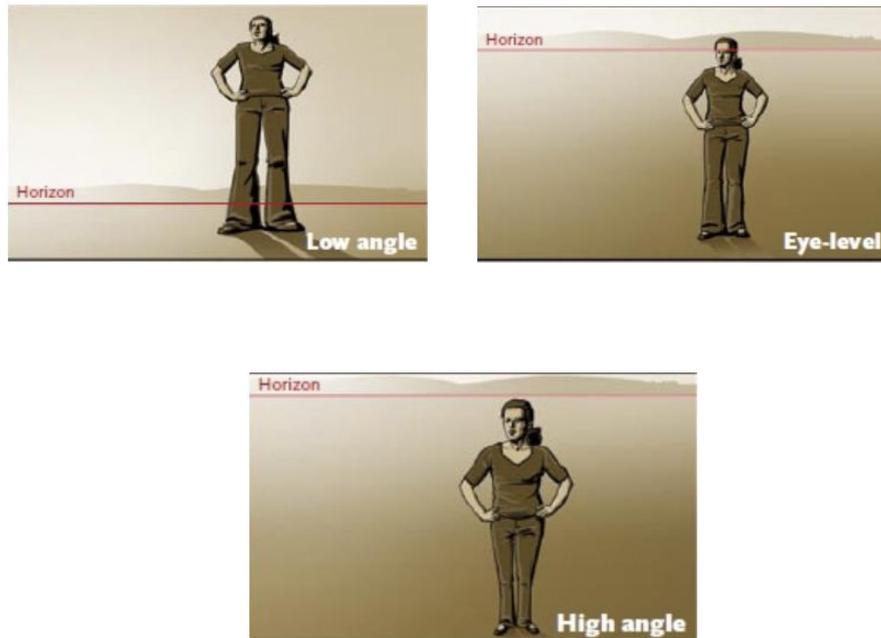
Picture 2. 1 Camera Angles from Quizlet

(https://quizlet.com/523546851/camera-angles-diagram/)

2.1.2.2. Camera Shots

Camera shots refer to how a camera frames a subject or scene in a single take, significantly shaping a film's visual storytelling. Camera shots are categorized based on the amount of subject or scene visible within the frame, influencing the audience's perception of characters, emotions, and plot progression (Bordwell & Thompson, 1979).

There are several types of camera shots, those are Extreme Long Shot which are shots from a bird's-eye perspective, but usually with the human form not entirely visible. Long Shot emphasizes figures are more prominent, but the background still dominates. Medium Long Shot stands for the frames of the human body from the waist up. Medium Close Up stands for the frames of the human body from the chest

up. Close up shows only for the half body of humans. The last one is an extreme

close up that only shows the human face.
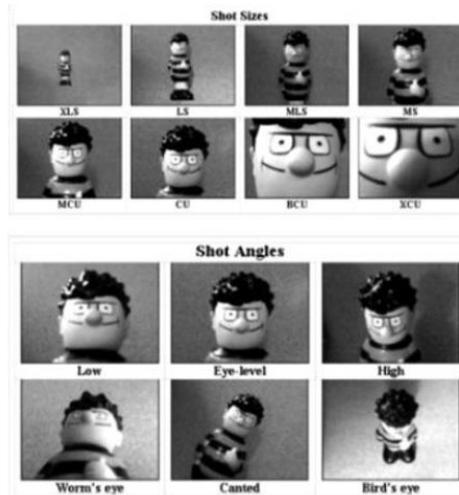
Picture 2. 2 Camera Shots from Digital Voice Backup

(https://digitalvoicesbackup.wordpress.com/self-directed-unit/video-unit/activity-

4-shots-angles-and-movement/)