

## **CHAPTER II**

### **THEORITICAL FRAMEWORK**

#### **2.1 Intrinsic Aspects**

##### 2.1.1 Narrative Elements of Film

One of the elements in the intrinsic aspect is the narrative elements. Narrative elements consist of theme, character and characterization, setting, plot, and conflict. In this section, the author will provide further explanation about the character characterization and conflict.

##### 2.1.1.1 Character and Characterization

According to Bordwell (2017:134) characters in film are not merely individuals portrayed on screen, but rather complex entities whose traits, actions, and motivations drive the narrative forward and engage the audience.

Meanwhile, characterization in film is the process by which a character comes across and is revealed to an audience, be it through appearance, dialogue, actions, thoughts, or a combination of these elements (Seger, 2010:187).

##### 2.1.2.1.1 Showing Characterization

According to Booth (1983:16) showing characterization in film involves demonstrating a character's traits, qualities, or emotions through actions, dialogue, and descriptions. Rather than directly stating a character's traits, showing allows readers to infer these traits through the character's behavior and interactions with others or their environment. This technique engages readers by allowing them to

draw their own conclusions about the characters based on the evidence presented in the text.

#### 2.1.2.1.2 Telling Characterization

Telling characterization in film, on the other hand, involves explicitly stating a character's traits, often through direct exposition or narration. Unlike showing, which relies on implicit cues and reader interpretation, telling provides straightforward information about the characters without requiring readers to infer or deduce their traits (Booth, 1983:18).

#### 2.1.2.2 Conflict

According to McKee (1997: 210) conflict in a film is defined as the central tension or struggle that drives the narrative forward. Conflict is elucidated as the core driving force of narrative in film. Conflict manifests in various forms within a film, including internal struggles within characters, external clashes between characters, or conflicts with their environment or circumstances.

#### 2.1.2 Cinematographic Elements

A crucial component of filmmaking is the cinematography, which is essentially the art of visual storytelling. A movie or film is a piece of visual media content that has the power to evoke strong feelings in viewers.

#### 2.1.3.1 Camera Shot

The camera shot refer to the techniques to shots the various scenes and visuals within the film. According to Bordwell and Thompson (2012:190-195) they explain different types of camera shots as follows.

### 2.1.3.1.1 Long Shot



Picture 1

(Dise, "Filmmaking 101: Camera Shot Types")

The long shot encompasses the entire human figure from head to toe, while still providing substantial surrounding space. This framing allows the viewer to perceive the subject in full relation to their environment. Long shots are valuable for establishing locations, depicting movement and positioning of characters within a defined space (Bordwell and Thompson, 2012:190).

### 2.1.3.1.2 Medium Shot



Picture 2

(Dise, "Filmmaking 101: Camera Shot Types")

The medium shot typically frames the subject from around the waist up, with the head and torso as the primary focus. This shot scale is ideal for capturing conversations, gestures, and character relationships in a conventional manner that mirrors typical interpersonal distances (Bordwell and Thompson, 2012:190).

#### 2.1.3.1.3 Medium Close Up



Picture 3

(Dise, "Filmmaking 101: Camera Shot Types")

By framing even tighter on the subject from around the chest or shoulders up, the medium close-up deliberately draws the viewer's attention to the face and facial expressions. It is use for revealing nuanced feelings, thought processes, and creating a level of comfortable closeness (Bordwell and Thompson, 2012:193)

#### 2.1.3.1.4 Close up



Picture 4

(Dise, "Filmmaking 101: Camera Shot Types")

Eliminating virtually all surrounding context, the close-up is an extreme tight framing that isolates just the face or head of the subject. Close-ups are powerful tools for forging emotional connections, revealing inner states, and driving home pivotal narrative moments (Bordwell and Thompson, 2012:194).

#### 2.1.3.1.5 Low Angle Shot



Picture 5

(Dise, *"Filmmaking 101: Camera Shot Types"*)

The low angle shot is taken from a camera position below the eye level of the subject, looking up at the subject. This angle can make the subject appear larger, more powerful, or imposing. Low angle shots are often used to convey dominance, strength, or to evoke a sense of awe (Bordwell and Thompson, 2012:195).

#### 2.1.3.2 Mise-en-scène

Mise-en-scène refers to the director's control over what appears in the film frame, including the positioning and movement of actors and objects, lighting, costumes and make-up, and setting (Bordwell and Thompson, 2012:112).

##### 2.1.3.2.1 Setting

Setting refers to the physical environment in which the narrative of a film takes place (Bordwell and Thompson, 2012:155). It includes the locations, landscapes, architecture, and other elements that provide the backdrop for the story. The setting contributes to the atmosphere, mood, and realism of the film.

##### 2.1.3.2.3 Costume

According Bordwell and Thompson (2012:157) costume encompasses the clothing and accessories worn by characters in a film. It serves multiple purposes,

such as indicating the time period or cultural context of the story, defining characters' social status or personality traits, and contributing to the visual style of the film.

#### 2.1.3.3 Dialogue

According to Field (2005:72) dialogue represents the spoken utterances of the characters in a screenplay, both their external conversations with others as well as their internal monologues spoken to themselves. The words used in dialogue should arise directly from the thought patterns and inner mental processes of each character. Effective dialogue does not merely consist of fabricated lines, but rather language that authentically expresses the mindset, psychology, and unspoken thoughts of the characters through their choice of spoken words.

## **2.2 Extrinsic Aspect**

### 2.2.1 Feminism

According to Wolf (1991:288) feminism is a revolutionary movement demanding the inalienable rights of women to be truly free people with full human choice, opportunity, and autonomy equal to men. Its goal is for both women and men to authentically thrive, transcending gender roles and cultural narratives that conflate sexuality with self-worth.

#### 2.2.1.1 Radical Feminism

Radical feminism is a perspective within feminist theory that emphasizes the fundamental role of patriarchy in society and seeks to challenge and dismantle it. Radical feminists believe that women's oppression is the most fundamental form

of oppression and that patriarchy is a system of power that organizes society into a complex of relationships based on the assertion of male supremacy. According to Tong (2014:51), radical feminists emphasize that patriarchy is a pervasive system of male dominance that affects all aspects of society, from institutions to cultural norms to personal relationships. They contend that traditional gender roles are socially constructed to benefit men and subjugate women, thereby perpetuating inequality. Radical feminists seek to dismantle these patriarchal structures to achieve true gender equality, as they believe that mere legal and policy reforms are insufficient.

According to Tong (2014:91) radical feminism places significant importance on issues related to women's bodies and sexuality, viewing the control and exploitation of women's bodies as central mechanisms of patriarchal oppression. This includes concerns about reproductive rights, sexual violence, and the objectification of women. Radical feminists advocate for women's autonomy over their own bodies and seek to eliminate practices that commodify and devalue women. Despite facing criticism for potential tendencies towards essentialism and exclusionary practices, radical feminists remain committed to revolutionary changes aimed at uprooting patriarchal systems and achieving comprehensive societal transformation for genuine gender equality.