CHAPTER 2

THEORETICAL FRAMEWORK

2.1 Narrative Elements

Narrative refers to a sequence of events that are interconnected in a cause-and-effect manner, taking place within a specific spatial and temporal context (Bordwell & Thompson, 2008:75). The narrative elements in film and literature have fundamental similarities as they both aim to narrate a story, engaging the audience and communicating messages or concepts through a well-organized structure. Although films and literature differ in their medium, with literature relying on written words and film utilizing visual and audio elements, these narrative components are crucial in both genres. According to Bordwell and Thompson (2008:82-101), narrative elements are . The writer intends to analyze the following narrative elements: character and characterization,

2.1.1 Intrinsic Aspects

Intrinsic aspects in both literature and film refer to the inherent features or qualities that establish the distinct characteristics and value of a work, regardless of external factors like historical context, authorship, or audience reception. Intrinsic factors refer to the intrinsic elements and techniques that form the structure and essence of a literary or cinematic piece, directly enhancing its meaning, effectiveness, and aesthetic experience. Exploring these aspects helps in interpreting and analyzing the work on its own terms (Wellek and Warren, 1956:139). The writer used Abrams' objective approach which focus on analysis of the text in isolation. The goal is to analyze the intrinsic elements of literary works.

This research will focus only on five intrinsic elements: character, characterization, setting, conflict, and theme.

2.1.1.1 Character and Characterization

Any living creature or inanimate object or thing that takes on the role of a person inside a story is referred to as a character. Abrams (2013:48) defines characters as individuals depicted in a dramatic or narrative work, who are perceived by the reader as possessing distinct moral, intellectual, and emotional attributes based on their dialogue and actions. Most stories have a large cast of characters who communicate with one another, even if a story may only exist because of one character. The characters are meant to stand in for people whose lives are disrupted by the conflict.

The portrayal of people (or other things) in literature and narration is what is meant to be referred to when using the term "character." "Character development" is another phrase that may be used to refer to this process. Direct techniques include assigning qualities through description or remark, while indirect methods (sometimes known as "dramatic" methods) require readers to infer attributes based on a character's actions, words, or looks. Character is the term used to refer to this kind of imaginary individual. According to Baldick (2001:37), the process by which readers and viewers acquire familiarity with fictional individuals in stories and plays by their actions, words, and physical traits is the definition of "characterization."

2.1.1.2 Setting

Setting refers to the time and place in which the events of a story take place. The setting encompasses the physical environment, historical period, cultural context, and geographical location where the narrative unfolds. The setting of an individual episode or scene in a work refers to the specific physical area where it occurs (Abrams, 2013:362). The setting is a crucial element in filmmaking, contributing to the story's overall atmosphere, mood, and realism. It provides the backdrop against which the characters and the story are situated. Analyzing the setting in a story involves considering how these elements contribute to the story's overall meaning. Filmmakers make intentional choices about setting to enhance the storytelling, create a specific visual and emotional impact, and engage the audience in the world of the narrative.

2.1.1.3 Conflict

Conflict in literature and film refers to the main struggle or tension that drives the storyline and induces dramatic interest. Conflict refers to the frustration, endangerment, or opposition of desires (Bushnell, 2021, par.5). It refers to a situation where a character desires something, but encounters an obstacle that prevents them from achieving it. Narrative relies on conflict as a crucial component, as it attracts the audience and drives the narrative along. There are two types of conflict: internal conflict and external conflict. Internal conflict refers to the psychological or emotional struggle experienced by a character. It includes challenges such as moral dilemmas, turbulent emotions, or psychological conflicts. In contrast, external conflict refers to the battles that occur between a character and

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a third party, such as another character, the environment, society, or a particular circumstance.

2.1.1.4 Theme

Theme refers to the main idea or message which the piece of work expresses. Themes are broad and fundamental ideas or subjects that explore into essential human experiences, emotions, or questions regarding life and society. They offer valuable understanding into the interpretation and importance of the piece, frequently surpassing the storyline or individual characters. The theme of a work can be explicitly identified, although it is more commonly conveyed indirectly through the repetition of motifs (Baldick, 2001:258).

2.1.1.5 Plot

Plot is a continuous sequence of actions, one event leading to the next event naturally and logically. In the plot there is a dramatic structure, arranging parts logically and aesthetically to produce emotional and intellectual effects. The "plot" in a dramatic or narrative work, referred to as the mythos by Aristotle, consists of its events and actions (Abrams, 2013:293). These elements are structured and arranged in order to achieve specific artistic and emotional impacts. This definition is intentionally straightforward, as it refers to the actions, both verbal and physical, performed by certain characters in a piece of work. These actions serve as a way for the characters to demonstrate their moral and behavioral qualities. Plot consists of exposition, rising action, climax, falling action, and resolution (Freytag & MacEwan, 1900:115). The exposition serves as the initial stage that sets the major action in progress, creating anticipation for the events coming next. Rising action

refs to the progression of a story where obstacles are introduced to hinder the protagonists' progress towards their goals, ultimately leading to the central conflict. The climax is the turning point in the story that indicates a significant shift and represents the peak of the plot structure. The falling action involves all events that occur directly following the climax. The objective of the falling action is to lead the narrative from the climax to its resolution. The resolution of a plot occurs when conflicts between characters are resolved, leading to the conclusion of the story. The resolution is the final stage in the plot structure of a story.

2.1.2 Extrinsic Aspects

Extrinsic aspects in the narrative elements of a film refer to the elements that exist beyond the film's diegesis, yet still exert an influence on the narrative and its perception. Extrinsic elements refer to external factors that contribute to the formation of literary works, such as the author's biography, religious beliefs, philosophical views, historical context, and economical situations of the community (Wellek and Warren, 1956:73–125). These external factors contribute to a deeper understanding of a story by placing it in a broader framework, enhancing the act of reading, and uncovering deeper layers of meaning. In this thesis, the writer intends to analyze the hegemonic and toxic masculinity as the extrinsic aspects of "Euphoria" Season 1 (2019).

2.1.2.1 Hegemonic Masculinity Theory

Within the field of gender studies, Raewyn Connell addresses the concept of toxic practices that might emerge from what she defines as hegemonic masculinity, rather than basic traits (Ging, 2017:3). Hegemonic masculinity is a

theoretical framework created by sociologist R.W. Connell. The term "hegemonic masculinity" denotes the prevailing and revered manifestation of male identity within a certain society, frequently resulting in the marginalization of alternative expressions of masculinity and femininity. Hegemonic masculinity is defined by behaviors and actions that ensure men maintain a position of power and control in society, while women are kept in a subordinate role. While not the predominant kind of masculinity, it is the one that possesses the greatest authority and societal impact. These characteristics are commonly linked to this particular expression of masculinity: authority, dominance, physical prowess, and emotional resilience. Furthermore, it promotes heterosexuality as the standard while diminishing the value of alternative sexual orientations. Hegemonic masculinity influences society expectations and norms around gender roles, hence sustaining gender disparities (Connell and Messerschmidt, 2005: 829-859). Examples could include assertive corporate executives, popular boys within a social circle, and specific athletes. Hegemonic masculinities are perceived as the dominant and influential forces within the overall structure of gender. The possession of power is a clear indication of hegemony, which is achieved through means other than direct acts of violence, while violence serves as the foundation and reinforcement of this authority. Hegemony is maintained by the creation of exemplars, which are symbols that possess acknowledged authority, despite the fact that the majority of individuals are unable to meet the ideal standard (*Masculinities*, Council of Europe, n.d.).

In the United States, hegemonic masculinity implies that men should embody three main characteristics: (1) a high level of power and position, (2)

emotional, physical, and mental strength, and (3) an opposition of anything linked with femininity or homosexuality (Schermerhorn and Vescio 2023:251). This ideal is perpetuated through various societal institutions, including the media, sports, the workplace, and family structures. Men are often socialized to embody these traits from a young age, fostering an environment where traditional masculinity is celebrated and alternative expressions of gender are marginalized (Connell, 2005:135). Consequently, there is a connection between males and masculinity with power and success, whereas women and femininity are not associated with these qualities. Men make efforts to attain and uphold idealized versions of masculinity.

According to Ducat (2004) and Katz (2016) as cited in Schermerhorn et al. (2022:476), Political campaigns in the United States have been proposed to revolve around masculinity, with Republicans enhancing their masculinity by presenting their candidates and programs as strong and assertive. Republicans, as opposed to Democrats, and men, as opposed to women, exhibited a higher propensity to perceive America as becoming "soft and feminine" due to gendered nationalism. This perception significantly increased the possibility of voting for Trump in the year 2016, according to Deckman and Cassese (2019) as cited in Schermerhorn et al. (2022:476-477). Another instance is the expression "real men wear masks" which gained popularity in the early stages of the COVID-19 outbreak. This phrase was promoted by Democratic Congresswoman Nancy Pelosi during a press conference. Nevertheless, when implementing this approach, public health campaigns focused on enhancing men's masculinity through their persuasive techniques instead of trying to break the connection between masculinity and

unhealthy/risky behaviors (Schermerhorn and Vescio, 2022:262). Furthermore, the photographs depicting individuals adhering to the notion of "real men wear masks" serve to uphold a specific type of masculinity that is both White and heterosexual. For instance, the appearance of former Vice President Dick Cheney wearing a mask and a cowboy hat reinforces this particular form of masculinity, so perpetuating the marginalization of alternative expressions of manhood (Schermerhorn and Vescio, 2022:262). Recently, these compensatory reactions have been categorized as "toxic masculinity." Toxic masculinity lacks a universally accepted definition, however it typically refers to the harmful and specific manifestations of hegemonic masculinity, such as cases of school shootings (Schermerhorn et al., 2022:476).

2.1.2.2 Toxic Masculinity Concept

The term toxic masculinity was introduced in 1990 by a psychologist named Shepherd Bliss to define and separate the positive and negative values of the male gender (Simamora, 2022, par.3). Shepherd Bliss created the term to describe his father's militaristic and authoritarian form of masculinity (Harrington, 2020:3). In the 1990s and early 2000s, toxic masculinity became more prevalent in various areas such as men's movements, self-help literature, academic writings, and policy discussions. The concept of toxic masculinity has been used in academic writing most notably by Terry A. Kupers in his 2005 Journal of Clinical Psychology paper, "Toxic Masculinity as a Barrier to Mental Health Treatment in Prison." Bryan Kulos (2017), as cited in Harrington (2020:6), identifies Kupers' (2005) work as one of the most notable scholarly examples of the concept. The concept of toxic masculinity believes that masculinity in such is not necessarily harmful, but rather

emphasizes that strict adherence to traditional masculine norms can lead to negative outcomes (Kupers, 2005:716). Toxic masculinity analyzes the negative impacts of traditional cultural norms and expectations of masculinity on individuals and society in general. Toxic masculinity is caused by a system of standards that define what it means to be a man (Simamora, 2022, par.2). Kupers defines toxic masculinity as a collection of male characteristics that promote dominance, the devaluation of women, homophobia, and violence, which are socially regressive (Kupers, 2005:714). He believes the term toxic masculinity is helpful in discussions about gender and different types of masculinity because it highlights particular aspects of dominant masculinity that are harmful to society, such as misogyny, homophobia, greed, and violent control, as well as those that are widely accepted and valued (Kupers, 2005:716).

Toxic masculinity traits and behaviors are linked with dominance, devaluation of women, homophobia, and violence (Kupers, 2005:714). Respect is a critical factor. The necessity of being treated with respect is not harmful. Various methods are employed by all men to satisfy this need. The repeated frustration of a man's desire for respect is what can result in toxicity. Consequently, the community has a well-known illustration of toxic masculinity or domestic violence, in which a man experiences chronic disrespect at work and in the community, consumes alcohol to cope with the pain, and then physically assaults or otherwise abuses the woman he is closest to while screaming, "All I ask for is a little respect!" (Kupers, 2005:717)

Toxic masculinity emerges as a consequence of these hegemonic standards. Toxic masculinity remains a pervasive issue in the United States, deeply embedded in cultural norms and institutional practices. It has far-reaching impacts on individuals' mental health, workplace dynamics, and societal behaviors. Men who feel pressured to conform to these rigid gender norms may engage in aggression, suppress their emotions, and exhibit misogynistic or homophobic attitudes. This toxic masculinity is evident in various societal issues, including the prevalence of violence, high rates of mental health problems among men, and resistance to gender equality efforts (Kimmel, 2008:47-50). Men are responsible for 90 percent of homicides in the United States and make up 77 percent of the victims of homicide. The demographic group most susceptible to becoming victims of violent crime is them. They have a 3.5-fold increased risk of suicide compared to women, and their life expectancy is 4.9 years fewer (Pappas, 2019:35).

In 2006, women's rights activist Tarana Burke started a Myspace campaign targeting young Black women in underprivileged areas. Burke's campaign inspired the #MeToo movement, which went global after American actress Alyssa Milano tweeted "me too" (Nilsson and Lundgren, 2020:8). The #MeToo Movement not only initiated a "national dialogue" regarding sexual assault, but it also sparked discussion surrounding the concept of toxic masculinity (*#MeToo*). This classification signifies the prevailing values, emotions, or concerns of the current year, highlighting the United States' recent and significant focus on sexual assault and men's perspectives on the matter (Brookshier, 2019:26). The term regained popularity in 2018 following accusations against powerful people such as Harvey

Weinstein, Brett Kavanaugh, and Matt Lauer. The phrase's usage was highly remarkable that the Oxford Dictionary designated "toxic" as its word of the year for 2018 (Brookshier, 2019:27).

2.1.2.3 The Relation Between Hegemonic and Toxic Masculinity

The relationship between hegemonic masculinity and toxic masculinity lies in the fact that toxic behaviors are often a manifestation of the pressure to conform to hegemonic masculine ideals. Hegemonic masculinity sets the standard for what is considered "real" or "ideal" masculinity, which can include elements of aggression, emotional stoicism, and dominance. When individuals strive to meet these standards, they may engage in toxic behaviors to assert their masculinity and achieve social acceptance.

For example, the emphasis on toughness and emotional restraint in hegemonic masculinity can lead men to suppress emotions like sadness or empathy, which are often labeled as feminine or weak. This suppression can result in psychological distress and interpersonal problems, illustrating how toxic masculinity is an outgrowth of striving for hegemonic masculine norms (Connell and Messerschmidt, 2005:848).

Furthermore, the hierarchical nature of hegemonic masculinity means that not all men can achieve this ideal, leading to feelings of inadequacy and compensatory behaviors that can be toxic. For instance, men who feel they fall short of these ideals might resort to aggression or misogyny to assert their dominance and align themselves with hegemonic standards (Messerschmidt, 2012:57). Hegemonic masculinity serves as the idealized standard of male behavior that many men feel

compelled to emulate. This societal expectation fosters toxic masculinity, where the pursuit of traditional masculine ideals results in harmful behaviors and attitudes.

2.2   Cinematographic Elements

According to Bordwell and Thompson, cinematographic components encompass frame, movement, angle, and composition. These characteristics influence the way viewers see and understand the visual storytelling. In order to produce a visually captivating and thematically coherent film, the filmmaker must exercise deliberate control over the use of cinematography (Bordwell and Thompson, 2008:162-193).

The components of cinematography are sound, mise en scene, and camera distance (shot). The writer will explain two components of cinematography: camera distance (shot) and mise-en-scene.

2.2.1   Camera Distance (Shot)

Camera distance refers to the perceived distance between the viewer and the scene being depicted. The range of camera angles in filmmaking is employed to augment the story, the theme, and the overall ambiance of the film. According to Bordwell and Thompson (2008:191), there seven types of shot.

a.   Extreme Long Shot

Picture 2.1 Extreme Long Shot

Film Art: an Introduction

(Bordwell and Thompson, 2008:191)

The human figure is vague in the extreme long view. Such vistas as bird's-eye views of cities and landscapes are framed by this (Bordwell and Thompson, 2008:191).

b.   Long Shot

Picture 2.2 Long Shot

Film Art: an Introduction

(Bordwell and Thompson, 2008:191)

In a long shot, the figures are more noticeable while the background remains dominant (Bordwell and Thompson, 2008:191).

c.   Medium Long Shot

Picture 2.3 Medium Long Shot

Film Art: an Introduction

(Bordwell and Thompson, 2008:191)

Medium long shots refer to shots that frame the human body from around the knees up. These are frequently found, as they allow for a good balance between the figure and the surrounding environment (Bordwell and Thompson, 2008:191).

d.   Medium Shot

Picture 2.4 Medium Shot

Film Art: an Introduction

(Bordwell and Thompson, 2008:191)

A medium shot captures the human figure from the waist up. Gesture and expression are increasingly more apparent (Bordwell and Thompson, 2008:191).

e.   Medium Close-up

Picture 2.5 Medium Close-up

Film Art: an Introduction

(Bordwell and Thompson, 2008:191)

The medium close-up frames the body from the chest up (Bordwell and Thompson, 2008:191).

f.   Close-up

Picture 2.6 Close-up

Film Art: an Introduction

(Bordwell and Thompson, 2008:191)

A close-up is a shot that typically focuses on the head, hands, feet, or a small object. The focus is on highlighting face expression, detailed gestures, or important objects (Bordwell and Thompson, 2008:191).

g.   Extreme Close-up

Picture 2.7 Extreme Close-up

Film Art: an Introduction

(Bordwell and Thompson, 2008:191)

An extreme close-up shot focuses on a specific part of the face, such as the eyes or lips, or isolates and highlights an object (Bordwell and Thompson, 2008:191).

2.2.2   Mise-en-scene

Mise-en-scene include the physical setting, commonly referred to as "the Set," but also includes all elements that are visually portrayed in front of the camera. According to Bordwell and Thompson (2003) as cited in Sreekumar (2015:27) Mise-en-scene encompasses all the visible elements of a film that are positioned in front of the camera and their arrangement. The elements of décor, lighting, location, costuming, and acting play a vital role in creating the mood and conveying the meaning of the images in a tale. They are significant in showcasing the director's storytelling expertise. It encompasses the arrangement of visual elements, the motion and placement of actors on the screen, and the attributes of the stage design (Barsam and Monahan, 2010, as cited in Sreekumar, 2015:27).

2.2.3 Dialogue

According to David Bordwell and Kristin Thompson, narrative film relies on language for numerous objectives. More than just information, dialogue has various objectives. It reveals character attributes, advances the plot, and creates mood and atmosphere. Bordwell and Thompson note that film discourse is carefully created to match the cinematic storytelling's rhythm and speed. This carefully produced discussion is often brief and emotive to swiftly convey underlying themes and significance inside the movie's visual framework. To enhance the tale, the writers emphasize the interaction between discourse and mise-en-scène, cinematography, and editing. The discourse of a character may be contrasted with their body language or facial expressions to reveal hidden emotions or intentions. Bordwell and Thompson also stress the importance of sound design in discussion, showing how volume, pitch, and timbre may profoundly affect a situation. Conversation is usually shown as a sophisticated tool filmmakers use to shape audience comprehension and emotional response (Bordwell and Thompson, 2008:273-276).