

CHAPTER II

INTRINSIC THEORETICAL FRAMEWORK

2.1 Intrinsic Elements

The internal parts that build a movie and add to its meaning are called intrinsic elements. These components advance the story, communicate ideas, and have a specific impact on viewers. Film form, according to Bordwell and Thompson (2013:72–110), is the general system of relationships between the parts in a film, whereas cinema style is the methods by which those elements are presented. It is crucial to examine a movie's fundamental components in order to comprehend how it conveys its message. The most important inherent components are setting, story, character, and narrative.

2.1.1 Narrative Elements

Narrative is a fundamental aspect of film form. According to Bordwell and Thompson, a narrative is a series of events connected by cause-and-effect interactions that occur throughout time and location. Through narrative, events are organized in a way that allows audiences to understand the progression of a story and the relationships among characters and actions. Narrative functions as the framework through which a story is presented. It enables audiences to follow events, identify conflicts, and understand the development of the story. It also helps show how the characters respond to situations and how their actions influence the events that follow. The arrangement of events within a narrative influences how meaning is constructed and interpreted by viewers (Bordwell & Thompson, 2013:72–84).

2.1.1.1 Theme

The theme is the main idea of a movie. It shows the primary conflict and makes the whole story connect well. According to Bordwell and Thompson (2013:59), a theme might be obviously visible or hidden deep within the film to represent large ideas. Essentially, the theme is the major message that the director intends to convey to the audience.

2.1.1.2 Plot

Bordwell and Thompson (2013:75) define a story as the entire sequence of events in a film, ordered chronologically from beginning to end. Meanwhile, plot refers to the actual order of events as they are displayed on screen. In summary, the audience observes the storyline of the film and then utilizes their thoughts to construct and comprehend the entire story.

2.1.1.3 Conflict

Based on the perspective of Bordwell and Thompson (2013:77–79), conflict is the main driving force in a story that happens when a character faces struggles against internal feelings, other characters, or external forces. This conflict moves through a chain of cause and effect, which the filmmaker can hide or show to make the audience feel curious and excited. Furthermore, Buckland (2008:82) highlights that conflict serves as the core dramatic engine in a narrative, creating necessary tension that compels characters to make critical decisions, thereby revealing their underlying beliefs and true nature. Through conflict, the development of a character can also be observed through their responses to challenges and the choices they make throughout the story. Therefore, conflict is important in understanding how a

character's beliefs and individual values are portrayed through their actions and decisions.

2.1.1.4 Character and Characterization

In film, a character is a causal agent who causes events to occur and propels the plot ahead. Characterisation, on the other hand, is the process of assigning distinct attributes to a character, such as attitudes, abilities, habits, and psychological impulses. These characteristics are purposefully chosen to fulfill a specific purpose and play an important role in bringing the tale action forward (Bordwell & Thompson, 2013:77-78). Also according to Abbott (2008:130) highlights the concept of character agency, noting that narrative progression heavily relies on characters acting as autonomous individuals with their own desires, motives, and psychological integrity. This agency allows the main character to challenge external pressures and assert their own personal values within the story.

2.1.1.5 Setting

Setting is an important aspect of filmmaking that does more than just provide a passive backdrop for the action. Instead, it acts as an active force, shaping the drama, setting audience expectations, and providing essential thematic or social backdrop for the entire story (Bordwell & Thompson, 2013:115). Setting refers to the place, time, and social context in which a story takes place. According to Chatman (1978:138), the setting serves as a background that makes the characters stand out. In addition, the setting can influence how characters behave and respond to the situations they encounter. Therefore, examining the setting is important for understanding the social conditions and circumstances that shape the characters and their actions throughout the story.

2.1.1.5.1 Setting of Time

The audience understands the time dimension based on how the plot is presented. It demonstrates how the filmmaker manipulates three factors: temporal order (the order of events, such as employing flashbacks), temporal duration (the length of the story), and temporal frequency (the number of times an event is repeated) (Bordwell & Thompson, 2013:79-81).

2.1.1.5.2 Setting of Place

Setting of place refers to the physical setting in which the tale takes place, which can be a genuine site or a studio set. It uses screen and plot space to create atmosphere, reveal character attributes, and graphically portray the major conflict of the story (Bordwell & Thompson, 2013:81).

2.1.1.5.3 Setting of Social Background

A story's social background refers to the cultural, historical, and sociological context in which it is set. It defines the rules, values, philosophy, and social structures of the film's community, all of which have a significant impact on the characters' motives, conflicts, and decisions (Bordwell & Thompson, 2013:338).

2.1.2 Cinematography

Cinematography is the process of recording events in front of a camera on film or in digital media. This method is critical in guiding the audience's attention and controlling how meaning is constructed in a movie. Camera distance is an important aspect of cinematography since it determines how close or far the camera is from the subject (Bordwell & Thompson, 2013:160). camera distance, which decides how close or how far the camera is placed from the subject (Bordwell &

Thompson, 2013:160). Films and photographs are deliberately crafted to illustrate cinematic techniques (Golden, 2001:18), so that the audience can see what the film is trying to convey. Through the use of different cinematographic techniques, filmmakers can emphasize characters, actions, emotions, and important details within a scene. Therefore, cinematography helps shape how the audience understands and responds to the events presented in a film.

2.1.2.1 Camera Distance (Shots)

Camera distance is a feature of framing that determines whether the audience is close to or far away from the topic. The terminology used to describe this distance are approximate and are typically dependent on the scale of human bodies displayed in the photograph (Bordwell & Thompson, 2013:190). Camera distance can also influence how the audience perceives a character, situation, or particular moment in a scene. Different camera distances can emphasize different aspects of a scene, such as a character's facial expression, body movement, or relationship with the surrounding space. Therefore, analyzing camera distance is important for understanding how visual framing emphasizes characters, their emotions, and their relationships with the surrounding environment.

2.1.2.1.1 Close-up Shot

A close-up is a cinematographic shot that typically focuses on the head, hands, feet, or a small object within the frame. This shot directs the audience's attention to key features such as facial emotions, bodily movements, or crucial items. This is accomplished by limiting the available space. This composition is quite good at emphasizing a character's emotions, reactions, psychological elements, and emotional intensity in a scenario (Bordwell & Thompson, 2013:190).



Picture 2.1.2.1.1 Close-up Shot.
(Film Art: An Introduction, 2013:190)



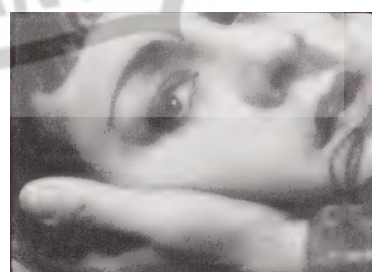
Picture 2.1.2.1.2 Close-up Shot
(Film Art: An Introduction, 2016:269)

2.1.2.1.2 Extreme Close-up Shot

An extreme close-up refers to a photograph that highlights a specific segment of the face or isolates and amplifies a tiny object. By closely focusing on the subject and eliminating background distractions, this approach is frequently employed to intensify emotional tension and emphasise essential visual components that could otherwise be overlooked by viewers (Bordwell & Thompson, 2013:190). By zooming in this close, the camera forces the audience to focus on subtle details like a tear or a quick facial expression. This creates an intense feeling of closeness, making the character's emotions feel much more real and dramatic to the viewer.



Picture 2.1.2.1.3
Extreme Close-up Shot.
(Film Art: An Introduction, 2013:190)



Picture 2.1.2.1.4
Extreme Close-up Shot
(Film Art: An Introduction, 2016:212)

2.1.2.1.3 Medium Shot

The medium shot encompasses the human figure from the waist to the head, thereby amplifying the clarity of the character's actions and facial expressions. This arrangement carefully aligns the character with their context, sustaining a realistic atmosphere while clarifying the action (Bordwell & Thompson, 2013:190). By creating a balance between the characters' details and the background, this scene helps the audience understand both what the characters are feeling and how they interact with their surroundings.



Picture 2.1.2.1.5 Medium Shot.
(Film Art: An Introduction, 2013:190)



Picture 2.1.2.1.6 Medium Shot
(Film Art: An Introduction, 2016:238)

2.1.2.1.4 Medium Long Shot

A medium long shot, which frames a person from about the knees up, is best suited for depicting a character's interaction with their immediate surroundings. This shot strikes an effective balance by maintaining clarity of the character's physical movements while providing the audience with a comprehensive view of the surrounding environment (Bordwell & Thompson, 2013:190). By capturing both body posture and the surrounding setting, it allows viewers to easily follow bodily actions like walking or gesturing while keeping the narrative context fully visible.



Picture 2.1.2.1.7 Medium Long Shot.
(Film Art: An Introduction, 2013:190)



Picture 2.1.2.1.8 Medium Long Shot
(Film Art: An Introduction, 2016:258)

2.1.2.1.5 Long Shot

In a long shot, the background substantially controls the visual field, yet human forms can still be seen. This spatial layout is remarkably efficient in illustrating narrative movement and defining the wider situational backdrop of a scene (Bordwell & Thompson, 2013:190). With a strong emphasis on the environment as a whole, viewers can sense the clear scale while also seeing how the characters move through large spaces.



Picture 2.1.2.1.9 Long Shot.
(Film Art: An Introduction, 2013:190)



Picture 2.1.2.1.10. Long Shot
(Film Art: An Introduction, 2016:160)

2.1.2.1.6 Extreme Long Shot

The extreme long shot illustrates the human figure as small form or obscured within the composition, permitting the expansive landscape to prevail on screen. Filmmakers systematically employ this method to visually convey motifs of solitude, trivial matter, or the dominating influence of the surroundings on the

protagonist (Bordwell & Thompson, 2013:190). Showing a huge environment makes the people in the frame look tiny, which immediately creates a feeling of loneliness and shows how helpless a person can be against the big world around them.



Picture 2.1.2.1.11 Extreme Long Shot.
(Film Art: An Introduction, 2013:190)



Picture 2.1.2.1.12 Extreme Long Shot
(Film Art: An Introduction, 2016:238)

2.2.2 Sound

Sound serves as an active cinematic approach that actively influences the audience's perception and interpretation of the story, rather than only supporting the visual image. Sound significantly modifies the viewer's perception of the filmic space by stimulating the senses, offering essential narrative details, and adjusting both temporal and spatial dimensions (Bordwell & Thompson, 2013:190).