

CHAPTER 2

INTRINSIC THEORETICAL FRAMEWORKS

2.1 Theoretical Framework

According to Klarer in *An Introduction to Literary Studies* (2004:56), literary works and films have many similarities in terms of narrative structure, so the theories of literary works can be used to analyze a film. Both literary works and films have similar narrative structures such as plot, theme, character, and setting. In addition, literary works and films reflect the social and cultural context in which they were made, how social conditions can influence filmmaking and how films reflect or challenge the norms of society.

Abrams in *The Mirror and The Lamp: Romantic Theory and the Critical Tradition* (1953:26) proposed an objective approach that focuses on analyzing literary works or films as autonomous entities, independent of external contexts such as the author's biography or social background. This approach focuses on inherent elements such as theme, plot, character, conflict and setting. The analysis examines how these inherent elements interact and make up the overall meaning of the work.

In *The Mirror and The Lamp: Romantic Theory and the Critical Tradition* (1953:27), Abrams states in the context of a literature, objective approach allows the audience to examine how narrative and visual elements contribute to the viewing experience. For example, the plot built through character development and conflict can be analyzed to understand how the film conveys a particular message or theme. This approach also emphasizes the importance of film structure, including

the use of cinematography, editing, and music, which serve to enhance the story and the emotions conveyed.

According to Abrams in *The Mirror and The Lamp: Romantic Theory and the Critical Tradition* (1953:27), film analysis becomes more systematic and focuses on the elements of the film itself by applying objective approach. This can help audience recognize the strengths and weaknesses of the film without being influenced by external factors. Abrams' objective approach provides a clear framework for understanding and appreciating the complexity of film as an art form in its own right. It also emphasizes that each element of the film plays an important role in creating the overall experience for the viewer. For example, well-developed characters can provide emotional depth, while a carefully chosen setting can create an atmosphere that supports the main theme. This analysis emphasizes the relationship between each element, leading to a better understanding of how the film works as a whole. In addition, this approach encourages the researcher to read the film carefully, paying attention to every detail, from dialog to visual composition. In this way, the analysis is not limited to what is seen on the surface, but also includes deeper meanings that may be hidden behind the elements. This can provide a deeper understanding of how a movie can communicate with its audience. Abrams' objective approach also serves as a tool for comparing different movie works. By using the same criteria to analyze the internal elements, critics can evaluate and compare films from different genres and eras. In this way, audiences can recognize patterns and innovations in narrative and film technique, as well as understand how films can reflect or challenge existing cultural and social norms.

2.1.1 Intrinsic Elements

Intrinsic element is the elements that build and integrate the structure and meaning of a movie work itself. Bordwell *et al* in *Film Art: An Introduction* (2020:73), states that intrinsic elements are an important part of the narrative structure that forms the whole story.

2.1.1.1 Character and Characterization

Characters are an important element in a story. Every character has a different characterization. In *Elements of Fiction Writing: Character and Viewpoint*, Card (2010) defines a character is a human being in a work of fiction. Furthermore, a character is an actor who performs actions with a specific purpose. Characters consist of dynamic characters and static characters. Dynamic characters (round characters) are characters who experience change or development during the story. The change can be in the form of a change in attitude or outlook due to the experiences the character undergoes. In contrast, static characters (flat characters) are characters who do not experience significant changes from the beginning to the end of the story. These characters usually have a characteristic attached to them and do not develop further. Besides, characters can be classified as a major character (protagonist) and minor character (antagonist).

2.1.1.2 Settings

According to Bordwell *et al* in *Film Art: An Introduction* (2020:80), setting is the place and time in which the events in a story take place, which can affect atmosphere and character. Settings can be classified as setting of time, setting of places, and setting of environments. Setting can show how the characters act in the

story, how characters interact with others, and how the characters show their human nature to the audience when they see it.

2.1.1.3 Plot

In the book *Film Art: An Introduction* (2020:72), Bordwell *et al* define plot is used to describe everything present in the film, it can be visibly and audibly. Plot is how the events are arranged in the work of literature. According to Bordwell, there are five steps of plot in a story: exposition, rising action, climax, falling action, and resolution.

2.1.1.4 Theme

Theme is a general idea insight into the story. Theme helps determine the direction and meaning of the story being told. Frost (1964) defines theme as the central idea or meaning of a literary work. Themes can be expressed through characters, plot, and setting, and often reflect the author's views on life and society.

2.1.1.5 Conflict

In literature, conflict refers to the struggle between opposing forces that drives the narrative and shapes the characters' journeys. Forster in *Aspects of the Novel* (1927:66), this struggle can take many forms, such as internal conflict, where a character grapples with their own emotions or decisions, and external conflict, which involves clashes with other characters, society, or nature. Conflict is essential to storytelling because it creates tension and engages readers, prompting them to invest in the characters' struggles and growth. Whether it's a hero battling personal demons or a group facing societal challenges, conflict adds depth and complexity

to the narrative, making it relatable and compelling as it mirrors the real-life challenges we all face in our own lives.

2.1.2 Cinematography Elements

Cinematography is the art and technique of creating moving images that include various visual elements in a movie. According to Brown in *Cinematography Theory and Practice for Cinematographers and Directors* (2022:2), cinematography is the art and technology of motion-picture photography, which covers all visual aspects of the movie, including lighting, composition, camera angles, and camera movements. Cinematography involves several important aspects, such as narrative, visual, and audio. The narrative element consists of character, setting, plot, and theme. Visual elements consist of lighting, shot size, camera focus, camera placement, camera movement, and shot composition. Audio elements consist of dialogue, sound effects, and music.

2.1.2.1 The Shots

According to Bordwell *et al* in *Film Art: An Introduction* (2020:168), shot is a continuous recording of a subject by a camera, which can vary in length and composition. A shot is a series of images recorded by a camera without interruption. One shot form one scene, and one scene forms one sequence. Each shot can have a different duration and can be used to convey various emotions or information to the audience. Shot is an important element as it forms the visual basis of the movie narrative. There are some shot types: extreme close-up, close-up, medium close-up, medium shot, long shot, extreme long shot, point of view (POV) shot, birds eye shot, and worm eye shot.

2.1.2.2 Shot Composition

According to Bordwell *et al* in *Film Art: An Introduction* (2020:168) shot composition is the way in which the visual elements of the frame are organized to create balance and focus. It involves the use of the rule of thirds, contours and symmetry to capture the audience's attention. Good composition highlights important elements of the scene and creates tension or harmony. For example, placing a character on one side of the frame can create a sense of tension, while symmetry can give a sense of stability.

Shot composition can also influence how the audience perceives the scene. By strategically arranging visual elements, filmmakers can draw the audience's attention to certain parts of the frame, paying more attention to desired elements. In addition, effective composition can help convey the film's themes and emotions, giving each element of the frame a deeper meaning.

2.1.2.3 Camera Focus

According to Bordwell *et al* in *Film Art: An Introduction* (2020:172), camera focus refers to the sharpness of the image captured by the camera. The focus can be adjusted to emphasize a particular subject while blurring the background and creating a bokeh effect. This technique is often used to draw the audience's attention to important elements in the scene. Similarly, focus can be shifted from one subject to another to add dynamism to the visual narrative.

Good use of focus can enhance the visual experience by creating depth and context. For example, in dialog scenes, if the focus is on the character speaking, the viewer can follow the conversation better. On the other hand, shallow focus can

create an intimate atmosphere, while deep focus, where all elements of the image remain in focus, can provide a broader context of the surroundings and interactions between the characters.

2.1.2.4 Camera Placement

According to Bordwell *et al* in *Film Art: An Introduction* (2020:187), camera placement is the positioning of the camera in space in order to capture a scene. The camera placement can influence the perspective and the audience's perception of the scene. For example, a low camera position can lend strength to a character, while a high position can convey a sense of vulnerability. The right choice of camera placement is crucial to conveying the emotion and context of the story.

2.1.2.5 Camera Movement

According to Bordwell *et al* in *Film Art: An Introduction* (2020:196), camera movement includes various techniques for moving the camera during filming. These movements include panning, tilting, dolly, and tracking. Panning involves a horizontal movement of the camera, while tilting is a vertical movement. Dolly and tracking involve moving the camera closer to or further away from the subject, creating depth and dynamics in the scene.

Effective camera movements can increase tension, emotion, and viewer involvement. For example, the use of dolly zoom can create a dramatic effect that highlights the changing emotions of the characters. In addition, subtle camera movements can provide a greater experience for the viewer and allow them to feel inside the scene. By understanding and using different camera movement

techniques, filmmakers can create a more immersive and immersive viewing experience.

2.1.2.6 Lighting

Lighting is the use of light to create mood, emphasize characters, and create a visual aesthetic. There are different types of lighting: high-key light, low-key light, and backlight. High-key light is the main source of light that emphasizes the subject, while low-key light is used to reduce shadows from the main light. Backlight separates the subject from the background, adding depth and dimension.

Bordwell *et al* in *Film Art An Introduction* (2020:125) states lighting creates not only textures but also overall shape. For example, soft, warm lighting can create an intimate and friendly atmosphere, while harsh, contrasting lighting can create tension or fear. The use of color in lighting can also add an emotional dimension, such as blue light evoking sadness or tension. Therefore, the right choice and placement of lighting is essential to supporting the story and theme of your film.

2.1.2.7 Sound

Bordwell *et al* in *Film Art An Introduction* (2020:264) conveys sound summons up an unseen space. Sound is the auditory elements that accompany the visual images and contribute to the narrative and emotional impact of the film. In a movie, sound can be dialogue, sound effects, and music. Sound serves to enrich the viewing experience by creating atmosphere, emphasizing emotions, and helping to build the narrative. Sound elements can influence how the audience perceives certain scenes and provides additional context that is not always visually apparent. Sound can be classified as diegetic sound and non-diegetic sound. Diegetic sound

is a sound that can be heard by other characters in the movie, such as dialogue. Meanwhile non-diegetic sound is a voice that cannot be heard by other characters in the movie, such as music, sound effect, and voice over.

2.1.2.8 *Mise en Scene*

In *Film Art An Introduction* (2020:113) Bordwell *et al* states *mise en scene* comes from the French (pronounced meez-ahn-sen) meaning “to put into scene.” It was first applied to the practice of directing plays. *Mise en scene* refers to all the visual elements of a scene, including the set, costumes, lighting and the arrangement of the actors. It creates the context and atmosphere that supports the narrative. Each element of staging is designed to contribute to the themes and emotions of the film. For example, the use of certain colours in costumes or sets can create a certain mood, while the spatial arrangement of the characters can show how they relate to each other.

Mise en scene also includes the arrangement and layout of elements in the frame, which can affect the way the audience perceives the scene. By strategically arranging visual elements, directors can create a more immersive experience. For example, the placement of certain objects in the background can give hints of characters or themes, while the use of empty spaces can create a sense of loneliness or isolation. Effective staging can therefore reinforce the narrative and create a richer audience experience.