

CHAPTER II

INTRINSIC THEORETICAL FRAMEWORK

2.1 Intrinsic Aspects

Films have intrinsic aspects that are important for understanding the story. Bordwell and Thompson (2013:12) highlight that the strength of film lies in its ability to create an engaging experience for the audience. Intrinsic aspects, such as theme, characters, and plot, are at the core of a narrative. These elements help shape the story by arranging events to create meaning, emotion, and connections between the characters in the story and the audience.

2.1.1 Narrative Elements

Narrative elements are components that construct the story and guide the audience's understanding of a film. According to Bordwell, Thompson, and Smith (2020:72), narrative form is built through events involving characters, organized by cause and effect, time, and space. These elements help the audience understand how the story develops, how characters' actions are motivated, and how each event contributes to the film's meaning. Therefore, narrative elements work as an interconnected structure that shapes interpretation and emotional response.

2.1.1.1 Theme

Theme refers to the explicit or implicit meaning developed through a film's form. According to Bordwell, Thompson, and Smith (2020:59), explicit and implicit

meanings are often called themes, and in narrative films, these meanings depend on the relationship between story and style. Therefore, theme helps reveal the broader issues represented in a film, including the social conflicts and personal struggles experienced by the characters.

2.1.1.2 Characters

Any narrative relies on characters that express the ideas, emotions, and desires that help guide the audience's understanding of any story. As Bordwell, Thompson, and Smith (2020:308) argue, these detailed aspects of character are expressed through the film's form and style. For this reason, character analysis helps elucidate the means through which a film articulates identity, conflict, and emotion.

2.1.1.3 Plot

Plot refers to the organization of the events of the story, including the ways in which the film presents these events to the audience. As Bordwell, Thompson, and Smith (2020:75) suggest, plot consists of all that is shown and told in the film. The audience is able to understand the events that take place, the actions and motivations of the characters, and the ways in which the characters and the film's central conflicts change. The means of expression offered by plot serves to articulate the film's central idea.

2.1.1.4 Setting

Film setting refers to the location and the physical environment in which the film's action occurs. Setting is an important component of mise-en-scene. As Bordwell,

Thompson, and Smith (2020:115) argue, setting is not simply a backdrop for film's human interactions, but can itself enter the story and influence the audience's understanding of the actions. Setting can be used to highlight the film's emotional tone and influence audience expectations. Setting provides the film's social milieu, character experiences, and the circumstances of the film's action.

2.1.1.5 Conflict

Conflict can be internal, for example, moral, emotional, etc. or external, such as character vs. character or vs. society. Internal conflicts suggest pressure of a certain psychology, that leads the character to face their true self and their personal values. Challenges caused by other people, social norms, or even Mother Nature, create external conflicts. Conflict adds variety, interest, and complexity to the narrative, and most importantly, character development. (Bordwell & Thompson, 2013:56).

2.1.1.6 Cinematography

Cinematography is very important in a story, because this aspect visually presents the narrative to the audience. Abbott (2002:12) explains that storytelling is not limited to words but can also be expressed through pictures, making it an art of communication. Cinematography uses visual elements such as lighting, camera angles, and composition to convey meaning, emotion, and theme. These elements help the audience engage with the narrative and trigger them to better understand the ideas in the story, therefore enhancing the overall narrative experience.

2.1.1.7 Angle

Camera angles indicate the position of the camera in relation to the subject. As per Bordwell, Thompson, and Smith (2020: 187), the camera position is made up of the angle, level, height, and distance. Angles position viewers in relation to the subject in various ways; they may use straight-on, high, or low angles. Thus, camera angles are important because they inform audiences of the characters, of the power dynamics, and of the emotional tensions in the scene.

2.1.1.8 Sound

Sound is yet another crucial element of the film that aids the audience in the comprehension of the images and the meaning of the narrative. Bordwell, Thompson, and Smith (2020:263) illustrate that sound in film has the ability to direct a viewer's gaze and thought, complement the scene with the appropriate visual, and alter how the audience perceives the scene. Sound encompasses dialogue, music, silence, and sound effects, all of which may create the mood, add tensions, and create the character. Thus, sound communicates the emotional tensions, and the narrative focus and milieu of the film.

2.1.1.9 Camera Distance (Shots)

The frame in a movie is not merely an empty space that holds the movie's visuals together in a prescribed format, but a frame cedes to a specific point of view that adds a particular context to the information making up the visuals. Several distances of the camera (Bordwell and Thompson, 2013: 252) evoke very particular

types of interactions with the audience as regards to the scene. These distances enhance the emotional and narrative depth of a scene.

2.1.1.9.1 Close-up Shot

Close-up shots, abbreviated as CU, highlight facial details or specific features of the subject, increasing emotional intensity and psychological depth. Sometimes called a head shot, this full face framing captures the head from the neck up, focuses on eyes and mouth, reveals subtle emotions, and emphasizes who the subject is (Thompson & Bowen, 2009:18).



Picture 2.1 Close-Up Shot (Thompson & Bowen, 2009:18)

2.1.1.9.2 Medium Close-up Shot

In a medium close-up shot, abbreviated MCU, the character's face is clearly visible. Sometimes called a two-button shot, it frames from the head to the chest, cutting above the elbow. Used interior or exterior, it emphasizes facial features, expressions, and emotion while surroundings hold little importance there (Thompson & Bowen, 2009:17).



Picture 2.2 Medium Close-up Shot (Thompson & Bowen, 2009:17)

2.1.1.9.3 Medium Shot

Medium shots, abbreviated MS, capture the figure. Sometimes called a waist shot, they frame the subject just below the waist and above the wrist. Used interior or exterior, figure dominates the frame, showing eyes, clothing, hair, while movement is limited and who, where, and when are suggested (Thompson & Bowen, 2009:16)



Picture 2.3 Medium Shot (Thompson & Bowen, 2009:16)

2.1.1.9.4 Medium-long Shot

Medium-long shots, abbreviated MLS, capture the subject. Traditionally framed to cut the leg just above or below the knee, sometimes called a cowboy shot. Used interior or exterior, the human figure prominent, showing clothing, gender, facial expression, emphasizing who more than where (Thompson & Bowen, 2009:16).



Picture 2.4 Medium-long Shot (Thompson & Bowen, 2009:16)

2.1.1.9.5 Long Shot

A long shot, abbreviated LS or WS, is a full body shot with head and feet visible. Used interior or exterior, the figure draws attention while surroundings remain visible. It shows who, where, and when through clothing, movement, and facial expression (Thompson & Bowen, 2009:14).



Picture 2.5 Long Shot (Thompson & Bowen, 2009:14).