

CHAPTER II

INTRINSIC THEORETICAL FRAMEWORKS

2.1 Narrative Elements

Narrative elements are defined as the basic components within a film's intrinsic aspects that involve organizing events in a cause-and-effect sequence over time, allowing filmmakers to construct a coherent storyline that audiences can understand (Barsam and Monahan, 2013:121). In the context of film, intrinsic elements include theme, plot, characters and characterization, setting, and point of view. This research thesis will examine three intrinsic aspects: characters, settings, and conflicts.

2.1.1 Characters and Characterization

Character refers to a figure in a film whose traits, background, and beliefs influence their actions, decisions, and relationships in the pursuit of a goal, ultimately shaping the storyline (Barsam & Monahan, 2013:127). Foster (1927, as cited in Barsam & Monahan, 2013:128) classifies characters into two types: the main character is typically portrayed as a round character, meaning they are complex, possess various traits, and undergo development throughout the story. In contrast, supporting characters are often flat characters, who exhibit limited traits and show little to no significant change throughout the story.

Characterization, according to Petrie & Boggs (2012:49), is the process of creating believable and relatable characters who reflect human qualities and emotions, making the audience care, admire, laugh, or react strongly to them. There are several types of characterization, including:

1. Characterization Through Dialogue

Characterization through dialogue refers to how a character's personality, background, and emotions are revealed not just by what they say, but by how they say it, through tone, word choice, grammar, dialect, and speech patterns (Petrie & Boggs, 2012:50).

2. Characterization Through External Action

Characterization through external action refers to how a character's personality is revealed through their actions, especially those driven by personal motives and choices. These actions, whether big or small, reflect the character's true nature and help connect personality to plot (Petrie & Boggs, 2012:52).

2.1.2 Setting

Barsam and Monahan (2013:154) state that in a film, the setting refers to the time and place where the story takes place. The setting of a story is divided into three categories: setting of time, setting of place, and setting of social environment. The setting helps reveal the state of mind of characters because cultural norms vary from one place to another and over time, making their backgrounds realistic and aligned with the story's objectives.

2.1.3 Conflict

Conflict can be defined as a fundamental element of storytelling that arises from underlying tensions or concerns, often turning ordinary interactions into meaningful moments, and typically drives the narrative toward a resolution that allows for audience reflection or emotional closure (Barsam & Monahan, 2013:160). It generally takes two forms: internal conflict and external conflict. Internal conflict is the struggle that occurs within a character, involving emotions,

thoughts, or personal dilemmas. In contrast, external conflict is the tension that comes from outside forces such as other characters, social expectations, or the environment (Barsam & Monahan, 2013:161).

2.2 Cinematography Elements

According to Barsam & Monahan (2013:225), cinematography is the process of capturing moving images in film, functioning as a complex language that conveys the overall meaning of the film, akin to the narrative. Cinematography marks the storyline and visually demonstrates the cuts and other editing techniques used. Cinematographic elements include various aspects, such as camera shots, *mise-en-scène*, and sound.

2.2.1 Camera Shots

Barsam & Monahan (2013:247) state that camera shots are the framing process used to determine what will appear within the boundaries of the film's image. Camera shots establish the implied proximity between the camera and the subject to develop the narrative's outcome and meaning. There are several types of camera shots, including:

1. Extreme long shot

An extreme long shot, often called an establishing shot, is taken from a great distance to show the setting and the subject's relationship to their environment (Barsam & Monahan, 2013:251).

2. Long Shot

The long shot is similar to an extreme long shot but frames the full body of one or more characters while still showing some surrounding space (Barsam & Monahan, 2013:251).

3. Medium Long Shot

The medium long shot frames characters from the knees up, capturing both the figures and some background, and is often used for conversations between two characters (Barsam & Monahan, 2013:251).

4. Medium Shot

The medium shot, framing a character from the waist up, is commonly used to show facial expressions and body language without full intimacy (Barsam & Monahan, 2013:251).

5. Medium Close-up

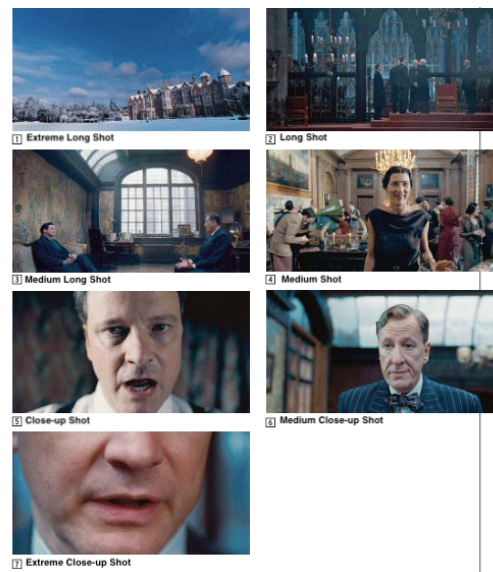
The medium close-up frames a character from mid-chest to head, capturing facial expressions and some posture detail (Barsam & Monahan, 2013:252).

6. Close-up

A close-up tightly frames a subject, often a character's face, to reveal emotions or state of mind, sometimes including shoulders or specific body parts like hands or eyes (Barsam & Monahan, 2013:252)

7. Extreme Close-up

Extreme close-up focuses on tiny details like an eye or lips to emphasize specific features (Barsam & Monahan, 2013:252).



Picture 2. 1 Shot size according to Barsam & Monahan (2013:253)

2.2.2 Mise-en-scène

According to Barsam & Monahan (2013:172), *mise-en-scène* (pronounced "meez-ahn-sen") is a French term that means "staging or presentation of an action or scene." Often referred to as staging, *mise-en-scène* subtly influences the viewer's mood, similar to how decor, lighting, smells, and sounds can affect emotional responses to real-life places. It encompasses the visual elements in a film, including filmmaking techniques and decisions that determine the placement, movement, and appearance of objects and people on screen, such as lighting costumes, settings, makeup, etc.

2.2.3 Sound

Sound in film is a narrative element creatively designed to support storytelling, including vocal sounds such as dialogue and narration, as well as nonvocal elements like music, singing, laughter, and ambient noise (Barsam & Monahan, 2013:388).