CHAPTER II

INTRINSIC THEORETICAL FRAMEWORKS

2.1 Intrinsic Aspects

Intrinsic aspects are the internal elements that shape a story, including plot, character, setting, conflict, and theme. According to Diniejko (2010, as cited in Rani and Winaya, 2020, p. 249), intrinsic elements are internalized approaches to the literary works that are based on literary standards only. Likewise, Rani and Winaya (2020, p. 255) stress on intrinsic aspects as they give a more profound insight into this inner structure of a film. Intrinsic analysis, in other words, brings out the way a narrative is built up internally and this is where interpretation is built.

2.2 Narrative Elements

The analysis of narrative elements, including characters, plot, theme, conflict, and setting, is an essential part of understanding storytelling in film. A narrative can be understood as "a story, whether told in prose or verse, involving events, characters, and what the characters say and do" (Abrams & Harpham, 2013, p. 233). Narrative is generally understood as consisting of two main components. First, the former is the story (*fabula*) that is composed of the sequence of events, actions, and existents, including characters and setting. The second one is the discourse (*syuzhet*), meaning how these events are demonstrated using style, editing, sound, and pictures (Cutting, 2016).

2.3 Theme

A theme in a story is the central idea that guides the narrative and gives meaning to the events that unfold. The term theme is occasionally mistaken for *motif*, but it actually refers to the main idea or message that a literary work aims to express and communicate to the reader, whether directly or indirectly (Abrams & Harpham, 2013). Theme is considered to be one of the intrinsic elements that cannot be always identified easily, as explained by Gultom (2022), in order to comprehend the theme, it is essential to approach the analysis of the other intrinsic elements, such as feelings, actions and thoughts of a character.

2.4 Plot

Plot is one of the most crucial intrinsic elements of a literary piece, as it is the one that guides the events and dictates the growth of the story. Plot is the way in which events and actions in a story or drama are arranged in a particular way to give the reader or viewer a special artistic and emotional effect (Abrams & Harpham, 2013). A plot includes not only what is happening, but also why and how events are linked together, and is similar to a storyline. As Kiosses (2021) states, plot can be understood as a construct with a beginning, middle and end. Therefore, the plot is not merely a sequence of events, but rather how the writer arranges and presents them to help readers understand, as well as to shape their expectations and responses to the story (Kiosses, 2021).

2.5 Character and Characterization

In literary analysis, characters are seen as active agents who drive the narrative through their roles, deeds and characteristics. Their moral, intellectual, and emotional attributes are indicated by dialogue and conduct (Abrams & Harpham, 2013), and their evolution from start to finish reveals whether they are static or dynamic. Characters can be classified as flat or round, protagonist or antagonist, or major or minor.

Characterization is presented through two main methods: direct and indirect. Direct characterization explicitly describes a character, while indirect characterization reveals traits through actions, dialogue, and interactions. This aspect is important because it shows how characters respond to conflict and helps the audience understand their personalities and motivations (Muharsyah, Anggraini, & Fitriyah, 2025, p. 62–63).

2.6 Settings

Setting in literature describes the time, a place, and a situation within which a story is set and it changes the mood of the story and the course that the story takes. It includes the overall geographical, temporal, and social context of the story, along with the specific physical locations in which individual scenes take place (Abrams & Harpham, 2013) It is not just a setting but it is also a contributing factor to the behavior of characters and the development of conflict and theme. As Karantonis and Sireci (2005) claim, item response theory (IRT) can serve as a mechanism of mapping items to a distribution with standards (Karantonis and Sireci, 2005). On the same note, setting in literature serves the purpose of a map which puts events in order and makes them meaningful.

2.6.1 Setting of Time

The setting of time is the period in which a story takes place, such as a particular year, historical era, season, or even a specific moment of day or night. It plays an important role in shaping the mood, influencing characters' choices, and framing the overall narrative. Aziez and Hasim (2012) explain that setting involves a set of events in a work of fiction, including place, time, or events that carry both physical and psychological functions (Gultom, 2022).

2.6.2 Setting of Place

The location in which a story takes place is referred to as the setting of place. This could be a large setting, such as a city or a nation, or a smaller, more intimate area, such as a room, a street or even a single meaningful object. The setting reflects the characters' circumstances and enables readers to visualise the novel's environment. As Aziez and Hasim (2012) point out, the physical setting relates to places and objects in the surrounding environment (Gultom, 2022).

2.6.3 Setting of Social Background

Setting of social background is the social, cultural and psychological landscape in which the characters exist. It involves traditions, norms, values, and ways of thinking, which affect the way characters behave and relate. This element of setting tends to show the relationship between individual problems and the broader human lives. Aziez and Hasim (2012) have also suggested that setting can also be the environment or the nuance which elicits the emotions of the reader (Gultom, 2022).

2.7 Conflict

Conflict in literature and film is often seen as the driving force that shapes characters, plot, and the overall meaning of a story. It arises when individuals or groups face differences in values, perspectives, or desires, reflecting the complexities of real-life struggles. As Miyaki (1999) explains, "the notion that the self-experiences cultural conflict as an inevitable response to the existence of cultural differences is one of the fundamental assumptions of the intercultural field". This highlights that conflict is not simply a disagreement but a deeper clash rooted in identity, culture, or belief. (Miyaki, 1999) In narratives, conflict can appear as personal dilemmas, interpersonal conflicts, or larger societal tensions, all of which push characters to grow or reveal their true selves.

2.8 Cinematography

Cinematography plays an important role in telling stories since decisions made in camera format, lensing, lighting, exposure, color balance, and composition influence how emotion and information are presented on screen. High Definition (HD) is an option that should be taken seriously by filmmakers in case they want to produce high-quality films, either on cinema or television (Wheeler, 2009, p. 3).

2.8.1 Mise en scène

In general, the concept of Mise-en-scène is an important aspect of film studies, and is used to describe the way the elements of a film are arranged in a particular scene, such as lighting, setting, camera movement, and character placement (Striuli, 2007). These elements are all carefully crafted to produce specific effects and to send meaning to the audience. Striuli (2007) indicates that "All elements of a picture, including the setting,

lighting, and activity, are developed according to specific concerns with effect and expression," This is important in that it helps to communicate themes and ideas. Thus, mise-en-scène contributes to the way a story is represented and affects the viewer's interpretation of the story.

2.8.2 Camera Distance (Shots)

Camera distance or shot, is the distance between the camera and the character in the scene. It gives the viewer a relative view of the character and their surroundings. These distances are then used as indicative of the different kinds of shots and their particular purpose in the story. Heiderich (2012) also states that shot type impacts the viewers' understanding of the story in addition to framing. Various shots provide viewers with different information to observe or with a fresh perspective on the same information to hold the viewers' attention (Heiderich, 2012).

2.8.2.1 Close-up Shot

Close-up shots are those in which the camera captures a particular detail of the subject, usually the face but sometimes other parts of the body or objects can be another option. This technique is all about the facial expressions and reactions, so the character's emotions are the ones that take center stage and the psychology is being exposed. Close up shots are frequently employed in movies to highlight primary story events and to impact and intensify expression (Dise, 2016).

2.8.2.2 Extreme Close-up Shot

An extreme close-up shot focuses on a small detail or fragment, such as the eye of a character, a drop of perspiration or the texture of an object being touched. This perspective is often used to convey symbolic meaning, emotion or tension in a scene. The term 'Italian shot', a very close-up shot of the eyes, was coined by Sergio Leone in his Italian Western films (Dise, 2016).

2.8.2.3 Medium Shot

A medium shot does not include the body of the person being shot, just the upper half of the body. One of the most common shots in movie scenes is the shot that shows both the head and upper body, as it allows for the emotions and nonverbal expression to be more clearly portrayed while also showing body movements. This is a shot often used to keep the viewer focused on a character without neglecting to show enough of the surrounding environment to give context to the scene (Dise, 2016).

2.8.2.4 Medium-Long Shot

A medium long shot, also known as a 3/4 shot, captures the subject from the knees up to the head. This shot strikes a balance between highlighting the character and showing the setting. It can depict both the actor's body language and background information, making it easier for the audience to understand the actor's actions and be aware of the space and atmosphere information of the scene (Dise, 2016).

2.8.2.5 Long Shot

A long shot shows the entire body, from head to toe, as well as a large part of the background. This type of shot reveals the relationship between the character and their surroundings, helping the viewer to understand the context of the scene and the character's position within it. Consequently, long shots are often used to depict the environment and the character's presence and/or relationship to it (Dise, 2016).

2.8.2.6 Extreme Long Shot

An establishing shot is an extremely long shot that shows the subject in the frame from a distance, making it appear smaller than the surrounding objects. It is typically employed to establish the setting or location, or to illustrate the size of the setting in relation to the characters. This type of shot is particularly useful for conveying the time and place of a scene, as well as the characters' physical and emotional relationships with their surroundings. (Dise, 2016).



Picture 2.1 Camera Shots. Filmmaking 101: Camera Shot Types (2016)

https://www.bhphotovideo.com/explora/video/tips-and-solutions/filmmaking-101-camera-shot-types

2.8.3 Sound

Sound in cinema goes beyond dialogue, encompassing speech, music, and sound effects that help shape mood, guide meaning, and carry story information even without words. However, film theory has often given it less attention. According to Ingle (1983), sounds that contain the audible aspects of the cinema like words, music, and sound effects have been perceived as secondary to the visuals, and sound recording is usually regarded as a simple supplement to the visual track only (Ingle, 1983). He also claims that to create the entire meaning of films, the sound and image should be analyzed equally as both of them are central in the way movies communicate.