

CHAPTER II

INTRINSIC THEORITICAL FRAMEWORK

2.1 Intrinsic Aspects

Intrinsic aspects are the internal elements that construct a film as a cohesive work. Intrinsic aspects are the components that form a literary work, which allow it to be recognized as literature and can be found through the act of reading (Nurgiyantoro, 2009:23). These elements include events, story, plot, characterization, themes, setting, narrative perspective, style of language and other cinematography components. While Nurgiyantoro emphasizes that these elements define a literary work and are recognized through the act of reading, films convey their narratives through visual and auditory means. Therefore, the analysis of intrinsic aspects in this study will focus on characters and characterizations, settings, conflicts, plot, theme and cinematography elements considering how these elements function specifically within the cinematic medium.

2.1.1 Narrative Elements

Narrative elements are components that help us to understanding a story, whether in novels, films, or other literary works. Pratista asserts that narrative elements are a series of events which are related to each other and bound by causality, occurring within a specific time and space (2008:33). Narrative elements are often associated with the intrinsic aspects of a story. The components of narrative structure are related to characters, conflict, objectives, setting, and time (Lestari, 2019:10). In addition, a narrative starts with a situation, experiences a sequence of changes resulting from cause and effect, and ends with a new situation

that concludes the story. Therefore, our understanding with the story depends on the pattern of cause and effect, time, and space. Moreover, in analyzing the narrative elements in this film, the writer will examine the characters, setting, conflict, plot, and theme.

2.1.1.1 Character and Characterization

According to Gill, a character refers to a person in the story, while characterization is the method used to develop the character. Essentially, characters are the result of the process of characterization (1997:105). A character's personality can be identified through their physical appearance, behavior, and the environment or place where they live (Zelina et al, 2023:355).

2.1.1.2 Setting

Settings are crucial elements in creating the mood or atmosphere within literary works. Abrams states that in a narrative or dramatic work, settings include not only the general location, but also the time period and social conditions in which the events occur (1999:284). In a story, settings can be classified into three categories: setting of times, setting of places, and setting of social environments.

2.1.1.3 Conflict

Siagian et al. argue that conflict arises when two or more individuals have different points of view on organizational matters and experience emotional conflict with one another (2023:10). Stanton (as cited in Nurgiyantoro, 2009:124) classified conflict into two categories: internal conflict (conflict experienced by an individual

within themselves) and external conflict (conflict that occurs between a character and something outside themselves)

2.1.1.4 Plot

According to Stanton (as cited in Nurgiyantoro, 2009:114), a plot is a story consisting of a sequence of events in which each event is connected through cause and effect, meaning one incident is caused by or leads to another. The plot is divided into the Beginning, Middle, and Ending stages. Thus, the plot serves as a structured framework that guides the progression and coherence of the story.

2.1.1.5 Theme

According to Stanton and Kenny (as cited in Nurgiyantoro, 2009:67–68), theme is the essential meaning contained within a story. The theme serves as the foundation for the development of the entire narrative, and therefore influences all parts of the story. A theme carries a broad, general, and abstract level of meaning. To identify the theme of a fictional work, it must be inferred from the story as a whole, not merely from isolated sections.

2.1.2 Cinematographic Elements

2.1.2.1 Camera Distance

Camera distance refers to the framing in which our position relative to the subject is either quite close or more distant. Bordwell & Thompson argued that camera distance is not precise and is typically based on the relative size of human figures within the frame (2013:190). There are various kinds of camera distance, including:

1. Extreme Long Shot

Extreme long shot is a framing technique in which the human figure appears very small or insignificant within the overall scene. This framing is used for capturing landscapes, aerial views of cities, and various other sceneries (Bordwell & Thompson, 2013:190).

2. Long Shot

Long shot is a framing technique in which human figures are more outstanding, allowing viewers to better perceive their actions and interactions. Despite this visibility, the background still dominates, shaping the scene's context and atmosphere (Bordwell & Thompson, 2013:190).

3. Medium Long Shot

Medium long shot is a framing technique that captures the human figure from approximately the knees up, allowing for a more detailed view of the character while still providing some context of the surrounding environment (Bordwell & Thompson, 2013:190).

4. Medium Shot

Medium shot is a framing technique that captures the human figure from the waist up. This shot provides a closer view of the subject that makes the gestures and expressions more clear (Bordwell & Thompson, 2013:190).

5. Medium Close-up

Medium close-up is a framing technique that focuses on the human figure from the chest to the head. This shot emphasizes the subject's facial features

and expressions while still including some context of their upper body (Bordwell & Thompson, 2013:190).

6. Close-up

Close-up is a framing technique that focuses on the head, hands, feet, or a small object. This type of shot highlights facial expressions, details of gestures, or important objects to draw the viewer's attention to specific elements within the scene (Bordwell & Thompson, 2013:190).

7. Extreme Close-up

Extreme close-up is a framing technique that highlights a specific part of the face or magnifies a particular object. This type of shot creates a detailed and intense focus on the chosen element (Bordwell & Thompson, 2013:190).



Picture 2.1 Shot sizes according to Bordwell & Thompson (2013:190)

2.1.2.2 Mise-en- scène

Bordwell explains that the term *mise en scène* (pronounced "meez-ahn-sen") refers to "placing on stage" in its French meaning. This term was originally used

to describe the process of directing plays. *Mise en scène* plays a crucial role in the filmmaking process, as the elements that appear in a film are under the director's control. *Mise en scène* includes elements that support the visuals in a film, such as setting, costumes, and lighting. Thus, *mise en scène* can help filmmakers create a sense of realism by giving the settings an authentic appearance and allowing actors to perform naturally (Bordwell & Thompson, 2013:113).

2.1.2.3 Sound

Sound is one of the most powerful and crucial film techniques. First, sound engages a different sense mode. This is because the combination of image and sound draws on something deeply rooted in human consciousness. Second, sound shapes our understanding of images in films. Although sound is often considered a less important complement to images, it can help us gain better understanding of the visuals in a film. Last, sound could draw our attention to the film. As viewers, when watching a new film, dialogue or sound effects create sensitivity to the sound that becomes apparent. The sound slowly draws the audience into the film's narrative (Bordwell & Thompson, 2013:267-268).