CHAPTER II

THEORETICAL FRAMEWORK

2.1. Intrinsic Aspects

The intrinsic aspect is the core of development in a body of work. According to Barsam & Monahan (2016), works in the form of film narratives are often intended to explain how the film is put together and presented to entertain and inform the audience about the film itself. According to Andrew (1984), film studies are closely related to narrative studies, a fundamental aspect of film and literature, because they can build stories according to their function.

In a research journal by Cutting (2016), it is stated that the components of films, one of which is narrative elements, are usually used to structure films and other literary works. Cutting also noted that film narratives have similarities in narrative formation with other literary works, such as novels, folktales, and oral histories.

2.1.1. Narrative Elements

2.1.1.1. Character and Characterization

According to Abrams (2011), characters are the persons who appear in narrative work created by the creator's imagination and are equipped with morals, intellect, and emotions based on what is said through dialogue and what is done through behaviour. This definition means a close connection between the characters and the reader's interpretation. According to Nurgiyantoro (1995), the difference between one character and another can

be determined by personal qualities rather than physical. Characterization is a broad element, including who, how, and the placement and depiction of characters in a story, which can provide a clear picture to the reader.

According to Forster (2002) in *Aspects of the Novel*, there are two types of characters: flat and round. A flat character is formed through one idea or quality with few details in character formation so that it can be described in short sentences. In comparison, a round character is a complex character that is difficult to portray in real life. Abrams (2011) stated that there are two methods for analyzing characterization, namely showing and telling. In the showing method, the writer introduces the characters only through conversation and acting and lets the readers interpret the characters' personal qualities. Not only external conversations, but writers usually also express thoughts, feelings, and responses from characters to an event. Meanwhile, in the telling method, the writer describes the characters clearly.

2.1.1.2. Conflict

According to Wellek & Warren (1942), conflict is something dramatic that refers to an argument between two equally solid camps and includes action and the response to that action. Nurgiyantoro (1995) stated that the author's skill in choosing and developing conflict through a series of events determines the level of interest in a story. Therefore, conflict becomes an essential element in a story.

According to Meyer (2011) in *Literature To Go*, there are two ways to differentiate conflict: internal and external. Internal conflict is a conflict

that is resolved with oneself through moral or psychological problems. Meanwhile, external conflict is a conflict that involves the protagonist in problems with other individuals, nature, and society.

2.1.1.3.Setting

According to Abrams (2011), the setting is the location, time, history, and atmosphere of society that exists when the characters take action. Meyer (2011) also has a similar opinion that the main elements in the setting that shape character are time, place, and environment.

The setting is an element that is no less important in entering a story. According to Barnet et al. (2008), the setting plays an essential role because it provides an overview of the characters in the story. The setting also provides a connection that is in harmony with the details of the goals and intentions of the story itself.

2.1.2. Cinematography

According to Bordwell & Thompson (2008) in their book *Film Art: An Introduction*, cinematography relies heavily on photography. According to Nelmes (2012), one of the crucial components in a film is a shot, or take, which assembles a static framing. However, for him, shot scale is another essential element of cinematography because it can help identify the composition created and distributed from the cinematic frame.

2.1.2.1.Camera Distance
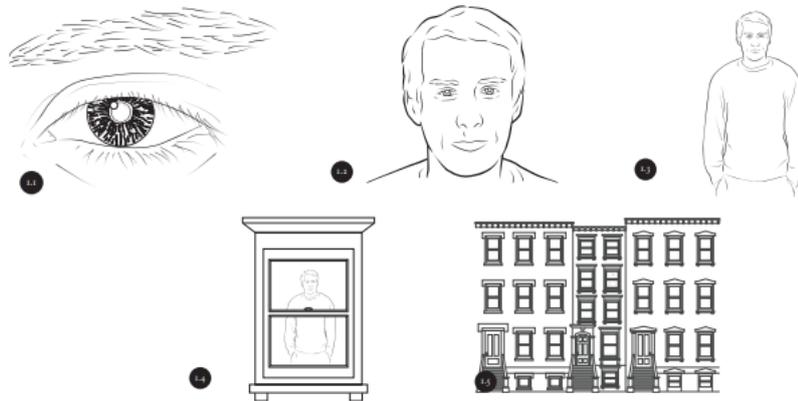
Picture 2. 1 Five Categories of Camera Distance
(Sikov, 2010, p. 11)

According to Sikov (2010), a shot is essential in filmmaking. A shot is a combination of length or duration. The closer the camera is to the object, the higher the emotional load it will carry. According to Sikov (2010) book *Film Studies: An Introduction*, there are five types of shots for capturing objects, namely extreme close-up, close-up, medium shot, long shot, and extreme long shot.

First, extreme close-ups mostly only show a person's eyes, mouth or nose but can also be any object emphasized at close range. Second, a close-up shot is a shot that highlights the object in the image to give a more excellent impression of the object. Third, A medium shot appears to take a medium distance from an object, usually half a human body. Fourth, in contrast to a medium shot, a long shot takes a shot from a long distance. The five extreme long shots show an object or person at a very long distance and surrounded by ample space (Sikov, 2010).

2.1.2.2.Camera Angle
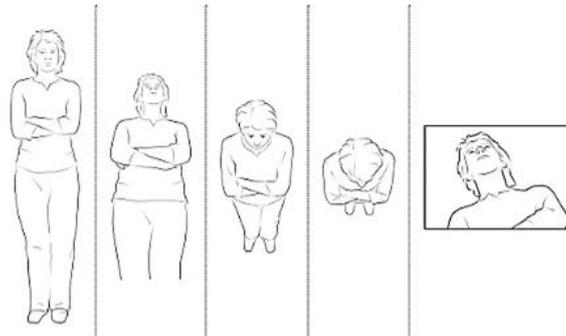
Picture 2. 2 Five Categories of Camera Angle
(Sikov, 2010, p. 13)

According to Sikov (2010), the camera angle helps the captured subject to be more expressive. Sikov (2010) explained five categories of camera angles, namely, an eye-level shot, which places the camera at the height of the character's body; a low-angle shot, which looks from below the object and gives the effect of looking up at the surface; high-angle shot which points the camera downwards; a bird's-eye shot, is an extreme overhead shot which is usually taken from the sky or ceiling of the subject; the last is the Dutch tilt shot, which is taken with the camera tilted horizontally or vertically.

2.1.2.3.Sound

Sound is an essential element in a film that can help the audience understand the story. According to Sikov (2010), several types of sounds are commonly seen and heard in movies. Types of sound are divided into three main categories, namely dialogue, music, and sound effects.

Firstly, dialogue, dialogue is all the words spoken in the film. The definition of dialogue in cinema differs from what is in the dictionary. In movies, dialogue is all the words spoken in the film in the form of

conversations, monologues, and random words such as crowd noise or voice-over narration. Second, music is divided into two, namely the possibility that music can be heard according to what is in the world of the story or heard music as an accompaniment to the story. Third, sound effects are all sounds that are not spoken or music. Sound effects can include the sound of breaking waves, birds chirping and a cannon's boom (Sikov, 2010).

2.2.Extrinsic Apects

Extrinsic elements are elements that are outside the work but their existence can influence the course of the story (Nurgiyantoro, 1995). In the extrinsic aspect, I include theories that influence the Love, Simon (2018) movie that influence and build the storyline. These theories are queer theory, homosexual identity theory and homosexual identity formation.

2.2.1. Queer Theory

The term 'Queer' was first coined by Teresa de Laurentis (1991) in her article Queer Theory: Lesbian and Gay Sexualities, which describes the influence of postmodernism on lesbian and gay theory (Selden et al., 2005). According to Schotten (2014), in America, a queer theory emerged in the 1990s, the emergence of this theory to strengthen theories about gays and lesbians in the 1970s. The shift from the term "gay and lesbian" to "queer" is an act of rejection by queer groups against the compartmentalization of identity.

According to Sedgwick (1994), queer can refer to reflection, spilled overlap, dissonance and resonance, deviation, and excess of meaning when

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the constituent elements of a person's sexuality are not created. Sedgwick also added that the term 'queer' can be a simple explanation of same-sex, lesbian, or gay sexual objects.

According to the book *A Reader's Guide to Contemporary Literary Theory* by Selden et al. (2005), according to Judith Butler, queer theory is the construction, ambivalence, and potential diversity of gender and sexual identities. The author also adds that queer theory has the aim of subverting sameness and celebrating difference. Queer theory's view of conventional sexuality is their failure to describe how sexuality functions and is created.

2.2.2. Homosexual Identity

In Warren, homosexual identity is not determined by one party from one community to another. Identity is a person's existence, which is interpreted through social meaning uniquely and personally. The sense of identity tends to have inner conflicts and difficulties expressing views (Warren, 1974).

In forming an identity, consciousness and reflectivity are two conditions that have an essential role. Consciousness is the main thing when searching for a person's identity characteristics. If an individual has gained consciousness, then the most basic dissection of the human self will occur and begin to ask, "Who am I?" and "Where do I belong?"

According to the book written by Warren Carol A. B. Warren entitled *Identity and Community in the Gay World* (1974), Warren stated that when someone realizes that there is something different about themselves, then that

person will tend to cover up these differences because they are aware that there is strangeness in themselves and others. In the case of homosexual identity, in this phase, a person will usually be forced to share an image between himself and other people and deepen his feeling of being different from other people.

According to society, a person is declared homosexual only if that person has sexual relations with someone of the same gender. Homosexuality and homosexuals are seen and depicted as something wrong with signs that are terrible, misleading, and indecent. However, this definition is seen from the stigmatization of society in depicting homosexuality and homosexuals. Meanwhile, according to the gay community's view, there are differences in the definitions of homosexual identity and gay identity. Homosexual identity is a sexual orientation, while gay identity contains a relationship with the gay community in culture and science. (Warren, 1974)

2.2.3. Homosexual Identity Formation

In *Queer Images* book by Benshoff & Griffin (2006), so far, sexuality is limited by Western culture with two options, namely heterosexual, or what is usually called straight, or homosexual, which is generally called gay. According to Marcus (1993), a homosexual is someone who has sexual attraction to other people of the same sex, such as men and men and women and women. Karl Maria Kertbeny, in her pamphlet in 1869, was the first to use the word homosexual to argue for the repeal of anti-homosexual laws.

However, discussions about homosexuality have always been a shocking subject in almost all countries (Rudy, 2016).

According to Sokol (2009), Erikson stated that identity refers to a person as a person and a contributor to society. Sokol (2009) noted that identity provides a feeling of deep ideological commitment and has a tendency for an individual to know his role in the world. Sokol (2009) believed that a person with a strong identity would have better further development. Identity can make someone move in their direction.

Many theorists have put forward the development of social identity and many models, forms and characteristics of identity formation. However, Vidyastria (2017) stated that Vivienne Cass's theory of homosexual identity formation was one of the theoretical bases of the theories written afterwards. According to Cass (1984), there are six stages in the formation of homosexual identity. The following is an explanation of the six stages.

2.2.3.1.Identity Confusion

The individual feels that there are habits in the form of behaviour, feelings, and thoughts that might be categorized as homosexual. Thinking about this habit increases curiosity and confusion about their sexual orientation. According to Cass (1984), many behaviours arise from these feelings to reduce their insecurity in society. At this stage, there are two choices, namely, not rejecting the feelings that occur within them or admitting and realizing that they are gay.

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2.2.3.2.Identity Comparison

After passing through stage 1 with feelings that acknowledge the possibility that the individual has a homosexual identity, the individual then faces an increasingly clear sense that they are different from non-homosexuals. At the end of this stage, individuals can have contact with other homosexuals to break the sense of otherness in society (Cass, 1984).

2.2.3.3.Identity Tolerance

Along with a sense of connection with the homosexual self-image, individuals may seek out homosexual groups to fulfil social interactions, sexual and emotional desires. Interaction with homosexual associations greatly influences the habits of the individual, both positive and negative. At this stage, individuals have two roles depending on their environment. Individuals will reveal their actual image when they are with homosexuals, while they will return to portraying a heterosexual public appearance when they are in public (Cass, 1984).

2.2.3.4.Identity Acceptance

Since they continue to interact with homosexual groups, individuals gain a positive view of homosexuality itself. At this stage, the individual continues to cover up his original image. This stage is considered a peaceful and stable stage for homosexuals because they have passed the period where they were wondering about their sexual orientation (Cass, 1984).

2.2.3.5.Identity Pride

At this stage, individuals have high pride in their sexual identity and loyalty to homosexuals in the form of associations. Loyalty and pride are essential because they determine an individual's credibility as a homosexual. Anger at the stigma of homosexuality leads individuals to spread justification and equality between homosexuals (Cass, 1984).

2.2.3.6.Identity Synthesis

This stage is the final stage of the identity formation process. Repeated interactions between individuals and heterosexuals create positive thinking and the fallacy of thinking that homosexuals are good and heterosexuals are deviant. The anger and pride that existed at the previous stage began to subside. Individuals start to realize that homosexuality is one side of many sides of human character. At this stage, there is no longer a hidden sexual identity. That way, individuals who have reached this stage feel more peaceful and balanced (Cass, 1984).