

CHAPTER II

INTRINSIC THEORETICAL FRAMEWORKS

2.1 Films

Film is a complex social, psychological and aesthetic phenomenon that is a document consisting of stories and images accompanied by words and music. More precisely, film is a medium that portrays and reflects complex social, psychological, and cultural phenomena to a wide audience. Through cinematic narratives, filmmakers convey a variety of social, political, and cultural messages. Thus, a film is a multidimensional and complex production. The presence of films in human life is increasingly important and holds a position similar to other forms of media.

According to (Effendi, 1986, p. 239), film is defined as a cultural product and a means of artistic expression. Film as a mass communication is a combination of various technologies such as photography and sound recording, fine arts and drawing, theater, literature and architecture, and music. Meanwhile, according to Wibowo (in Rizal, 2014), “film is a tool to convey various messages to the general public through story media and can also be interpreted as a medium of artistic expression for artists and filmmakers to express their thoughts and story ideas”. From those notions, it can be said that a film is a work of art consisting of moving images or communication media that can be seen and shown with the purpose of informing the general public. Films can also be used to tell stories that reflect social and cultural realities, as well as to convey moral messages that are relevant to the life of modern society.

To help readers better understand the elements of a film, the author will provide a more detailed explanation of what happens in a film. Pratista (2008:1) divides the intrinsic elements of films into two categories, namely narrative elements and cinematographic elements.

2.2 Intrinsic Aspects of Film

Intrinsic aspects are the internal elements contained in a literary work or film that make up the narrative and visual structure of a film. Intrinsic aspects are "the interpretation and analysis of the literary work itself," according to (Wellek and Warren, 1963, p. 139). In films, these aspects include narrative elements such as theme, character, and conflict, as well as cinematographic aspects. These intrinsic elements help to understand in depth how a film is designed to convey its message.

2.2.1 Narrative Elements

One of the elements in the intrinsic aspect is the narrative elements. Narrative elements consist of theme, character, setting, plot, and conflict. In this section, the author will provide further explanation about the character and characterizations, conflict, and setting.

2.2.1.1 Character and Characterizations

Characters are the most important figures and elements in all literary works, including plays, novels, and films. They facilitate the development of the narrative and play an important role in its progression. In order for the reader or audience to make sense of the events in the narrative, it is imperative

for the characters to perform their roles in an appropriate manner. In his analysis, Potter (1976) states that:

“Character is a fundamental element in imaginative literature, which has an integral function in attracting the attention and emotions of the reader or audience.”

Therefore, the character should receive considerable attention. In the context of literary criticism, the term “character” is used to refer to any person who figures in a literary work, and not to eccentric characters. (1967:01).

According to Abrams (1999:33-34), there are two main methods of characterization. The two main methods of characterization are “showing” and “telling”. The “showing” method describes characters through their actions, dialogues, and interactions, so that readers can know their traits and motivations based on their behavior.

2.2.1.2 Conflicts

Conflict is a major element in any narrative, serving as an obstacle that the protagonist must overcome to achieve his or her goal. Conflict can come from other characters, external situations, or the protagonist's internal conflict, creating tension and increasing the story's appeal. Conflict is important for character development and theme reinforcement. In films, conflict often appears as an obstacle to the protagonist's goal, as the protagonist and antagonist have different goals.

According to Wellek and Warren (1977:8), conflict is a key component in stories; without conflict, stories lose their appeal and do not engage the reader or audience effectively. Conflict can occur between characters, within their social context, or within the characters themselves.

2.2.1.3 Settings

Setting is an important element of any narrative, providing the background for the story. The setting consists of physical locations, time periods, and social environments that shape the characters and events. The setting helps establish mood, influences character behavior, and supports the overall theme of the story.

According to Wellek and Warren (1977:221), setting plays an important role in literature because it provides context and realism to the narrative. Without a well-developed setting, a story may lack depth and fail to effectively engage the audience. In film, setting is enhanced by visual elements such as cinematography and production design to create a more engaging experience.

2.2.2 Cinematographic Elements

A crucial component of filmmaking is the cinematography, which is essentially the art of visual storytelling. A film or film is a piece of visual media content that has the power to evoke strong feelings in viewers. The writer will discuss further elements of cinematography such as camera distances.

2.2.2.1 Camera Distances

The distance of the camera from the subject in a scene is an essential element of cinematography. The specific type of camera distance employed can yield disparate visual effects, facilitating the conveyance of the emotion, focus, and perspective desired by the filmmaker. By selecting an optimal camera distance, filmmakers can establish a particular ambience, accentuate narrative elements, and direct the audience's attention towards specific details. Bordwell and Thompson (2004) propose that frames serve not only as neutral boundaries but also as a means of shaping the viewer's perspective towards the visual content.

2.2.2.1.1 Extreme Long Shot (ELS)

The Extreme Long Shot shows a subject on a very small scale, often surrounded by a vast landscape. This shot is usually used to show the location, atmosphere or background of the story, providing context for space and scale. In opening scenes, ELS is often used to show large environments, such as the desert or a busy city, to help the audience understand the physical setting before the story develops.

2.2.2.1.2 Long Shot (LS)

A long shot shows the subject in its entirety, with the surroundings still clearly visible. This type of shot allows the audience to see the subject interacting with other elements around it. For example, in action scenes, LS is often used to thoroughly show the movement of a character's body in a

given space, emphasizing their connection with the location.

2.2.2.1.3 Medium Long Shot (MLS)

The medium long shot captures the subject from the knees up, providing a balance between the character and the setting. This style is often used for interactions between characters, where their gestures and body expressions are clearly visible, but the setting is still visible enough to provide context. This technique helps to create intimacy without losing the narrative elements of the scene.

2.2.2.1.4 Medium Shot (MS)

A medium shot shows a character from the waist up, with more focus on facial expressions and hand gestures. This type of shot is often used for dialogue or emotional scenes, as it provides enough close-up to understand the expressions without losing the physical interaction with the immediate environment.

2.2.2.1.5 Medium Close-Up (MCU)

The medium close-up shows the subject from the chest up, focusing on the face and emotional expressions. This technique is often used in emotional scenes to highlight a character's reaction without distracting from the background. MCU helps the audience feel more connected to the character through the emotions expressed.

2.2.2.1.6 Close-Up (CU)

Close-Up focuses the camera on the face of a character or a specific object, providing very clear detail. In an emotional context, CU is used to emphasize intense feelings such as sadness, anger or happiness. This style is often a key element in creating an emotional connection with the audience.

2.2.2.1.7 Extreme Close-Up (ECU)

Extreme close-up enlarges certain parts of the subject, such as the eyes, lips or hands. This technique is often used to emphasize small details that have symbolic or emotional significance. ECU can also add dramatic intensity to certain scenes by focusing the audience's attention on small elements relevant to the narrative.