CHAPTER II

THEORETICAL FRAMEWORK

2.1 Narrative Elements

The essential part that form a story is called narrative elements. According to Abrams and Harpham (2012), narrative is a story that told in various structures. Narrative refers to Categorizing and defining the essential elements of narrative helps to structure literary works into a comprehensive framework. Narrative is encompassing literary works with characters, their actions, and the story's events (Abrams & Harpham, 2012:233). It emphasizes that narrative analysis involves a deep examination of these fundamental components. These narrative characteristics are also present in movies, where they contribute to the development and meaning of the story (Fulton, 2005). Moreover, narrative theory, initially developed for literary works, can be effectively applied to analyze the narrative characteristics found within movies.

2.1.1 Intrinsic Aspects

Intrinsic aspects are important for narrative. Nurgiyantoro (2002) also states that intrinsic aspects are elements that constitute a literary work. Nurgiyantoro defines elements of shaping a literary work into a cohesive narrative by building a narrative system within its components (2002:23). To achieve the study's

objectives, specific intrinsic aspects, including setting, characters, and conflict, will be analysed.

2.1.1.1 Setting

Setting encompasses the physical elements within the literary work and contributes to its overall meaning. Abrams and Harpham (2012:362) defines it as location, time period, and social context. It establishes the atmosphere of a story, serving as the cohesive moment where the narrative unfolds. Additionally, setting can define a specific era or atmosphere, reflecting the societal and cultural context the author intends to portray.

2.1.1.2 Characters

Characters in the story present their own traits, which distinct them from one another. Abrams and Harpham (2012:46) refers characters as the ones who present the story to the reader. Abrams also explains that characters reveal through their speech and actions, which offer insights into their moral, intellectual, and emotional trait. According to Abrams, the main character of the story can be called protagonist, who is the play important role of developing the narrative, while the ones who against the protagonist is called antagonist. Also, characters drive the narrative forward as they make choices and face the consequences of their actions (McKee, 1997). Thus, characters develop the changes they make throughout the movie.

2.1.1.3 Conflict

Conflict shows the audience the struggle of what happens to them regarding solving the story's problems. As mentioned before, Abrams and Harpham (2012) divides character into two verses which are the protagonist and the antagonist, the relation between these two is to against each other in which to create conflict for the story. Furthermore, McKee also explains, conflict can arise between antagonists and protagonists, known as external conflict, or within individuals themselves, referred to as internal conflict. Conflict is essential for a director or writer to keep their story exciting and strengthen its base idea. It shows the audience the struggle of what happens to them regarding solving the story's problems.

2.1.2 Cinematography

Cinematography also plays a crucial role in creating visual effects that shape the audience's perception of the movie. It refers to the choices made in framing and recording a scene through the camera lens (Bordwell, Kristin, and Smith, 2017). These choices convey significant meaning to the audience, influencing how characters and stories are developed. Filmmakers utilize a variety of shot types, like extreme long shots, long shots, medium-long shots, medium shots, medium close-ups, close-ups, and extreme close-ups, to achieve these effects.

2.1.2.1 Extreme Long Shot

These shots showcase the expansive setting, often showcasing expansive urban or natural environments surrounding the characters. Bordwell, Kristin, and Smith (2017) define extreme long shots as capturing landscapes with bird's-eye views; thus, the figures are in their tiny form. The extreme long shot shows the setting or

background within an immense panorama around characters that capture buildings, cities, or mountains.

2.1.2.2 Long Shot

In long shots, the background takes center stage, dominating the frame, while characters become almost invisible. Based on Bordwell, Kristin, and Smith (2017)'s opinion, a long shot emphasizes a broad and extensive background that dominates the frame, and the background delivers essential sentiment.

2.1.2.3 Medium Long Shot

The medium-long shot is where the figures are captured from the knees up. Bordwell, Kristin, and Smith (2017) wrote that medium-long shots focus on balancing characters and their surroundings. It provides context through the characters and their environment,

2.1.2.4 Medium Shot

This shot emphasizes the figures' facial expressions and body gestures. Where the figures are framed from the waist up is called a medium shot (Bordwell, Kristin, and Smith, 2017). Furthermore, this frame is essential to show audiences the characters' acting skills.

2.1.2.5 Medium Close-up

This shot displays intimate view and highlighting the details. Bordwell, Kristin, and Smith (2017:189) providing a closer look at characters' features and details or

the characters' surroundings. They portray the scene in a closer way to show the details of the movie.

2.1.2.6 Close-up

Close-up shots form small objects such as body parts, properties, and textures. Bordwell, Kristin, and Smith (2017) say it shows a specifics movement or an important item This shot emphasizes zooming in on the details of the scene.

2.1.2.7 Extreme Close-up

This shot dramatically emphasizes a specific object. It "singles out a portion of the face or isolates and magnifies an object." (Bordwell, Kristin, and Smith, 2017, p. 189). This shot tries to focus on one particular scene. This shot gives audiences an extraordinary experience through the screen.

Picture 2. 1
Long shot

Picture 2. 2
Medium long shot

Picture 2. 3
Medium shot

Picture 2. 4
Medium close-up

Picture 2. 5
Close-up

Picture 2. 6
Extreme close-up

Picture 2. 7
Extreme long shot
(Bordwell, D., Kristin, T., Smith, J., 2017, p. 189)

2.1.2.8 Sound

Sound relates to auditory elements of a movie that can consist of any combination of dialogue, musical combination, and environmental noise (Bordwell, Kristin, and Smith, 2017). Sound relates to how auditory effects can be produced and how audiences can hear it with their auditory sense. While all sound elements are relevant, this research will focus on dialogue. As the primary mode of character communication, dialogue significantly contributes to storytelling and is central to understanding the study's aims.

2.2 Extrinsic Aspects

Extrinsic aspects in a movie refer to adaptation of external factors that influence the interpretation of a movie. According to Andrew (1984), cinema represents cultural model that ever existed in other system before. It means cinema adapts external concept of the preceding sign system. Furthermore, this study focuses on key extrinsic aspect, which closely linked to social stratification.

2.2.1 Social Stratification

Given that the research purpose on social conditions towards characters depicted in *The Holdovers* (2023) movie, this study focuses on Max Weber's social stratification methodology. Weber (1978) defines social stratification as multidimensional elements that form social layers within the system. Weber states that social stratification is identified as a hierarchical system of societal pyramid positions. It means society has layers or ranks to differentiate people based on different social backgrounds. According to Doob (2019), these ideas tend to create injustices treatment towards the marginalized in the social system. Doob also elaborates that many societies worldwide, regardless of whether they are developing or wealthy countries, exploit and deprive their citizens. In this context, social stratification significantly contributes to the marginalization of citizens' well-being.

It draws lines between people from upper positions addition. Weber (1978) emphasizes that these multidimensional elements relate to power and organization to create social boundaries of each social layer. The layers limited how people can act more superior and gain more resources than people from lower classes, while they cannot access power and resources. Weber also states that the social hierarchy of this society invents three categories of disparities: social class, status, and power. Moreover, this research analyses those three critical aspects based on Max Weber's perspective of economic sociology represented in *The Holdovers* (2023).

2.2.1.1 Social Class

Economic factors differentiate people based on their socioeconomic status, which includes wealth, education, and occupation. Weber (1978) defines social class as groups with common economic characteristics within a population. Social class categorizes people based on their financial background or societal market position. Thus, it influences their access to resources and opportunities. Furthermore, social class is a tool that classifies people based on their wealth, skills, and abilities, impacting the distribution of life opportunities. Weber (1978) divides social classes into four main groups, as follows: First, the upper class always associates with people who possess property, wealth, and opportunities tied to high social ranking; the white-collar worker is a category of people who have skilled and professional abilities, which gives them an outstanding market position in seeking better occupations. Third, the petite bourgeoisie, also known as the middle class, refers to people who own small businesses and have stable economic situations. It cannot be grouped with the working class, and the manual working class applies to the people working hard to fulfill their needs with minimum wages. The manual working class commonly disposed of the lowest ranking within the social hierarchy.

2.2.1.2 Status

Social status is determined by social evaluation or standing, reflecting how certain groups perceive others within society. Max Weber (1978) defines status as part of people's social position, indicating a specific honor role within the social hierarchy. It differs from social class because it is not viewed based on economic background. For example, status is distinct from social class because it is defined based on profession, gender, and ethnicity (Waters & Waters, 2016).

2.2.1.3 Power

Power defines people by their ability to control, influence, and dominate others to fulfill their goals. From Weber's (1978) perspective, social power refers to the ability to control individuals. It is an essential aspect of social inequality, allowing individuals and groups to influence others, shape societal decisions, and even control the ideas, norms, and values that shape a society. Therefore, power bonds with particular organizations or groups, defined as parties, can control most aspects of society and impact the societal forms of its population.

2.2.2 Socioeconomic Conditions in the U.S During the 1970s

As *The Holdovers* (2023) is set in Massachusetts during the 1970s, this section examines the socio-economic context of that era. The 1970s brought economic challenges to the U.S., partly due to ongoing military spending and government affairs (Tikkanen, 2023). These financial struggles coincided with significant social movements, such as the fight for civil rights, women's rights, and environmental issues (Borstelman, 2012). Therefore, this year's social and economic situation worsened because economic challenges influenced many people's lives. According to (2012: 202), The "stagflation" of the 1970s arose from two main aspects: deindustrialization and the oil crisis. Thus, the economic situation broke down and created several socioeconomic issues.

Therefore, this situation created a battlefield for American citizens because of increasing economic inequality, drastically shaping a social hierarchy. Moreover, the income gap was more comprehensive, derived from deindustrialization and the

oil crisis, leading to minimum payments and low purchase power (Clark, 2021).

Thus, the base form of social stratification bloomed widely as the income and

opportunity for most Americans fell.