

CHAPTER II

INTRINSIC THEORETICAL FRAMEWORKS

Intrinsic aspects are materials which set up the whole story or a literary work. With the intrinsic elements, the movie is relevant, including plot, characters, setting, theme, and cinematography. David Bordwell and Kristin Thompson in *Film Art: An Introduction* (12th edition) state that film form is created through narrative structures, stylistic choices such as cinematography, and the characterization of figures that drive the story. These elements interact to guide the audience's perception and create the film's overall meaning.

2.1 Narrative

A narrative is a chain of events in cause-effect relationship occurring in time and space (Bordwell and Thompson, 2020). Narrative is the foundation of most films. According to David Bordwell and Kristin Thompson (2020) narrative presents both story and plot, which organize it into a perfect structure. Story means the chain of events which the audience builds in their minds, including not only what is directly shown in the film but also what is hinted or inferred. Meanwhile the term plot is used to describe everything which is presented in the movie, visibly and audibly. Plot determines what information is revealed, when it is revealed, and how it is presented.

2.1.1 Characters and Characterization

Characters are an agent that drives the entire narrative. Bordwell and Thompson state that the agents of cause and effects of narrative are characters, which they are not only defined by their traits but also their role in the narrative. Also, characterization, they are known through their appearance, dialogue, action, and interaction with other agents. And when considered together, character and characterization will reveal how the film is trying to explore the themes, conflicts, and everything that the director makes an effort to show. This also means that characters link the intrinsic elements with extrinsic elements.

2.1.2 Theme

Theme is a symbol of narrative works. It is the meaning and explaining the whole of the story. Bordwell and Thompson (2020) discuss the theme of a film which often becomes visible when the viewer connects the formal system of the film to larger cultural or philosophical ideas. Considering that, the theme can be found with a larger issue, such as societal issues, culture, and someone's ideology, not just some simple moral lesson.

In intrinsic analysis, identifying the theme allows us to understand not only the motivations behind the characters' actions but also the larger messages that the director wishes to deliver. Whether implicit or explicit, the theme often summarizes the central message or moral, driving the narrative's purpose and impact on its audience.

2.1.3 Settings

Setting explains the whole situation of the story, whether it is the location, or the particular time. The audience will understand deeper about the effect of the characters do in the story. Stanton (2007) explains setting evokes emotional tone or mood that surrounds the characters. Bordwell and Thompson (2020) also stated, setting is one of the fundamental elements of narrative that situates events within a specific spatial and temporal context, allowing viewers to understand how characters interact with their environment. Causes and their effects are basic to narrative, but they take place in time. As we watch a film, we construct story time on the basis of what the plot presents.

2.1.4 Conflicts

A struggle between two opposing groups is described by the literary method of conflict. According to Bordwell & Thompson, there are active protagonists in the story's world who go after objectives while also running into conflicts (2020). There are two kinds of conflict: external, which depicts conflicts between characters or with their surroundings, and internal, which represents a character's internal struggles with emotions and wants. Character disagreements or opposing points of view can also lead to external conflict, which causes stress and confrontation.

2.2 Cinematic Elements

This aspect deals with the techniques from the director related with their camera works and film. Cinematic elements mainly focus with the camera movement, framing, lens choice, lighting that is owned by their director to finally become a ready-to-watch movie, different from narrative elements that focus on its

story of the movie. To analyze the cinematic elements, the writer will be focusing on discussing the camera shot, sound, and mise-en-scène.

2.2.1 Camera shots

Camera shots refer to how a scene is captured and portrayed in a movie. Different types of shots emphasize details and specific emotions the director tried to explain. Bordwell and Thompson explaining seven types of camera shots, which will explained below

2.2.1.1 Long shot

Also known as wide shot or full shot. The camera will show the entire subject from head to toe, leaving enough space around it. This type of shot is typically used to show body language, interactions, or movement between characters and the surroundings.

2.2.1.2 Two shots

It frames of two characters will be put together in a single scene. These two shots are often used when the dialogue uses the characters to be seen simultaneously, emphasizing their interaction.

2.2.1.3 Medium shot

The camera will show the subject from the waist up. It still centered on the subject but also shows more of the context.

2.2.1.4 Close-ups

The camera will focus on a specific part of the subject, the subject will cover most of the frame. For example, a face to capture certain emotions or details.



Picture 2.1 *Long shot*
(Asemah & Otta, 2021: 15)



Picture 2.2 *Medium shot*
(Asemah & Ottah, 2021: 15)



Picture 2.3 *Two shot*
(Asemah & Ottah, 2021: 15)



Picture 2.4 *Close up*
(Asemah & Ottah, 2021: 15)

2.2.2 Sound

Bordwell and Thompson indicate that sound is an important aspect of film form, particularly in determining the audience's aural experience and participation with the narrative (2020). Speech and dialogue are particularly important sound elements because they serve as key vehicles for conveying narrative information and revealing character attributes. As a result, this study focusses on the conversation in *Booksmart* (2019), investigating how verbal exchanges between characters contribute to the building and expression of identity, particularly in terms of Molly's character development.

2.2.3 Mise-en-scène

The term *mise-en-scène* originates from French theatrical practice and literally means “putting into the scene.” Initially used to describe stage direction in theater, film scholars later adopted the term to refer to the director’s control over everything that appears within the film frame. According to Bordwell and Thompson (2020), *mise-en-scène* encompasses elements that overlap with theatrical arts, including setting, lighting, costume and makeup, as well as staging and performance.

In film, *mise-en-scène* functions as a crucial expressive tool through which meaning is visually constructed. Each component is deliberately arranged to guide the viewer’s attention, establish mood, and support narrative development. As Bordwell and Thompson (2020) emphasize, *mise-en-scène* often involves careful planning prior to shooting, ensuring that visual details work cohesively to reinforce character traits, emotional tone.