

CHAPTER II

INTRINSIC THEORETICAL FRAMEWORK

Film can also be examined as a form of narrative work that has a similar structure to literature, where the intrinsic framework is normally used in literary studies. This is supported by Schneider's (1975) statement, which states that film begins with a written script. This makes the film both verbal and literary, not merely a visual medium. This aligns with Robert Richardson's opinion, which he echoes, namely that film is a "branch of literature" (Schneider, 1975).

This view shows that film and literature share similarities in the aspects that construct meaning, such as narrative, dialogue, characterization, tone, and imagery. Therefore, intrinsic theories developed in literary studies can be applied relevantly to analyze film as a narrative text.

2.1 Narrative Element

A collection of connected incidents that occur over a certain amount of time and space is called a narrative. Because narrative elements organize the way tales are told across different media (such as cinema), provide a cognitive framework for comprehending events, and function as a communication tool, they become essential to literature analysis, including film (Herman, 2009). This study uses the definitions of narrative elements put forward by Seymour Chatman in *Story and Discourse: Narrative Structure in Fiction and Film*.

2.1.1 Characters and Characterization

A character is a fictional figure defined by a collection of relatively stable traits that readers use to explain, interpret, and predict the character's actions in a story. Chatman explains that traits differ from emotions or momentary states; traits are enduring qualities, while feelings or moods emerge only momentarily (Chatman, 2007:128). Readers judge characters not by momentary states, but by consistent or evolving patterns of traits.

Chatman explains that distinguishing characters can be done based on their traits (Chatman, 2007:132). Thus, in this structure, the difference between “flat” and “round” characters can be described as a difference in trait complexity. Flat characters have one or a few dominant traits, making them predictable. Contrasted with flat characters, round characters have many improbably conflicting characteristics making them more unpredictable and clearer. Readers can continue to discover new nuances of round characters, even after the story is over. Chatman agrees that character can be represented through the trait paradigm by observing text elements that act as characterization markers.

2.1.2 Setting

Setting refers to the context that frames events in a narrative, including place, time, and social background. According to Chatman (2007:138), setting serves as the background against which characters' actions and emotions emerge, while also contributing to the story's mood and symbolic meaning. Based on Chatman (2007), the setting of time refers to the temporal context of a narrative, such as a specific period, historical moment, or time of day, which helps build the

story's atmosphere and circumstances. Chatman also defines the setting of a place as a collection of objects where the actions and experiences of the characters unfold. Furthermore, in terms of social background, following Chatman's (2007) view of setting as the environment that surrounds the characters, social background can be understood as the social, cultural, and economic conditions that shape the characters' experiences. This helps explain social relationships, positions, and the influence of societal norms and power structures in the narrative.

2.1.3 Plot

Plot is the sequence of events that provide structure and form the flow of the story. Chatman states that a plot is formed from a series of events that involve changing circumstances, which are divided into two categories: actions and happenings. If the change is carried out by or concerns a particular agent, that agent becomes a character in its narrative function (Chatman, 2007: 44). However, not all elements that appear are events; there are also stasis statements in the form of descriptions. Thus, the plot works through a process that provides context for a series of events with combined static elements. In classical narratives, plot works in a resolutive manner by moving the reader to ask, "What will happen?" In contrast, in modern, revelatory narratives, the function of plot is more to show a character's state or condition, rather than to resolve events (Chatman, 2007: 48).

2.1.4 Conflict

In Chatman's book, conflict does not stand alone as a separate concept, rather, he embeds it in his writings on causality within narrative structure.

According to Chatman, causality connects the various events in a narrative. This means that tension and development in the storyline are generated by one event that leads to another (Chatman, 2007:43-44). In line with Aristotle's notion of the primacy of action, conflict in a narrative arises when characters pursue goals and face challenges (Chatman, 2007:43-44). This notion is directly related to conflict, as it occurs when characters encounter obstacles that disrupt the causal flow of events. These components support a story's dramatic framework and keep the conflict interesting and surprising.

2.2 Cinematography

As Bordwell & Thompson in *Film art: An introduction* (10. ed) explained, cinematography is the method of recording events on film or digital footage. This enables artistic control over the visual presentation of a screenplay. To affect the experience of the viewer, as well as the visuals in the media, decisions about shot duration, camera movement, framing, and image quality, including lighting and frame rate, are made in the cinematography of a film. In order to ensure that every visual component complements the narrative, filmmakers utilize the camera to manipulate lighting and its relationship to the recording medium. This allows them to alter tone, movement speed, and angle of view (Bordwell and Thompson, 2013:160).

2.2.1 Camera Position

Bordwell and Thompson (2013:188) explained a key component of filmmaking is deciding where to place the camera, which Louis Lumière did by

framing the train at an angle and showing his family up close. In animations that do not have real cameras, framing remains an important aspect to consider because it is useful for conveying a certain point of view in space and highlighting the universal significance of perspective in visual narrative.

2.2.1.1 Camera Angle

Camera angle, according to Bordwell and Thomson (2013:189), is a position that looks at the mise-en-scene of the shot from a certain angle of camera. Since the camera may be positioned anywhere, there are an endless number of possible views. Since the angle of view produced by the camera angle improves an image's aesthetic appeal, a variety of camera angles can be used to impart significance to the shot's purpose.



Picture 2.1 Straight-On Angle
(Bordwell & Thomson, 2013:189)



Picture 2.2 High Angle
(Bordwell & Thomson, 2013:189)



Picture 2.3 Low Angle
(Bordwell & Thomson, 2013:189)

2.2.1.2 Camera Distance

According to Bordwell and Thompson (2013:190), camera distance definition is the framing that determines how close or far the subject appears in an image. This concept is defined based on the scale of human bodies in the frame, with common categories illustrated in *The Third Man*: Extreme long shot is the shot in which the human figure is barely visible or tiny, often used for landscapes or city views. In long shot the figures are noticeable but the background remains dominant. Medium long shot frames the figure from the knees up, balancing the subject and surroundings. In contrast to medium long shot, the medium shot shows the body from the waist up so that this shot highlights body movements and expressions. Medium close-up is the shots where frames the chest up for a closer focus on expressions. Then, close-up shot emphasizes details, such as the head, hands, or small objects. The last is extreme close-up where magnifies a specific part of the face or an object (Bordwell and Thompson, 2013:190).

The scale of the subject within the frame, rather than literal camera distance, defines these categories. For example, a long shot of a person differs from a close-up of a large object like King Kong's elbow. These flexible boundaries between categories serve as applicable and clear descriptions for filmmakers and researchers. This camera distance further subdivided into sections and has different motivational focuses, as follows:



Picture 2.4 Extreme Long Shot
(Bordwell & Thomson, 2013:190)



Picture 2.5 Long Shot
(Bordwell & Thomson, 2013:190)



Picture 2.6 Medium Long Shot
(Bordwell & Thomson, 2013:190)



Picture 2.7 Medium Shot
(Bordwell & Thomson, 2013:190)



Picture 2.8 Medium Close-up
(Bordwell & Thomson, 2013:190)



Picture 2.9 Close-up
(Bordwell & Thomson, 2013:190)



Picture 2.10 Extreme Close-up
(Bordwell & Thomson, 2013:190)

2.2.2 Sound

Sound gives viewers a more comprehensive visual experience throughout a movie. There are various sensory modes involved in sound. Besides, there is the process of sustaining a rhythm or emotive quality that balances the film's sounds and visual which are called "sensory synchronization" (Bordwell & Thompson, 2013:267). Furthermore, the audience's understanding and interpretation of the image can be actively influenced by sound. Depending on the kind of music employed, the movie's soundtrack can also assist viewers in creating various meanings for the same visual (Bordwell & Thompson, 2013:268).

Sound in film comes from two types of sources: diegetic and non-diegetic. Bordwell & Thompson (2020:284) explain that diegetic sound serves as a marker of temporal continuity because it emerges from characters or objects within the narrative space. This means that the sound is audio that actually "exists" within the narrative world. Actors' dialogue, music played live during a scene, or sounds produced by objects are examples of diegetic sound. In contrast to diegetic sound, non-diegetic sound doesn't actually "exist" within it, because it originates outside the narrative world. Examples include background music and sound effects added to add depth, drama, and suspense.