

## CHAPTER II

### INTRINSIC THEORETICAL FRAMEWORK

#### 2.1 Narrative Elements

Chatman (1975:295) pointed out that in every narrative there are two main parts: story (*histoire*) refers to the content of the narrative which includes a series of events, characters, and settings as the main elements told; and discourse (*discours*) is the way or form of storytelling, including the media and style used to communicate the content to the audience. In addition, he also states narrative discourse consists of two main components, namely the narrative structure, which includes the way the story is told or transmitted, and its manifestation, which is the medium used to convey the story, such as verbal language, film, ballet, music, mime, or other media.

##### 2.1.1 Intrinsic Elements

The writer used Abrams's objective approach to analyse the intrinsic elements, which are characters and characterization, setting, conflict, theme, and plot in *Alice* movie. The unity of all these fictional elements is what produces the story (Lynch-Brown & Tomlinson, 1999:26).

##### 2.1.1.1 Character and Characterization

A character or individual who appears in a narrative or dramatic work, whom the reader perceives as having certain moral, intellectual, and emotional qualities based on their words and actions (Abrams, 2009:42). The development of characters in a story cannot be separated from characterization as its essential

element. Characterization divided into two types: direct characterization and indirect characterization. According to Abrams, direct characterization involves the author directly describing a character's traits (telling), while indirect characterization is conveyed through the character's actions, words, and behavior, allowing the reader to draw their own conclusions about the character (showing) (Abrams, 2009:43).

#### **2.1.1.2 Setting**

The time setting describes periods such as years, days, or even specific hours in the story (Abrams, 2009:330). According to Lynch-Brown & Tomlinson, the time and place where the story takes place is called the setting (Lynch-Brown & Tomlinson, 1999:30). According to Meyer, the major elements of setting are time, place, and social environment that frame the characters. These element not only provides the background, but also helps explain the characters' behavior and the meaning of their actions (Meyer, 2002:150)

##### **2.1.1.2.1 Setting of Time**

The time setting describes periods such as years, days, or even specific hours in the story (Abrams, 2009:330).

##### **2.1.1.2.2 Setting of Place**

The setting indicates the location where the events take place, whether it be a city, country, or specific spaces that have meaning for the development of the story (Monahan and Barsam, 2021:150).

### **2.1.1.2.3 Setting of Social Environment**

The social environment setting describes the social, cultural, and economic background of the characters, as well as the social atmosphere surrounding their lives. This aspect helps explain the attitudes, behaviors, and conflicts experienced by the characters in the story (Monahan and Barsam, 2021:150).

### **2.1.1.3 Conflict**

According to Abrams, conflict is the main element in the plot, in the form of challenges that the characters experience. Abrams states there are two types of conflict. Internal conflict, which is the struggle in the character's mind or feelings, while external, is the conflict between the protagonist and the antagonist or the social environment (Abrams, 2009:265). There are two types of conflict: internal conflict and external conflict. Internal conflict is a conflict that arises within the protagonist due to a clash of desires or values within themselves. Meanwhile, external conflict is a conflict that arises between the protagonist and other characters, fate, or circumstances that stand in the way of the protagonist's goals (Abrams, 2009:265).

### **2.1.1.4 Plot**

A plot is a sequence of events and actions in a literary work that is structured to achieve a specific artistic and emotional effect (Abrams, 2009:265). Abrams divided into 5 stages, that are:

#### **2.1.1.4.1 Exposition**

The opening section that introduces the situation, setting, characters, and key information before the main conflict unfolds (Abrams, 2009:267).

#### **2.1.1.4.2 Rising Action**

The part of the plot that shows the conflict building toward the climax of the story (Abrams, 2009:267).

#### **2.1.1.4.3 Climax**

The climax of the conflict or the highest point in the story (Abrams, 2009:267).

#### **2.1.1.4.4 Falling Action**

The part following the climax, when the conflict begins to subside and the story moves toward its conclusion (Abrams, 2009:267).

#### **2.1.1.4.5 Resolution**

The part where the conflict is resolved and the story ends (Abrams, 2009:268).

#### **2.1.1.5 Theme**

The general idea, concept, or message that a literary work aims to convey to readers, either directly or indirectly (Abrams, 2009:205). The theme of a story is the underlying meaning that the author wants to convey, which can be a moral message, aesthetic appreciation, or social outlook. Theme is better expressed in complete sentences rather than single words (Lynch-Brown & Tomlinson, 1999:30).

## **2.1.2 Cinematography**

Cinematography means “writing in motion” and relies on photography to regulate how light is recorded by film or digital sensors. Cinematography is the process of recording events with creative and technical control to produce a certain effect on the audience. It includes the organization of lighting, framing, camera movement, shot duration, as well as the manipulation of tonality, speed of motion, and perspective (Bordwell & Thompson, 2013:160).

### **2.1.2.1 Shots**

In image framing, the placement of the angle of view involves not only a certain angle and height, as well as parallel or inclined planes, but also the distance between the objects in the *mise-en-scène* (visual composition) in a scene. Framing gives a sense of the proximity or distance of the objects shown. This aspect is known as camera distance, which is explained using the human body as a standard. Camera distance is divided into several categories, including extreme long shot, long shot, medium long shot, medium shot, medium close-up, close-up, and extreme close-up (Bordwell & Thompson, 2013:190).

#### **2.1.2.1.1 Extreme Long Shot**

According to Bordwell & Thompson, in an extreme long shot, the human figure looks very small or even missing. This framing is used to showcase expansive scenes such as landscapes, aerial views of cities, or other vistas (Bordwell & Thompson, 2013:190). (Figure 2.1)



**Figure 2.1** Extreme Long Shot (Bordwell & Thompson, 2013:190)

#### **2.1.2.1.2 Long Shot**

In a long shot, the human figure is seen more visibly than in an extreme long shot, although the background still dominates the image composition (Bordwell & Thompson, 2013:190). This framing illustrates the relationship between the character and their surroundings, providing spatial context without losing focus on the background. (Figure 2.2)



**Figure 2.2** Long Shot (Bordwell & Thompson, 2013:190)

#### **2.1.2.1.3 Medium Long Shot**

A medium long shot is a shot where the human figure is seen from around the knee upwards. This technique is often used because it provides a good balance between showing the details of the character and showing the surrounding environment. It allows the audience to understand the character's expressions and

gestures, while still getting the context of the space in which the character is located (Bordwell & Thompson, 2013:190). (Figure 2.3)



**Figure 2.3** Medium Long Shot (Bordwell & Thompson, 2013:190)

#### **2.1.2.1.4 Medium Shot**

Medium shot is a shot that shows the entire human body from the hip up. This technique allows the characters' body movements and facial expressions to be seen more clearly, making it ideal for scenes that feature interaction or dialog, while still including some of the surroundings (Bordwell & Thompson, 2013:190). (Figure 2.4)



**Figure 2.4** Medium Shot (Bordwell & Thompson, 2013:190)

#### **2.1.2.1.5 Medium Close Up Shot**

Medium close-up is a shot that shows the human body from the chest to the top. This technique focuses on facial expressions and upper body movements,

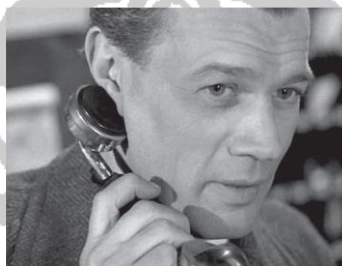
giving more attention to the emotions or reactions of the character (Bordwell & Thompson, 2013:190). (Figure 2.5)



**Figure 2.5** Medium Close Up (Bordwell & Thompson, 2013:190)

#### **2.1.2.1.6 Close Up Shot**

According to Bordwell & Thompson, a close-up is a shot that typically shows only the head, hands, feet, or small objects. This technique emphasizes facial expressions, movement details, or important objects, thus showing more attention to emotions or important elements in the story (Bordwell & Thompson, 2013:190). (Figure 2.6)



**Figure 2.6.** Close Up (Bordwell & Thompson, 2013:190)

#### **2.1.2.1.7 Extreme Close Up Shot**

Extreme close-up is a framing that highlights a specific part of the face, such as the eyes or lips, or zooms in on an object very clearly. This technique emphasizes important small details, giving focus to specific elements in the story (Bordwell & Thompson, 2013:190). (Figure 2.7)



**Figure 2.7.** Extreme Close Up (Bordwell & Thompson, 2013:190)

### **2.1.2.2 Sound**

Sound in movies gives a new dimension to silence. Quiet moments in a movie can generate tremendous tension, forcing the audience to focus more. Intense silences can surprise and grab our attention. Just as color film transforms black and white images into more diverse colors, the use of sound in film allows for multiple interpretations of silence (Bordwell & Thompson, 2013:267). There are 3 types sounds in film: dialogue, music, and sound effects (Bordwell & Thompson, 2013:273).

### **2.1.2.3 Dialogue**

Dialogue is conversation between the characters in a story, such as in a book or movie. According to Bordwell and Thompson, dialogue functions as a transmitter of story information because it is the main way to share the message, in movie usually recorded with maximum clarity so that the story can be understood by the audience without other sound interference (Bordwell & Thompson, 2013:274).

### **2.1.2.3.1 Music**

Music is usually subordinate to the dialogue, appearing in conversational pauses or in sections without dialog (Bordwell & Thompson, 2013:274). Music in movies has many functions: It sets the scene, creates atmosphere, draws attention to certain elements, reinforces or predicts the development of the story, gives meaning to the characters' actions or describes their thoughts, and evokes emotions.

### **2.1.2.3.2 Sound effects**

Sound effects are usually less important than dialogue. Sound effects give an overall impression of a realistic environment and are rarely noticed; however, in their absence, the silence can be very distracting. Sound effects are often a major part of action scenes, while music can dominate dance scenes, transition sequences, or emotional moments without dialog. Some film makers have also changed the emphasis usually given to each type of sound (Bordwell & Thompson, 2013:274).