

CHAPTER 2

THEORETICAL FRAMEWORK

2.1 Intrinsic

According to Lynch Brown and Tomlinson, one of the essential components of literature is the intrinsic elements, which serves to develop the plot (1999: 26). In *Barbie* (2023) film, the writer will explore some of the intrinsic elements, such as theme, characters, conflict, and setting, according to Lynch Brown and Tomlinson's definition. In *Barbie* (2023) movie, the writer will explore some of the intrinsic elements, such as theme, characters, conflict and setting, according to Lynch Brown & Tomlinson's definition.

2.1.1.1 Theme

The theme of a story is its deeper significance meaning or relevance (Brown & Tomlinson, 1999: 30). Lynch also describes theme as a perspective on social issues or an appreciation of aesthetics. Based on the explanation above, it can be understood that a theme is typically implicit and carries deeper significance. It is interwoven with other essential elements of the movie.

2.1.1.2 Plot

Setting described as the events of the story and sequence in which they are told constitute the plot of the story. In other words, the plot is what happens in the story (Brown and Tomlinson, 1999: 26). The plot encompasses the events and its arrangement, how the events unfold and connect, shaping and drives the narrative

forward. The plot reveals the structure and guidance for the audience through a coherent and engaging journey.

2.1.1.3 Setting

Setting described by Lynch-Brown and Tomlinson as the place and period of time in which the tale takes place. (Brown and Tomlinson, 1999: 30). The story's geographical location is a part of the setting in the meanwhile, the story's setting occurs. It shapes the narrative's and influences of characters and events by providing context and grounding them in a specific place and time. The backdrop of the setting enriches the plot and affects the overall story of the movie.

2.1.1.4 Conflict

Lynch-Brown and Tomlinson asserted that a strong storyline generates tension, which can pique reader's interest and keep them riveted to the literary work's narrative. (Brown and Tomlinson, 1999: 26). The following conflict categories found in the plot will be discussed: Person – Against – Self involves the main character struggling with internal conflicts, such as battling their own emotions or desires to achieve specific goals. This type of conflict is often seen in stories about adolescence. Person – Against – Person refers to confrontations between two characters, such as rivalries or conflicts between siblings, as highlighted by Lynch-Brown and Tomlinson (Brown and Tomlinson, 1999:26). Each conflict type plays a crucial role in driving the narrative and enhancing the story's dramatic tension.

2.1.1.5. Characters

The other essential component of the narrative are the characters. In literary works, characters are actors whose characteristics and outward look are determined by the speech, plot, and action that are portrayed (Brown and Tomlinson, 1999: 29). Additionally, they contended that there are two categories of characters in a story: major and minor. Major characters often referred to as protagonist who play a central role in the story, influencing the plot significantly and often undergoing substantial development (Brown and Tomlinson, 1999: 29). Minor characters on the other side play supporting roles with obscure features or personalities. Thus their existence in the plays is not very significant (Brown and Thomlinson, 1999: 29).

2.1.2 Cinematography

Cinema, as a medium with its own unique vocabulary, requires us to pay attention to picture and sound aspects. Understanding the film requires deciphering different auditory and visual signals offered by the narrative and subtext. According to Bordwell and Thompson in their book *Film Art: An Introduction* (2017:194), there are a lot of different types of shooting. Starting from edge, level, tallness, and separation. While it is critical for the filmmaker to master cinematography, it is also critical for the viewer to be aware of cinematography. Every picture in a film has its own meaning, sound also plays a vital part in a film since it may complement support, or enhance the visual picture.

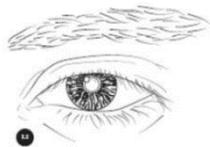
2.1.2.1 Camera Shots

The fundamental element of filmmaking is the camera shot, which is a film that is continuously fed through the camera, exposed, and developed, producing an uninterrupted image on movie (Sikov, 2010: 7). The camera shot could convey precisely, add the significance the image of any important elements on movie.

The fundamental element of filmmaking is the camera shot, which refers to a segment of movie continuously fed through the camera, exposed, and developed to produce an uninterrupted image (Sikov, 2010:7). Camera shots are crucial in conveying narrative elements and adding significance to scenes by focusing attention on specific details and emotions. For instance, an Extreme Close-Up captures a small area of a person's face or body, such as their hands, nose, or eyes, to emphasize intricate facial expressions and convey subtle character signals (Sikov, 2010:10). A close-up enlarges the subject, often focusing on the character's face to highlight their emotional state in detail (Sikov, 2010:10). A Medium Shot reveals more of the character, highlighting nuances in their expressions and body language (Sikov, 2010:10). A long Shot captures the subject in full from a distance, showing their entire body and actions without cropping (Sikov, 2010:10). Finally, an Extreme Long Shot shifts focus away from the character to showcase a broad view of the surroundings, providing context and emphasizing the setting (Sikov, 2010: 10). Each shot type plays a vital role in shaping the movie's visual storytelling and emotional impact.

2.1.2.2 Camera Angle

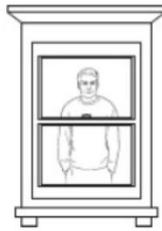
Additionally, filmmakers use various camera angles to provide their subjects emotive information. An angle is the point of view of a camera (Sikov, 2010: 12). An Extreme Close-Up, portrayed in Picture 2.1.2.2.1, captures a small area of a person's face or body to emphasize detailed facial expressions and subtle character signals. A Close-Up, shown in Picture 2.1.2.2.2, enlarges the image, often focusing on the character's face to highlight their emotions in detail. The Medium Shot, illustrated in Picture 2.1.2.2.3, reveals more of the character, emphasizing finer nuances in their expressions and body language. A long Shot, depicted in Picture 2.1.2.2.4, shows the subject's full body from a distance, capturing their entire form and actions without cropping. The Eye-Level Shot, presented in Picture 2.1.2.2.5, positions the camera parallel to the subject's eyes, offering a neutral perspective. A low Angle Shot, seen in Picture 2.1.2.2.6, places the camera below the subject, making them and more imposing. Lastly, a High Angle Shot, shown in Picture 2.1.2.2.7, elevates the camera above the subject, making the subject seem smaller, or larger to shoot all elements. Each of these shots plays a crucial role in visual storytelling and emotional impact.



Picture 2.1.2.2.1 Extreme Close-up
(Sikov, 2010: 23)



Picture 2.1.2.2.2 Close-Up
(Sikov, 2010: 23)



Picture 2.1.2.2.3 Medium Shot
(Sikov, 2010: 23)



Picture 2.1.2.2.4 Long Shot
(Sikov, 2010: 24)



Picture 2.1.2.2.5 Eye-Level Shot
(Sikov, 2010: 26)



Picture 2.1.2.2.6 Low Angle Shot
(Sikov, 2010: 26)



Picture 2.1.2.2.7 High Angle Shot
(Sikov, 2010: 26)

2.1.2.3 Sound

In cinematography theory, sound is a crucial element that significantly influences how viewers experiences the movie (Bordwell & Thompson, 2017:270). This feature is used by the writer to analyse how sound can enhance the emotional impact from specific dialogues from *Barbie* (2023) movie.

2.2 Extrinsic Aspect

According to Eaglestone, referenced in Gerdin (2016:10), adopting an extrinsic aspect to literary analysis grants reader insight into an alternate reality. This perspective deepens the appreciation of the historical and cultural backdrop of the work, leading to a more nuanced understanding of the text itself.

2.2.1 Laura Mulvey's Male Gaze Theory

In her influential work Laura Mulvey's used the phrase 'male gaze' in her influential essay *Visual Pleasure and Narrative Cinema*, which was later featured on the screen of the 1975 edition of the film theory magazine screen. The idea that heterosexual men see women through the lens of the media and portray them as an object of desire. The women then operate in patriarchal cultures as a signifier for male other, constrained by a symbolic order that allows man to use language to impose his obsession and phantasies on the silent image of woman who is nonetheless restricted to her role as meaning bearer rather than meaning creator (Mulvey, 1975: 804). The male gaze refers to the way cinema often presents the world from a male point of view, aligning the audience's perspective with that of a male character or the camera, which typically embodies male desire. Women are often depicted as objects of male visual pleasure. This gaze objectifies and fetishizes female characters, reducing them to their physical attributes and sexual appeal. Mulvey identifies the male gaze and defined it by three aspects, (1) Camera angles and framing: Mulvey identifies scopophilia (the pleasure of looking) as the foundational principle behind this. The camera often emphasizes parts of the female body, such as close-ups on specific body. (2) Narrative focus: Mulvey explain how male gaze reduces women to be passive objects of desire. The story often revolved around how they fit into the male character's lives rather than

their own personal development or aspirations. (3) Cinematographic techniques: Mulvey highlights the power dynamics inherent in male gaze, which shows in the techniques like slow-motion or panning shots that can be used to linger on woman's body, accentuating her physical features in a way that aligns with the male gaze (Laura Mulvey, 1975: 810).

2.2.2 Understanding Objectification and Voyeurism

According to Laura Mulvey (1975: 809), pleasure in looking is divided between the active (male) and passive (female) roles. The male gaze projects its fantasies onto the female figure, with women often being both looked at and displayed. Their appearance is typically designed to have strong visual and erotic appeal, emphasizing their role as objects to be gazed upon. In traditional narrative cinema, the presence of women is crucial to the spectacle, but their visual role often detracts from the storyline. It is stated by Laura Mulvey (1975: 809), that this objectification of female character is a form of voyeurism, where pleasure is derived from watching others, particularly from the perspective of male audiences. It is stated that women play a role in being simultaneously observed and exhibited, with their physical attributes coded for potent visual and sensual impact, so that they can be said *to-be-looked-at-ness* (Mulvey, 1975: 809).

2.2.3 Anneke Smelik's Feminist Film Theory

Anneke Smelik's film theory in her work, *And the Mirror Cracked: Feminist Film Theory* (1998) builds on and extends Laura Mulvey's foundational ideas, she critiques traditional portrayals of women in Hollywood as reinforcing patriarchal

norms and stereotypes. Her approach emphasizes the importance of film form and directorial choices as critical tools for resisting the male gaze and presenting more complex portrayals of female subjectivity. Smelik argues that traditional Hollywood cinema is fundamentally patriarchal relying on visual pleasure structures that reinforce the male gaze and objectify female characters (Smelik, 1998: 11). By focusing on film form, which includes stylistic elements like visual composition and narrative structure, feminist filmmakers can disrupt the patriarchal norms. A visual style that privileges the image gives space to psychic configurations deviating from the familiar oedipal trajectory, such as the uncanny and the object (Smelik, 1998: 124). This approach helps move visual pleasure away from traditional voyeuristic and fetishistic frameworks.

Smelik's framework recognizes female subjectivity as multi-layered, incorporating both agency and desire for the female character (Smelik, 1998: 32). She proposes that feminist cinema should engage in experimental practices and avoid conventional techniques to offer more significant portrayals of female characters (Smelik, 1998: 11). This includes portraying female characters as social agents with will and agency, and as subjects of relational desires and fantasies. By emphasizing the film form and directorial choices, Smelik's approach offers a means to challenge and deconstruct the male gaze. This framework highlights how feminist films can resist objectification, present more equitable representations of female subjectivity and contribute to a broader challenge for traditional cinematic norms.

2.2.4 The concept of Female Subjectivity.

In classical cinema, the male gaze is typically structured through sequence where male characters look at the female characters, with the camera's perspective aligned with the male gaze. This arrangement often involves internal ocularization, mediated by either internal focalization (such as male voice-over) or external focalization (as seen with male narrators) (Smelik, 1998: 84). This setup creates a pleasurable viewing experience for male spectator by focusing on the female and reinforcing male power dynamics. However, this voyeuristic approach rarely includes a female focalizer or narrator, leading a lack of female ocularization. The integration of female-point-of-view and the alignment of the camera with female characters offers a subversive shift from traditional representation. The female focalization uses to disconnecting the erotic pleasure, thus undermining the male gaze by foregrounding female experiences and agency (Smelik 1998: 84). This emphasizes the importance of incorporating female viewpoints to challenge traditional representations. The use of female point of view shots and subjective camera work can offer new ways of seeing that disrupt the conventional objectification of women. This shift is partly driven by demand for more 'realist' portrayals of women but primarily stems from positioning the female character as the focal point of both the story and its narration. When a female character is depicted as an active subject, striving to assert her own agency and desire, she moves beyond being merely a fetishized image (Smelik, 1998: 84).

In conclusion, to effectively grasp and analyze female ocularization in order to deconstruct the male gaze, focus on key aspect such as female point of view shots, subjective camera work, and narrative techniques that highlight female subjectivity.

Evaluate how these elements disrupt traditional objectification, challenge male power dynamics, and emphasizing female agency