

CHAPTER II

INTRINSIC THEORETICAL FRAMEWORK

2.1 Intrinsic Theoretical Framework

Intrinsic elements are the internal components of a literary or cinematic work that construct meaning from within the text itself (Abrams, 1999: 26–29). These elements include character, characterization, setting, conflict, and theme. Intrinsic elements function as the foundation of narrative structure, through which ideas, values, and messages are conveyed implicitly rather than stated directly. In film analysis, intrinsic elements help reveal how characters act, how conflicts emerge, and how themes are developed through visual and narrative construction. In this research, the intrinsic analysis focuses on character and characterization, setting, conflict, and theme as the core narrative elements that support the interpretation of American work culture reflected in the main character.

2.1.1 Character and Characterization

In a movie, characters play an important role in making the plot move, as they are the ones who go through the events described by the author through their actions and words. Characters are a person presented in a narrative work, whose actions, thoughts, and speech drive the development of the story (Abrams, 1999:33). It is central to the narrative because they embody human experiences and values within a specific social context. In cinematic narratives, characters are constructed not

only through dialogue but also through actions, visual presentation, and interaction with other characters.

Characterization refers to the method used by the author or filmmaker to present and develop characters. It is a constructed elements to inhabit the story world and drive the narrative through their actions and experiences. Characterization can be conveyed directly or indirectly (Abrams, 1999:34). Direct characterization occurs when the narrator or other characters explicitly describe a character's traits. This often occurs through narration, another character's commentary, or even the character's own words. Indirect characterization, on the other hand, is revealed through the character's actions, speech, behavior, and reactions to situations, allowing the audience to infer personality traits and psychological conditions. The filmmaker or author reveals character through these cues, allowing the audience to infer and engage with characters on a deeper level.

2.1.2 Settings

Setting refers to the general locale, historical time, and social environment in which the events of a narrative take place (Abrams, 1999:284). Setting functions not only as a physical background but also as a contextual force that shapes character behavior and conflict development. Setting can be divided into three aspects: setting of time, setting of place, and social setting. The setting of time indicates the historical period or era of the narrative. The setting of place refers to

the physical location where events occur, while the social setting reflects social conditions, institutions, and values that influence the characters' lives.

2.1.3 Conflicts

Conflict is the struggle between opposing forces that drives the narrative forward (Abrams, 1999:224). Conflict may arise internally within a character or externally between a character and other characters, society, or circumstances. Internal conflict refers to psychological struggles within a character, such as moral dilemmas, guilt, or emotional tension. External conflict involves direct confrontation with outside forces, including other individuals, institutions, or environmental threats. Both forms of conflict are essential in shaping character development and narrative progression.

2.1.4 Theme

Theme is the central idea or underlying meaning of a literary or cinematic work (Abrams, 1999:170). Theme is not explicitly stated but emerges through recurring patterns of character behavior, conflict, and setting. It reflects the author's or filmmaker's perspective on human experience, social issues, or moral values. In film analysis, theme functions as the unifying element that connects intrinsic components into a coherent message. Themes often relate to broader social realities, allowing films to reflect and critique cultural conditions such as work, power, responsibility, and survival.

2.2 Cinematography

Cinematography involves mastering camera operation and various shooting techniques, referred to as videography in his work encompassing both technical skill and narrative intent (Bonafix, 2011:57). Cinematographic are framing techniques such as close-up, medium shot, long shot, etc. as essential tools for controlling viewer focus and narrative delivery (Widagdo, 2004:55–63). Cinematographic choices are fundamental in shaping emotional tone, which also accompanied by sounds.

2.2.1 Camera Distance

Camera distance refers to how close or far the camera is positioned from the subject within a frame. The choice of camera distance plays a crucial role in shaping emotional engagement and narrative focus. A closer distance tends to highlight emotion and psychological states, while a farther distance creates detachment and emphasizes space or isolation. Camera distance influences how audiences relate to characters by controlling intimacy and perspective.

2.2.1.1 Close Up

The close-up (CU) is regarded as a powerful narrative device that emphasizes the emotional intensity of a scene by framing the subject tightly typically from the shoulders up or focusing just on the head or facial features. A close-up shot is designed to highlight detailed facial expressions or features of a subject. It allows

the audience to focus on emotions, subtle reactions, and important details that might be lost in wider shots (Semedhi, 2011:64).

2.2.1.2 Medium Shots

The medium shot (MS) is positioned between close-ups and long shots, typically framing the subject from the waist or chest up. In practical terms, the medium shot is highly versatile. It captures interactions between characters such as dialogue, gestures, and shared emotional moments while preserving elements of the setting that enrich narrative understanding. The shot also serves as a visual bridge in editing, transitioning smoothly between intimate close-ups and broader environmental shots (Semedhi, 2011:71).

From a technical perspective, the medium shot typically frames from just below the waist to slightly above the head (Thompson & Bowen, 2009:56). This “waist shot” preserves enough spatial information to situate subjects within their environment, making it ideal for scenes requiring both emotional detail and environmental awareness.

2.2.2 Sound

Sound is a crucial element in cinematography that works together with visual composition to create meaning and emotional impact in film. It includes dialogue, background noise, music, and silence, all of which function to guide audience perception and emotional response. In cinematic storytelling, sound does not merely accompany images, but actively shapes atmosphere and tension by directing

attention and reinforcing narrative cues. While in film analysis, sound functions as a tool to intensify suspense, signal danger, and reflect characters' psychological conditions.