

CHAPTER 2

THEORY AND METHOD

2.1. Theoretical Framework

2.1.1 Narrative Elements

Narrative is a crucial element in a literary work; for without narrative, a story won't exist in the first place. Barsam & Monahan describe narrative to be a vital aspect of film where it is used to construct a structured form of fiction or fictionalized stories into a proper film (2021:57). Narrative can be broken down into three components as such: narration, narrator, and characters (2021:108). In terms of conducting research for *Harry Potter* film series, the writer aims to assess its narrative elements, focusing on character, characterization, plot, and setting.

2.1.2.1 Character

A variety of things can define a character. The presence of a character is an essential story element in literature, a fictional individual that the author created within a larger imaginary station. Barsam & Monahan describe characters to be any person, animal, or a figure who exists to pursue a certain goal (2021:113). The authors used the characters to perform actions and speak dialogues in order for the story to be moving forward. Inhabiting a story, Characters, according to Bordwell & Thompson, have distinctive qualities that distinguish them as novel individuals, such as stark differences in personalities, particular habits, or even personal eccentricities (2023:76).

In his book, *A Glossary of Literary Terms*, M. H. Abrams explains that characters are the individuals represented in a narrative work, and readers play an active role in understanding and interpreting them by observing the characters' actions and dialogues (1999:32). The readers also perceive the characters as having particular moral, emotional, and intellectual qualities from their actions and dialogues. In addition, Abrams also stated that characters can be categorized depending on their importance, that is, major characters and minor characters (1981:20). Barsam & Monahan agree that such category is required for characters as each character has their own significance for the plot to be able to move forward (2010:135) The difference between major and minor characters is that major characters are the central of the story; they appear throughout the entire narrative or story, and the story mainly revolves around them. Minor characters only appear occasionally, and they usually serve to support the development of the major characters (Barsam & Monahan, 2010:135-136)

According to these explanations, the character becomes an important key to build up the story. For consideration, in the American Heritage Dictionary (1979:259). "Character is the combination of qualities or features that distinguishes one person, group or thing from another." Thus, characters are critical to assess stories due to their nature of bringing sparks of life to each story. In order for the character to be born, the author must have a personal understanding of what motivates a person.

2.1.2.2 Characterization

The process of creating and developing characters in a work of fiction is called characterization. Jones (1968: 84) says that characterization depicts clear images of a person. This was also added by Chatman (1978:107) who explains how characterization is a depiction of a person and how his “nature, environment, habits, emotions, desired, instincts” are all what define a person. This is also supported by the author who skilfully depict these characters with unique quirks and portrayal. As we can deduct from the previous explanations, characterization means accurately representing the characters participating in the story through their actions. Characterization is a literary device that authors usually use to develop characters and create images of the characters for the audience.

Rohrberger and Woods, in their book *Reading and Writing about Literature*, state that “characters have distinct personalities and physical characteristics that differentiate them from other characters. The process by which an author creates a character is described as characterization.” (1971:22). By this definition, it can be deduced that characters can be judged by their personalities and physical characteristics. Determining the difference in psychical characteristics might be a tad easier for the author to describe the characters’ several physical appearances, such as age, hair, and skin, or by seeing how they behave.

Rimmon-Kenan (2002:61) stated that there are two key subgroups of characterization: direct characterization (telling) and indirect

characterization (showing). Direct characterization is when the author explicitly describes the character, which is usually provided through direct description in the narration so that the author can quickly establish certain aspects of the character's personality (Chatman, 1978:223). This is achieved when the author as the narrator describes the characters by names the traits (e.g. 'she was humble', 'he thinks of himself only', 'her beauty is known throughout the nation). On the other hand, indirect characterization is when the character reveals their personality through actions, dialogues, reactions, and thoughts, making the reader assume about their personality or motives and allowing for more nuanced character development (Rimmon-Kenan, 2002:62).

2.1.2.3 Plot

Plot is the structure of corresponding actions that are purposely picked and ordered by the writer in fiction. Plot includes a considerably higher level of narrative organization than normally occurs in a story or fable. As Abrams (1999:224) highlights, a plot is a carefully constructed sequence of actions and events that develops in a story and forms a structure that drives the narrative. The events are organized to create a readable and engaging story, purposely directed to achieve artistic and emotional effects. Robert and Jacobs' *Fiction: An Introduction to Reading and Writing* states that the plot is a foundation for a story because it forms the core structure of the story; without it, the events in the story have no purpose. The story establishes conflict and how the characters solve it,

leading to consequences and developments that stem from it (1987:9). Freytag, translated by Elias J. MacEwan (2008:36), divided plot into five different parts, such as:

1. Exposition or introduction

Exposition or introduction serves as the introductory phase of the story, providing background information for the context of the story, such as the characters, the setting, and the initial situation (Freytag, 2008:36)

2. Rising Action

Rising action occurs after the exposition, a crucial part of the narrative that builds tension due to the central conflict that developed in this part (Freytag, 2008:38-39). It is where the character faces challenges and is forced to make decisions that shape the character's development and the plot.

3. Climax

Climax is the turning point of the story, highlighting the highest tension and conflict of the story, which determines the outcome of the central conflict (Freytag, 2008:40). Depending on how the conflict is solved, it can evoke different kinds of emotions, such as joy, fear, anger, confusion, or sadness.

4. Falling Action

Falling action is where the plot comes next after the conflict has been resolved. It shows how the climax affect the character and the situation,

focusing on the consequences of the key decisions that made during the climax (Freytag, 2008:42).

5. Resolution

Resolution is the final part of the plot structure in the narrative. It shows the final outcome of the story's central conflict, providing closure to the story (Freytag, 2008:42-43).

2.1.2.4 Setting

Setting is the time and place in which something takes place in a story. Based on Abrams (2015:362), setting is “the general locale, historical time, and social circumstances in which its action occurs.” By this definition, setting is where the literary work takes place or when in time it happens.

2.1.1.4.1 Setting of Place

Setting of place is one of the essential components of a story. It refers to a physical location that can give a clear and main image to the audience as they show or describe the location of a scene (Bal, 2017:124). This spatial description gives a recognizable vision to the audience on where the action is happening. The portrayal of place uses senses that involved audiences to perceive (sight) or hear. Bal (2017:125) refers to this as a space that needs to be filled for the characters to experience action.

2.1.1.4.2 Setting of Time

The setting of time gives an idea of when the story happens. It shows the historical period, the time of the day, or the specific duration of where

the story happens, establishing the atmosphere and context for the plot (Abrams: 2015:362).

2.1.2 Cinematographic Elements

Cinematography refers to the art and technique of film photography (Bordwell & Thompson, 2023:159), which involves a wide array of visual techniques, such as camera angles, lighting, and composition, to create an experience for the audience. For this study, the writer will examine cinematographic elements: the implied proximity to the camera and the camera's angle in the *Harry Potter* movie series.

2.1.2.1 Camera Shot

According to Brodwell & Thompson (2023:188), a camera shot is a single, continuous viewpoint from the camera's perspective in filmmaking and cinematography. Camera shot is also a technique of properly composing a shot within a certain distance and various camera shots are used to convey different feelings and images to the audience. Brodwell and Thompson (2023:189-190) divide camera shots into seven types:

- 1) **Extreme long shots** that are generally used to shoot scenery or landscape from a bird's eye perspective.
- 2) **Long shots** are used to establish the scene, usually framing people, places, and other things in a set.
- 3) **Medium long shot** balances the composition in a scene between backgrounds.

- 4) **Medium shots** are used when the actors are interacting with others.
- 5) **Medium close-up**, also called an “over-the-shoulder shot,” is used to change the direction of the conversation.
- 6) **Close-up** is to highlight facial expressions, a significant object, or the details of a gesture.
- 7) **Extreme close-ups** are used to focus on parts of the body such as lips, nose, eyes, or magnifies on an object.

2.1.2.2 Camera Angle

Another element of cinematography that will give more experience in presenting the character's emotion or viewing a motion picture is camera angle. Bordwell and Thompson (2023:188) define that camera angle as the position of the frame about the subject it displays. They also classified three main types of camera angles that are frequently used for filming that are: 1) The straight-on angle, the most frequent one and measured in eye-level degrees, 2) The high angle that viewed down at the objects or subjects from a high perspective, 3) the low angle, or the other hand, that viewed gazing up at the framed objects.

2.1.3 Extrinsic Elements

2.1.3.1 Personality Development

The term personality originates from an ancient Latin word, *persona*, which means a theatrical mask used in Roman plays. According to Huffman and Vernoy, personality is the distinctive and fairly consistent pattern of

feelings, thoughts, and behaviors that defines an individual, highlighting how they differ from others (2000:464). According to Hurlock, these differences among human personalities are not entirely diversified, so there is presumably no rare personality that people are not known (1974:8). Even though there are millions of humans, there must be the same unique features that make human beings can be categorized into specific categories of personality as recognized by people these days. Moreover, Hurlock said that "personality is the dynamic organization within the individual of that psychological system which determines his behavior and thought" (1974:7), implying that each person's personality has a pattern that forms their characteristics, behavior, and ideas. Therefore, personality development refers to developing a structured pattern of behaviors and attitudes that identifies each person.

Some factors affect personality development. The most significant conditions for personality changes will be explained below:

- 1. Physical changes**

According to Hurlock (1974:124-125), physical changes are alterations in a person's body that do not directly impact the body structure. Aging, injuries, illness, or other life conditions can cause these changes. These changes might affect how a person feels and perceives themselves, which can also impact their personality.

2. Changes in the environment

Hurlock states that there are two main environment changes, physical and social, and their influence on a person's self-concept and personality development (1974:125). Physical environment focuses on the changes in tangible surroundings such as changes in climate, shifts in living conditions, or exposure to different geographical locations. It influences how the person adapts to their surroundings and how the surroundings impact their behavioural responses. While social environment involves changes in interpersonal relationships, affecting how individuals see themselves and interact with others (1974:125, 216).

3. Changes in significant people

Hurlock states that significant people profoundly influence an individual's personality development, explaining that the key individuals in someone's life are those who provide emotional support, guidance, and influence (1974:126). The person is driven to adapt, leading to transformations in their attitudes, behaviour, and personality.

4. Changes in social pressure

Changes in social pressure, based on Hurlock, refer to the way others' expectations can evolve over time and significantly impact an individual's behavior and personality depending on how they adapt to these expectations (1974:126).

5. Changes in role

Roles refer to specific responsibilities and expectations that are assigned to individuals based on their social, professional, or familial positions (Hurlock, 1974:127). These changes require individuals to accommodate their behaviors and self-concept to fulfill the demands of their new roles (Hurlock, 1974:49, 89).

6. Strong motivation

Strong Motivation emphasizes how motivation can serve as a driving force behind a significant attitude change. It shows how an individual alters their behaviours and attitudes to achieve their goals (Hurlock, 1974:127).

7. Changes in self-concept

In her book, Hurlock states that changes in self-concept refer to shifts in how a person sees themselves (1974:128). These changes happen as the individual experiences new knowledge, and the changes can be either positive or negative. Self-concept is how individuals perceive themselves, so when the individual gains a new experience or gets feedback, these changes have significant implications for their personality and behaviour (Hurlock, 1974:128).

8. Psychotherapy

Psychotherapy helps individuals address unrealistic self-concepts and recognise how their self-concept influences the quality of their behaviour (Hurlock, 1974:129-130).

2.2. Research Method

2.2.1. Method of Data Collection

The descriptive-qualitative method is used to analyze data from the *Harry Potter* film series, focusing on their spoken and written forms as stated by Moleong (2004:4). This thesis uses library research to gather data from the literary work, specifically the scenes involving Neville Longbottom. The data was gathered through dialogues and narrations, and is obtained directly from the literary work. Zeid (2004) states that, "Library research is research used the library sources to get the data."

On the other hand, the writer also employs non-participant observation, which involves observing participants without actively participating in the interaction. This method allows the writer to gain a deeper understanding of the story and its characters, allowing for a more nuanced understanding of the characters' experiences and behaviors. Overall, the descriptive-qualitative method provides valuable insights into the story's narrative and how Neville's personality grows.

The writer also used documentation for collecting data. The steps of collecting data are as follows:

1. Watching and understanding the whole film series of *Harry Potter*.
2. Marking all of Neville Longbottom's parts when he appeared or when he was one of the talk subjects by the other characters.

3. Taking notes on how he behaves and how other characters think of him. This step is done for the purpose of understanding Neville Longbottom deeply in order that further analyses can be made.

After following all of the steps on how to collect the data, the writer examined and analyzed the collected data. All of the important data were then being sorted while other irrelevant data were ruled out in order to simplify the data analysis. After sorting through, all the completed and relevant data are analyzed by categorizing them using the theories that refer to the study's object. In this step, the writer will have to keep track of, record, and collect all Neville Longbottom's characteristics from the beginning until the end of the *Harry Potter* series to find out what kind of character he is and how his personality developed. At last, the writer makes the conclusion based on the result of the analysis.

2.2.2. Method of Analysis

In terms of literary criticism, there are many approaches that one could utilize to analyze either a literature work or one of its elements. Some theorists would agree that literary criticism initially applies a literary theory into a piece of literature for the purpose of conducting an analysis of said literature (Bhagat, 2024:63). Bhagat also explains that some other theories believes that both literary criticism and literary theory are basically two sides of the same coin (2024:63); and yet, most believe that literary criticism would mean that we, as a critic, could interpret literature by evaluating, inspecting, and even scrutinizing it to understand more of its “philosophical,

psychological, functional, and descriptive nature” by applying theories to said literature to define the resulting analysis (Bressler, 1994:6-7). Amongst various approaches in literary criticism, the writer will pursue this research by applying the psychological approach.

2.2.3. Psychological Approach

Psychological or what is best known as psychoanalytic criticism in literature is best described as a form of criticism that focuses on the psychological dimensions of a literary work. This might include the motivations, behaviors, thoughts, or personality of characters or even the psyche of the author (Abrams, 1999:335). Barry (1995:87) explains further that the first criticisms using this approach would deal with the state of mind and the psyche of the author, deriving the practice from Freud’s psychoanalysis (analysis of the neuroses) method of his patients and his ideas of layers of consciousness.

Although the early proposed theory could be said to be imperfect and flawed, Freud remains to be a major impact in terms of developing psychoanalytic criticism. Ellman (1994:3-4) cites that as the time grew, some other critics began to ‘treat’ the fictional characters as a real person and the spotlight of psychoanalysis shifted from the author’s psyche into the character’s state of mind. This can be seen from Lodge’s inquiry of Virginia Woolf’s *Mrs Dalloway* and James Joyce’s *Ulysses* as the chapters explain how stream of consciousness is a crucial narrative tool in exploring the unconscious mind of the characters, for the authors used this technique to

traverse the characters' inner lives that might reveal repressed emotions (1992:55-56, 60). That being so, psychological approach aims to comprehend literature through the lens of psychology by applying psychoanalysis to either the author or the characters. However, this research will focus on the behaviors and mental state of one of the characters, Neville Longbottom.