CHAPTER II

INTRINSIC THEORETICAL FRAMEWORK

2.1   Intrinsic Aspects

Intrinsic aspects are important elements that build the internal structure of a film. According to (Monaco, 2009: 45-50), narrative construction, visuals, sound, and character interactions all work together to create meaning from within the film itself. These elements help the audience understand the story and its deeper messages. In this research thesis, the writer focuses on intrinsic aspects, such as characters, conflict, and setting to support the analysis and discussion of the film *Anyone But You* (2023).

2.1.1   Narrative Elements

Narrative structures a story by connecting events through cause and effect across time and space (BORDWELL, 2017:79). It arranges actions in a way that makes the story easy for the audience to follow. Characters play a key role, as their goals and decisions drive the progression of the plot. Additionally, narrative helps build anticipation, guide audience expectations, and create emotional engagement by showing the characters' journeys through different times and settings.

2.1.1.1 Character

Characters serve as the foundational elements of narrative storytelling, functioning as the fictional or real figures whose actions, choices, and development propel the story forward. According to (Stam & Miller, 2000:68), characters describe the essential figures who shape narrative progression through their desires, conflicts, and decisions. These narrative agents does not only advance the plot through their actions, but also create significant emotional connections with audiences.

2.1.1.2. Characterization

Characterization encompasses the comprehensive set of techniques and methods that filmmakers employ to construct and reveal the multi-dimensional nature of characters within their narratives. According to (Stam & Miller, 2000:69), characterization is the strategic process through which a character's essential traits and qualities are communicated to audiences via actions, physical appearance, dialogue patterns, and interpersonal interactions. This deliberate development allows viewers to understand characters' motivations, internal conflicts, and evolutionary arcs throughout the storytelling journey. Effective characterization goes beyond surface-level descriptions to reveal layers of complexity, including contradictions, vulnerabilities, and growth potential.

2.1.1.3 Setting

Settings are spatial and temporal frameworks that establish the story's location and time period. According to Corrigan (2024:89), setting creates environmental conditions that significantly influence character behavior and narrative development. This fundamental element provides the physical, historical, and social context necessary for characters' actions and events to unfold meaningfully. Setting contributes to the overall atmosphere of a film while helping establish its tone and reinforce its thematic concerns. Far from being merely decorative background, setting actively shapes how audiences understand and interpret the narrative world presented on screen.

2.1.1.4 Conflict

Conflict is struggle between opposing forces that drives the story forward (Stam & Miller, 2000:72) Conflict can create tension and motivates the characters to act, making the story dynamic and engaging for the audience. According to BORDWELL (2017:79) conflict keeps the story moving and makes it exciting to watch. These conflicts can be internal and external, the internal

conflict can be such as opposition from other characters or forces in the environment. The external conflict can emotional struggles and personal doubts.

2.1.2. Cinematography elements

Cinematography is the art of capturing visual images on screen to support the story and emotion of a film (Mascelli, 1998:1). It includes various visual techniques such as camera angles, shot sizes, camera movement, framing, lighting, focus, and color. These elements help shape how viewers perceive the characters, settings, and mood of the film. According to Brown (2016:2), cinematography is not just about making beautiful images, but about making visual choices that communicate meaning and guide the audience's emotional response. Every shot is carefully planned to support the narrative and reflect the filmmaker's intentions.

2.1.2.1 Camera Distance

Camera distance, which is to how close or far the camera from the subject being filmed, significantly influencing how viewers perceive characters, emotions, and narrative information. According to Ascher & Pincus (2007:241–245), camera distance is a fundamental aspect of cinematographic composition that shapes the viewer's spatial relationship with the subject. It helps control dramatic emphasis, emotional intimacy, and narrative clarity within the frame.

2.1.2.1.1. Extreme Long Shot

The extreme long shot is used to capture a wide expanse of the environment, often making the subject appear very small or insignificant (Ascher & Pincus, 2007:242). It is typically used for

establishing shots to provide context, time of day, or setting. It conveys scale, isolation, or grandeur.

2.1.2.1.2.   Long Shot

A long shot frames the entire subject usually a person from head to toe. According to Ascher & Pincus (2007:243), this type of shot is often used to show movement, physicality, or the subject's placement within the environment. It maintains a neutral emotional distance while offering contextual surroundings.

2.1.2.1.3.   Medium Shot

The medium shot typically frames the subject from the waist up, distance is considered the most natural for dialogues, as it balances the subject and background. This medium shot emphasizes that it allows viewers to observe gestures and facial expressions while still retaining a sense of location (Ascher & Pincus, 2007:243).

2.1.2.1.4.   Close Up

A close-up focuses tightly on a subject's face or another specific part, emphasizing emotion and psychological detail. According to Ascher & Pincus (2007:244), close-ups are essential for emotional connection, helping the viewer to focus on subtle expressions and reactions.

2.1.2.1.5.   Extreme Close Up

The extreme close-up isolates a very small detail, such as an eye, a hand, or an object. It is often used for symbolic or dramatic purposes. This shot heightens tension and draws the viewer's attention to important narrative clues (Ascher & Pincus, 2007:245).

2.1.2.2.   Sound

Sound in film refers to the audio elements that accompany the visual image, including dialogue, music, sound effects, and silence. According to (BORDWELL, 2017:269), sound works

alongside visuals to shape how viewers perceive and interpret a film. It can direct attention, establish mood, build rhythm, and reinforce narrative meaning.

2.1.2.3 Dialogue

Dialogue is multiple storytelling purposes beyond basic communication (McKee, 1997:388). It reveals character traits, advances the plot, establishes relationships between characters, and creates meaningful subtext. Film dialogue is carefully crafted to be more focused and purposeful than everyday conversation, with each line designed to serve specific dramatic functions while still sounding natural to audiences.