CHAPTER II

INTRINSIC THEORETICAL FRAMEWORK

2.1 Intrinsic Aspects

When examining intrinsic components, the writer uses certain aspects for further explanation, including theme, character, setting, conflict, story, and plot. In narratives, intrinsic elements are essential to the very essence of the film. The overall structure of the film is the combination of all these fundamental elements.

Narrative Elements

2.1.1 Narrative Elements

2.1.1.1 Theme

The theme is the primary concept conveyed in a piece of literature. When considering the theme, it is essential to determine the storyline of a film. individuals, personas, and figures. The communication, storyline, or a mix of both can express the setting implementation of the subject. According to Bordwell and Thompson, the theme is a significant aspect. commonly found in literary works, including events, tools, citations, allusions, or equations (2019:157). It is most effectively utilized in a broad context. The idea or belief, whether implied or stated, on which a creative piece is based is created to integrate and convince the reader (Bordwell et al., 2019).

2.1.1.2 Character and Characterization

The theory of character and characterization in film studies aims to comprehend the creator's creation, growth, and portrayal in a narrative. Characters are the persons within a story, and characterization pertains to the techniques the author or filmmaker employs to unveil their personalities, motivations, and relationships. Theories on characters and characterization provide different viewpoints on how characters are formed and evolved in a story. The theory offers an in-depth exploration of character creation and its role in a story's development. By being intricate, characters act as vehicles that communicate themes, emotions, and ideas to the audience.

Since a film involves story components, it has to incorporate those who have a role in the plot. To keep the plot interesting, each character has its characterization. Characters in literary works are often defined and developed using two methods: direct presentation, which provides explicit information, and oblique presentation, which allows readers to piece together a character's attributes based on their behavior and the story's environment. Characterization is critical in characterizing a literary work's humans, animals, or entities. According to (Bordwell et al., 2019), readers perceive moral, emotional, and intellectual attributes in fictional characters based on their words and actions.

2.1.1.3 Conflict

Conflict is commonly associated with the relationship between the protagonist and antagonist characters in narratives. Any struggle is a sort of conflict, and so are the

protagonists' faces. A fictional work can have a single significant issue or numerous lesser ones within a larger one (Bordwell et al., 2019). Internal conflict is a conflict that occurs in a character's thoughts or within the character (psychological conflict) without any intervention from outside. External conflict occurs when a character faces a variety of outside forces (social conflict). A film might explore conflicts within individuals, society, or nature. Bordwell decides to use the classification of the characters' characterization of the hero/ good character and the villain to provide some guidance in identifying and locating the conflicts in the story.

2.1.1.4 Setting

The filmmaker establishes the setting of a film through specific and general aspects, such as its geographical location and historical time. This setting plays an essential role in the film and encompasses the social, historical, and local conditions in which the action unfolds. According to Bordwell and Thompson, the setting reflects the spatial, temporal, and social context in which events occur in the narrative (2019: 259). The city or region where the story unfolds represents the setting of the place, while the date or year in which the story is set determines the period. The social setting sheds light on societal occurrences, the scene's location, and the influence of social events on the plot.

2.1.1.5 Plot

According to (Bordwell, 2019:296) in a well-constructed plot, Bordwell stresses that events are not merely organized chronologically but are interconnected in a cause-and-effect manner, with each event leading logically to the next. This interconnectedness creates a feeling of coherence and inevitability, essential for maintaining the audience's engagement. The plot should depict what happens and explore its reasons, focusing on the underlying motives, actions, and consequences within a narrative framework. This emphasis on causality distinguishes a basic sequence of events from a purposeful and captivating story.

2.1.1.6 Point of View

Bordwell (2019:93) defines "point of view" in literature as the narrative perspective through which a story is conveyed. This encompasses the connection between the narrator and the events in the narrative. Point of view can be classified into different types: first-person point of view, second-person point of view, and third-person point of view. Bordwell emphasizes the significance of point of view in narrative structure, shaping readers' comprehension and involvement with the story. Different points of view can significantly transform a narrative's meaning and emotional resonance.

2.2 Cinematography Aspect

2.2.1 Camera Distance

The book "Film Art: An Introduction, Twelfth edition" by Bordwell et al. (2019) emphasizes the importance of camera distance in cinematography, which refers to the camera's proximity to the subject. This distance significantly impacts the audience's emotional attachment to characters, objects, and the setting, shaping their understanding of a scene. Additionally, the selection of camera distance determines the type of shot, each conveying distinct narrative and psychological implications.

2.2.1.1 Long Shot

The Long Shot captures the entire subject from head to toe, without necessarily filling the frame. According to (Bordwell et al., 2019) the background remains prominent while the subject is noticeable. The Long Shot also functions as an Establishing Shot, with the character becoming more prominent than in an Extreme Long Shot, but the scenery still dominates the shot.
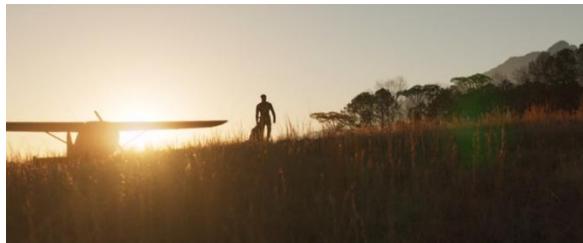
Picture 1. Long Shot
Source: Film School Rejects Black Panther, retrieved 10 December 2024
https://shots.filmschoolrejects.com/black-panther-2018-3/

2.2.1.2 Extreme Close-Up

An extreme close-up (ECU) is a camera shot focusing on a very small subject detail. It's so close that the detail fills almost the entire frame. Filmmakers can enhance

the emotional impact of a scene and create a more intimate and immersive viewing experience by using extreme close-ups to draw the audience's attention to specific details. It's usually found while the camera focuses on the character's facial expression.

Picture 2. Extreme Close-up
Source: Studio Binder, retrieved 10 December 2024
https://www.studiobinder.com/blog/extreme-close-up-shot-definition/

2.2.1.3 The medium shot

Medium Shot usually captures the subject from the waist up, striking a balance between the character and their surroundings. It provides sufficient detail to display expressions and gestures while offering some environmental context. Often used for dialogue scenes, this shot captures the character's facial expressions and body language, enabling emotional engagement without being overly intimate.

Picture 3. Medium Shot
Source: Studio Binder, retrieved 10 December 2024
https://www.studiobinder.com/blog/medium-shot-examples/

2.2.1.4 Medium Long Shot

The medium-long shot, also known as the "American shot," captures the subject from the knees up, offering a comprehensive view of the character while preserving proximity for emotional nuances. It is frequently employed in scenes where the character's body language or posture holds significance, particularly in action or dramatic sequences, allowing for a greater contextual understanding compared to a medium shot while still maintaining the character's centrality.

Picture 4. Medium Long Shot
Source: Film school rejects the film Lemonade (2016), retrieved 10 December 2024
https://shots.filmschoolrejects.com/lemonade-2016/

2.3 Mise-en-scene

The term *mise en scène,* derived from French, is occasionally employed in English as a synonym for setting. However, using the term in a broader sense, as the French do, is more beneficial to represent a director's comprehensive vision, staging, and management of theatrical production Bordwell (2019:113). The *mise en scène* in a film is the overall effect of how everything, including the lighting and actors, comes together for the audience. (StudioBinder, 2024). In film analysis, *mise en scène* plays a critical role in storytelling, enhancing a scene's emotional depth and thematic resonance. For example, the framing of a shot may indicate a character's feelings

toward the rest of the cast, set the overall tone, or contrast the film's main themes. In this way, by coordinating these elements, the filmmakers can express their ideas and emotions, which are sensational and would not be able to force the viewer to listen to dialogue.

2.4 Sound Elements

In the early 1930s, the surrealists argued that the introduction of sound harmed cinema as a dream discourse. They claimed that instead of convincing viewers of the "reality" of their visuals, sounds enhanced the feeling of that reality. Sound elements enhance the film's realism (Bordwell et al., 2019:263), create an illusion of imagery from the film, and improve the cinematic experience. Music, dialogue, sound effects, ambient noise, and/or background noise, as well as soundtracks, all contribute to film sound.

The employment of visual metaphors in sound films appears artificial. Non-diegetic visuals disrupt the realistic integrity of the diegesis, which is already heightened by the presence of sounds and dialogue. Sound plays a crucial role in film by conveying information, setting the mood, and directing the audience's comprehension of the narrative. It can indicate changes in tone, emphasize significant events, and create a sense of continuity. Music and sound effects can stir emotions and deepen the audience's bond with the characters and happenings depicted on screen.