

CHAPTER II

INTRINSIC THEORETICAL FRAMEWORK

The intrinsic aspects of a film are those elements found within the film text itself—such as narrative structure, character development, dialogue, visual style, and thematic content—which are analyzed to understand how meaning is constructed within the work (McKee, 2003). These elements enhance the audience’s understanding of the narrative. Bordwell and Thompson (2013) suggest that cinema’s core lies in its ability to create immersive experiences. To appreciate film as an art form, it is crucial to explore the reasoning behind its creative choices. These elements include the theme, plot, characters and their characterization, setting, and more. In this study, however, the writer focuses only on selected intrinsic elements.

2.1 Narrative Elements

2.1.1 Characters

In a movie, a character plays a big role. Character is one of the most important elements that build up its story. The character will be able to represent the emotions of the character's performance. Characters are the individuals who drive the events and actions within a film’s story. Bordwell and Thompson explain that characters are developed through their actions, dialogue, visual appearance, and the motivations that guide their behavior (Bordwell & Thompson, 2017). Characters can be categorized into two types: the main character (protagonists) and supporting characters. The main character is the central figure around whom the

narrative is structured and whose goals, actions, and development drive the story forward. On the other hand, there are supporting characters. Supporting characters, on the other hand, are those who play secondary roles; they may assist, challenge, or otherwise influence the main character, but the narrative does not primarily focus on their personal journey (Bordwell & Thompson, 2017).

2.1.2 Setting

Setting plays a vital role in shaping the mood and atmosphere of a story for the audience. Bordwell and Thompson (2017), setting refers to the time and place in which a film's story occurs. It is one of the fundamental elements of cinematic storytelling, providing the physical, temporal, and cultural context for the narrative and the characters' actions. Similarly, Abrams and Harpham (2012, p. 363) describe setting as the combination of place, time, and social circumstances that form the backdrop of a story, influencing the events and driving the storyline. Setting can be categorized into two types: setting of place and setting of time. The setting of place clarifies the geographical location where the story's events occur, providing a spatial background (Abrams & Harpham, 2012).

2.1.3 Conflict

Conflict refers to a clash or disagreement between two or more individuals or groups, where each party seeks to promote its perspective, often at the expense of the others (Thakore, 2013). Conflict is the clash of competing forces against a character's own pursuit of a goal (Glatch, 2022). According to Bordwell and Thompson (2017), conflict can take various forms, including interpersonal conflict,

external conflict, and internal conflict. Interpersonal struggles are struggles between characters, such as protagonist versus antagonist, or between allies with differing goals. External conflict arises when tensions arise between a character and their environment or circumstances, such as societal pressures, natural disasters, or institutional barriers. In contrast, internal conflict occurs when Psychological struggles within a character, such as moral dilemmas, emotional turmoil, or conflicting desires (Bordwell & Thompson, 2017).

2.2 Cinematography Aspects

2.2.1 Camera Shot

According to Giannetti, in his book entitled *Understanding Movies (2014)*, Shots are defined by the amount of subject matter visible within the frame. Typically, they are categorized based on how much of the human figure is shown. However, the type of shot is not strictly determined by the physical distance between the camera and the subject, as certain lenses can distort perceived distances. There are various types of shots used in a film according to Giannetti, namely extreme long shot, long shot, medium shot, close up, and extreme close up.

An extreme long shot is a shot captured from a significant distance, sometimes up to a quarter of a mile away. Typically used for exterior scenes, it highlights a large portion of the setting or locale. Extreme long shots often serve as spatial frames of reference for closer shots, earning them the nickname "establishing shots." When people are included in these shots, they usually appear as tiny figures or mere specks on the screen (Giannetti, 2014). There is also Long-shot, a long shot typically corresponds to the distance between the audience and the

stage in live theater. Within this category, the closest range is the full shot, which includes the entire human body, with the head near the top of the frame and the feet near the bottom, capturing the subject in full view.



Picture 2.1 Extreme Long Shot
Source, Giannetti (2014: p.9)



Picture 2.2 Long Shot
Source, Giannetti (2014: p.9)

Additionally in the picture 2.3, there is a Medium Shot typically frames a subject from the waist or knees up. It is often used to show people engaged in activities, such as sitting at a table in a restaurant or buying a soda, captured from the waist up. This shot brings the viewer closer to the action, allowing for a clearer view of facial expressions, details of attire, and other nuances. As a versatile shot, it is commonly used for exposition scenes, to convey movement, and to capture dialogue (Giannetti, 2014).

A close-up focuses on a small subject, often showing little or no background, and highlights specific details, such as an animal's face. Typically, it frames the subject from the top of the head to just below the shirt pockets, drawing attention to fine details like facial expressions or other small features.



Picture 2.3 Medium Shot
Source, Giannetti (2014: p.10)



Picture 2.4 Close-Up Shot
Source, Giannetti (2014: p.10)



Picture 2.5 Extreme Close-Up Shot
Source, Giannetti (2014: p.12)

Lastly, there is extreme close up. An extreme close-up is a variation of the close-up shot. Instead of focusing on the entire face, it zooms in on a specific detail, such as a person's eyes or mouth. The camera is positioned very close to the subject, emphasizing the small, often intimate, details of the face.

2.2.2 Camera Angle

In *Understanding Movies*, Louis Giannetti explores how different camera angles shape a film's visual storytelling, emotional impact and can shape audience perception of characters and their relative power. He identifies five primary angles, each serving a distinct purpose. The bird's-eye view (Picture 2.6) places the camera directly above the subject, creating an unusual and sometimes disorienting perspective. This angle can make characters appear small or powerless, emphasizing their vulnerability or the influence of a higher force. Similarly, the high angle (Picture 2.7) the camera above the subject but at a less extreme degree. Slightly diminishes a character, subtly portraying them as weaker or under pressure subtly conveying a sense of weakness or disadvantage.



Picture 2.6 Bird's-Eye Angle
Source, Giannetti (2014: p.13)



Picture 2.7 High Angle
Source, Giannetti (2014: p.12)

In contrast, the low angle (Picture 2.8) has the opposite effect, with the camera placed below the subject, making them appear larger, more powerful, or imposing. A more neutral approach is the eye-level shot, which aligns the camera with the subject's eyes, allowing for an objective perspective free of visual distortion (Commonly used in realist films to allow viewers to assess characters and situations objectively).



Picture 2.8 Low Angle
Source, Giannetti (2014: p.14)



Picture 2.9 Oblique Angle
Source, Giannetti (2014: p.16)

Lastly, the *oblique angle*—or *Dutch tilt* (Picture 2.9) tilts the camera to create a slanted horizon, often evoking unease, instability, or psychological tension, this effect conveys a sense of unease, instability, or disorientation in a scene. Each of these angles plays a critical role in how a film communicates meaning and influences audience perception.

2.2.3 Sound

Sound is a vital cinematic element that engages the senses and shapes audience perception through auditory cues (Bordwell & Thompson, 2013). According to Bordwell and Thompson (2013), sound in film refers to all the auditory elements that accompany the visual images, including dialogue, music, sound effects, and ambient noise. Sound is a crucial component of cinematic storytelling, as it not only enhances the atmosphere and mood but also provides information and emotional cues to the audience. They classify film sound into two main categories: diegetic sound and non-diegetic sound.

Diegetic sound refers to any sound that originates from within the world of the film's story. This includes dialogue spoken by characters, sounds made by objects in the story, and music that comes from a source visible or implied within the narrative (Bordwell & Thompson, 2013). Non-diegetic sound refers to sound elements that do not exist within the world of the film's story. These sounds are not heard or perceived by the characters in the film and often include the film's musical score, narration, or sound effects added for dramatic effect (Bordwell & Thompson, 2013). Non-diegetic sounds are added during post-production to enhance the atmosphere or evoke emotions for the audience. These sounds are not heard by the characters in the film. Examples of non-diegetic sound include background music, narration, voiceovers, sound effects, text or titles on screen, and certain types of visual effects.