CHAPTER II

THEORETICAL FRAMEWORK

2.1. Narrative Elements

Narrative elements are related to the intrinsic aspects in a movie. These elements cannot be separated from a film, as they are essential for building a story from within and giving meaning to the movie. Pratista (Nurul K & Nugroho, 2019, p.11) suggests that the narrative element serves as the material to be processed, while the cinematic element serves as the means of processing it.

In the twentieth century, two prevalent cultural modes of experiencing fiction were accessible: the visual medium of film and the written medium of the novel (Montgomery et al., 1992, p.191). Like a novel, a film must have a clear narrative structure that leads the audience through its story from beginning to end. The relationship between film and literary fiction is explored through the lens of foreground and background narrative styles. The concept of "narrative relief" (Weinrich cited in Marco Bellardi, 2018, p.35) is introduced to discuss the interplay and expression of narrative foreground and background. Narrative structure principles are relevant to movies and literature, but the methods used to communicate narrative information vary depending on the medium. For example, novels can communicate a character's internal thoughts and feelings through interior monologues, whereas in the movie, this information is conveyed through visual and auditory signals.

2.1.1. Intrinsic Aspects of the Movie

Intrinsic aspects are the fundamental aspects the creator uses to build their work and cannot be removed without fundamentally altering the piece. Wellek and Warren (1963, p.139) stated that the intrinsic aspect constitutes interpreting and analyzing the works of literature. This research will examine three intrinsic aspects: characters, settings, and conflicts.

2.1.1.1. Characters

The character is a figure in a story that plays a role in moving the story forward. According to Abrams (2009, p.42), characters in dramatic or narrative works are individuals depicted and perceived by the reader as possessing specific moral, intellectual, and emotional attributes. These qualities are inferred from the characters' dialogue, unique manner of expression, and actions within the work.

2.1.1.2. Setting

Abrams (1981, p.175) stated that the overall setting of a dramatic or narrative work encompasses not only the physical location where the story unfolds but also includes the historical period and social context within which the action takes place. The setting of a story can be divided into three categories: setting of times, setting of places, and setting of social environments.

2.1.1.3. Conflict

De Dreu et al. (1999, p.369) asserted that conflict arises from the tension an individual or group feels due to perceived distinctions between themselves and another individual or group. The conflict appears as opposing forces clash during the progression of the narrative. In a story, conflict can be divided into two types: internal conflict and external conflict.

2.1.2. Extrinsic Aspects of the Movie

Although intrinsic aspects are an inseparable part of literary works, extrinsic aspects also play a significant role in building and enhancing the portrayal of movies. Nurgiyantoro (2010, p.23) stated that extrinsic aspects are external elements that possess indirect qualities influencing the structure or system and playing a role in shaping the essential components of the works. The writer utilizes Patricia Hill Collins' Black Feminist Thought theory to analyze the movie.

2.1.2.1. Black Feminist Thought

Black Feminist Thought is a critical social theory encompassing a body of knowledge and institutional practices. It specifically addresses the central issues black women confront in the United States (Collins, 1990, p.9). Collins, in her book *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment* (1990), proposed a standpoint theory that emphasized the perspective of African-American women. Through "Black Feminist Thought," Collins encourages equality among women, emphasizing the importance of eradicating racial and ethnic distinctions in pursuing that equality.

Black Feminism created a movement within the broader feminist movement to help African-American women realize and understand that their identity makes them vulnerable to multiple forms of oppression (Collins, 1990, p.19). Meanwhile, the mainstream feminist movement has historically been dominated by white women, who may not be fully aware of black women's unique experiences and challenges. This lack of awareness has meant that white women

have not always effectively represented or advocated for the interests of women of color within the feminist movement.

2.1.2.1.1. Black Woman's Oppression

The image of black women as victims of oppression were developed within the context of "Black Feminist Thought," particularly by Patricia Hill Collins. Feminist scholars argue that black women are more likely to experience gender racism, which refers to the intersection of racism and sexism. This prompted Collins, in her book *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment* (1990), to explore how the negative stereotypes and images of black women have historically provided ideological justification for gender, race, and class inequality.

In addition to getting racism, African-American women are also ultimately ignored by feminists initially spearheaded by whites after being suppressed by white ideology (Collins, 1990, p.6). Many forms of oppression experienced by black women have historically been perpetuated by white people who saw themselves as superior. While not all white people hold this belief, some adhere to the principle that people from the upper class have the right to oppress those they consider the lower class. Black women have experienced much oppression, discrimination, manipulation, and sexual violence due to these societal attitudes and beliefs. Collins, in her book, explains in the theory of "Black Feminist Thought"; women's oppression is the central concept where oppression is divided into two parts: matrix of domination and controlling images.

2.1.2.1.1.1. Matrix of Domination

The matrix of domination, often referred to as the matrix of oppression, is a sociological concept showing oppression problems involving class, gender, and race. The theory acknowledges the relevance of other forms of classification, such as sexual identity, religion, or age, in understanding systems of oppression (Collins cited in Ferber et al., 2015, p.523). The matrix of domination provides a framework that highlights the notion that oppression is constructed through privilege, and indirectly we are all classified into several privileged statuses, regardless if we are oppressed (Collins cited in Ferber et al., 2015, p.523).

2.1.2.1.1.1.1. Social Class Classification

Social class classification refers to categorizing individuals or groups based on their social and economic status. In comparison, the most common social class categories are the upper, middle, and lower classes. In this classification, Blacks are treated as lower-class citizens. Further, in studying social oppression among black women, they are less likely to walk away when the barriers seem tremendous or when the rewards for staying diminish (Collins, 2000, p.35).

2.1.2.1.1.1.2. Gender Classification

Gender classification recognizes that gender is a social construct rather than a biologically determined characteristic; how males and females are treated differently since birth molds their behavior and personal preferences into what society expects for their gender. In other words, a black women's epistemology recognizes the tension between shared challenges and varied responses, which is leading to an increasing awareness that black women, due to their intersecting

gendered and racial identities, may face victimization stemming from racism, misogyny, and poverty (Collins, 2000, p.26).

2.1.2.1.1.1.3. Race Classification

Race classification is a way of categorizing humans based on shared physical or social characteristics, and it can be used to create distinct groups within a given society. Racial classification places individuals in four groups: 'native,' 'colored,' 'Asian,' or 'white.' Groups' classification will more or less align on the issues of "victimization, opportunities for positions of authority, unearned benefits, and historical traditions of resistance" (Collins, 2000, p.248).

2.1.2.1.1.2. Controlling Images

Apart from the matrix of domination, which reveals how oppression is influenced by social classifications, controlling images also play a significant role in the concept of oppression. Controlling images is a negative stereotypical representation and portrayal of black women (Collins, 1990, p.69). Collins highlighted how black women are often unfairly portrayed in society, facing negative stereotypes and unjust treatment. These stereotypes can perpetuate systemic oppression and discrimination that impact black women's daily lives. Some controlling images include the Mammy and the Black Lady.

2.1.2.1.1.2.1. The Mammy

The Mammy refers to a black woman who historically served as a caretaker or nurse to white children, particularly in the southern United States. The Mammy image served mainstream white America's political, social, and economic interests from slavery through the Jim Crow era. Collins (1990, p.72) asserts that the

Mammy figure occupies a central position within the intersectionality of race, gender, class, and sexuality.

2.1.2.1.1.2.2. The Black Lady

The Black Lady centers on the politics of respectability of middle-class black women in professional careers. Collins (1990, p.80) describes this controlling image as a modern Mammy because it implicates black women as excessively hardworking and robust, to the extent that it undermines their desirability by men.

2.1.2.1.2. Black Woman's Resistance

The amount of oppression experienced by black women has provoked them to take action. Various forms of oppression, such as racial violence under white supremacy and negative stereotypes perpetuated by society, motivated them to resist such treatment and strive for equal rights. Additionally, the resistance of black women is a manifestation of their self-worth as human beings, as reflected in one of the concepts proposed by Collins, known as self-definition. Collins (2000, p.300) said self-definition is "The ability to define one's reality."

The collective awareness of black women is evidenced through their refusal to accept the prevailing definition imposed upon them and their proactive endeavors to establish their self-definitions (Collins, 2000, p.98). Another vital component of Black feminist resistance is an affirmation essential to fostering self-resistance and empowerment. Collins (2000, p.98) described the process of self-definition as a transformative journey toward a 'free mind' to emphasize its profound significance in shaping the collective consciousness of black women.

2.1.2.1.2.1. Woman's Consciousness

Collins (1990, p.98) stated that consciousness of change pushes people to transform their living conditions. Black women's resistance was fueled by their desire to attain the same rights and opportunities as their white counterparts and to be recognized as simply "women" without any distinction based on the color of their skin. Collins (1990, p.98) highlighted that these ideas have been instrumental in assisting black women in navigating various forms of oppression due to class, race, sex, and gender differences.

2.1.2.1.2.2. Standpoint

Besides the awakening and awareness that drove black women to take up the fight, the strength of their standpoint provided a solid foundation for their struggle. The significance of this standpoint lies in its potential to guide generations of black women who seek to be recognized as legitimate citizens and valued contributors to the society they inhabit. In this regard, Collins (1990, p.178) agreed by saying that this approach highlights the significance of the ideas and actions of black women in utilizing this perspective to address current political, economic, and social obstacles.

2.2. Cinematographic Elements

The cinematographic element is closely related to capturing moving images combined into a sequence to convey the story's content. Heiderich (2012, p.3) argued that the cinematographic element elucidates how various shots collaborate to construct a clear and unified narrative. It also involves the composition and

arrangement of each shot in a visually appealing manner to enhance the viewer's experience. Cinematographic elements encompass several aspects, such as camera distance and *mise-en-scene*.

2.2.1. Camera Distance

Camera distance refers to taking and placing images at a certain distance from the subject. According to Bordwell and Thompson (2004, p.252), in a movie, the frame is more than a mere neutral border; it imposes a specific perspective onto the content present within the image. There are several types of camera distance, including:

1. **Extreme Long Shot**

    The extreme long shot is a technique of capturing images from a significant distance away from the subject. A framing in which the scale of the object shown is microscopic, a building, landscape, and crowd of people will occupy the entire screen (Bordwell & Thompson, 2004, p.502)

2. **Long Shot**

    A long shot is similar to an extreme long shot, captured from a significant distance, but the subject is more visible. When an object is framed with a small scale, a standing human figure would occupy almost the full screen height (Bordwell & Thompson, 2004, p.502).

3. **Medium Long Shot**

    A medium-long shot is a type of shot that captures an object from a distance from the knees up. The object depicted is approximately four or five feet tall,

completely dominating the entire screen (Bordwell & Thompson, 2004, p.504).

4. **Medium Shot**

The medium shot is a type of shot that captures an object from a distance above the knee or below the waist. This shot provides viewers to see the precise gestures, facial expressions, or actions of human figures. It involves capturing the human figure from the waist up (Bordwell & Thompson, 2004, p.504).

5. **Medium Close-up**

A medium close-up is a type of shot that captures the human body from the head to the chest. This shot lets viewers see the actor's emotions clearly, rather than focusing on the scene's background. It can be seen from the human figure shot from the chest up (Bordwell & Thompson, 2004, p.504).

6. **Close-up**

A close-up is a type of shot that captures an object in great detail. This shot has the function of seeing the expression of the object more clearly. An example of a close-up can be seen when the person's head is captured, focusing on the area from the neck up (Bordwell & Thompson, 2004, p.504).

7. **Extreme Close-up**

Extreme close-up is a technique of taking pictures of an object closer to see the details, as it is filmed from a very close distance. A close-up is a filmed

shot capturing the smallest part of an object, such as a nose, eye, lips, or any other specific detail (Bordwell & Thompson, 2004, p.504).
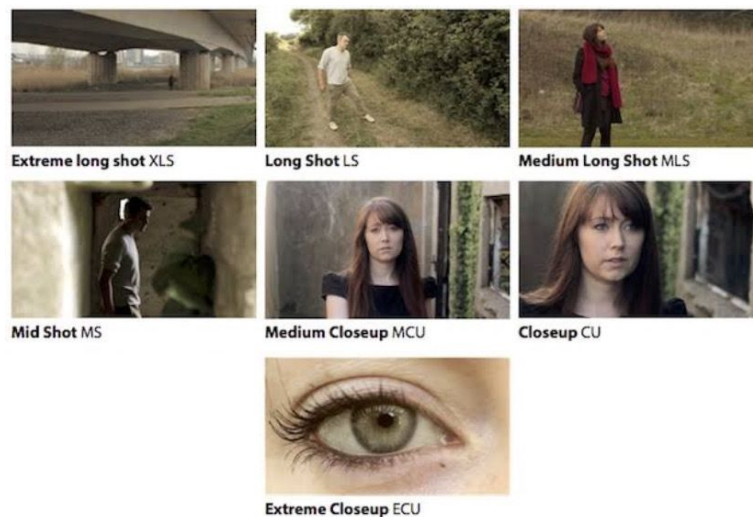
Picture 2.1 Shot sizes according to Bordwell & Thompson (2004)

2.2.2. Mise-en-scene

According to Bordwell (1979, p.169), the term "mise-en-scene" (pronounced "meez-ahn-sen") in its original French context refers to "staging an action," and it was first applied to the practice of directing plays. *Mise-en-scene* is one aspect that has an essential role in filmmaking because all elements are placed in front of the camera to be photographed. *Mise-en-scene* relates to visual elements such as lighting, costumes, settings, etc.