CHAPTER 2

THEORETICAL FRAMEWORK

2.1 Intrinsic Aspect

As intrinsic and extrinsic aspects consist in literary works, this study will also analyze the intrinsic and extrinsic aspects of the film. Starting from the two branches of intrinsic aspects that will be analyzed, which are the narrative elements and cinematography elements. While the extrinsic aspect will analyze the social and cultural issues inside the society associated with the film itself. Patriarchy is the main theory and the anchor to analyzing the extrinsic aspect of this study.

2.1.1 Narrative Aspects

Narrowing down the focus of the study and choosing a few important things to focus on such as the types of narrative elements to use is crucial for the foundation of the study. As Andrew also marks, the study of cinema and narrative has consequently been bound up together but narrative can never be absent (Andrew, 1984:76) Hence this study limits the analysis to two elements which are narrative elements and cinematographic elements. In this study, the narrative elements that will be included are character, setting, symbol, and conflict.

2.1.1.1 Character

According to Mikics, character is a named personality as an individual in literature or in life that presents a brief representation of a familiar social type (Mikics, 2007:54). As a fictional representation of an individual, verbal representations are not the only method to define a character but also through actors' impersonation that intends as a medium for humanization and the dehumanization process of an

individual (Childs & Fowler, 2006:23-24). Hence, the portrayal and the discovery of the major and minor characters in this film are significant for this study.

2.1.1.1.1 Major Characters

In a study, the major characters are usually central figures in a work of literature who contributes as a significant part to the development of the plot and themes of a work of literature. They are often complex, with unique personalities, backgrounds, and motivations.

2.1.1.1.2 Minor Characters

Minor characters are not central to the plot of a work of literature. They usually serve to advance the plot by using their insight into the protagonist's character.

2.1.1.2 Settings

Bell argues that setting is the key background for the major conflicts in the story (Bell, 2012:133). Hence, the general location, its historical time background, and its social circumstances in which a particular action takes place also elaborate what is the definition of setting in narrative or dramatic work (Abrams & Harpham, 2012:363).

2.1.1.2.1 Setting of Time

As one of the aspects of narrative elements, it is crucially refers to the specific period in which the story unfolds, which extremely influences the narrative. (Holman, 1980:413).

2.1.1.2.2 Setting of Place

Setting of place refers to the place where the story occurs (Lynch-Brown & Tomlinson, 1999:30).

2.1.1.2.3 Setting of Social Circumstances

The setting of social circumstances refers to the general knowledge within the environment of the character which they lived through such as religion, mental conditions, moral values, social standards, and emotional conditions (Holman, 1980:413).

2.1.1.3 Symbols

According to Holman, symbol embodies the idea or the quality and it conjures an object that suggests the meaning of a symbol. on the most literal level is something which itself stands for or suggests or means something else. He also argues that it is more than just an image, it evokes a concrete reality that allows us to access deeper layers of meaning within the symbol itself. (Holman, 1980:436).

2.1.1.4 Conflict

As a key feature in a narrative, conflict produces interest and suspense for the component of literature and fiction, such as in a film (Holman, 1980:98). In that sense, clashes among two or more characters, or between inharmonious parts of a single character about their beliefs, their intentions, and their desires is the state or the process that defines a conflict in a narrative (Herman, 2009:182-183).

2.1.2 Cinematography

Cinematography is rooted from a Greek language that means "writing in motion". Brown argued that in the effort to take the pure form of ideas in which actions, tone, emotionality, and other various communication in nonverbal ways, the cinematography itself is the important process to achieve that desired form of

results by visually exhibiting it (Brown, 2012:2). Heiderich argued, that film is a cinematographic medium of visual storytelling (Heiderich, 2012:3).

2.1.2.1 Types of Shots

Various shots deliver various tones to each scene. As a medium, camera plays a role for the audience to feel that they are interacting with the scene (Heiderich, 2012:6).

2.1.2.2 Extreme Long Shot

As a way to display relatively large subjects, extreme long shot refers to the extreme distance footage that relatively conveys the insignificance of the characters withstanding their surroundings (Heiderich, 2012:7).

2.1.2.3 Long Shot

A camera's distance from its subject reflects an emotional distance as well, hence long shot makes viewers feel somewhat detached. It makes them more like casual bystanders as opposed to emotionally engaged participants (Heiderich, 2012:7).

2.1.2.4 Medium Shot

In an effort to represent the moment when the characters are starting to relates to the audience who watch them on a personal level, the medium shot is a way to display the distance one would usually have when in a casual conversation (Heiderich, 2012:8).

2.1.2.5 Close Up

The expressions and emotions of the actors are more intimate and distinctly more moving than what portrays in the medium shots, designed to speak to the characters in a direct and personal way. Close up intends to creates more intimate and

impactful actions for the character by gradually losing its visual information about the surroundings of the characters (Heiderich, 2012:8).

2.1.2.6 Extreme Close Up

In extreme close up, the expressions and emotions of the actors are more intimate and distinctly more moving than what portrays in the medium shots. Designed to speak to the characters in a direct and personal way, and in an effort to creates more intimate and impactful actions for the character, this shot focuses the camera right in the face of the actor and by that causing it to gradually losing its visual information about the surroundings of the characters (Heiderich, 2012:9).
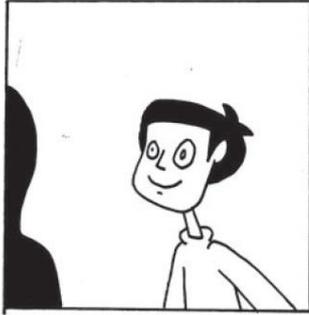
2.1.2.7 Bird's Eye Shot

In an effort to be completely separated from the character the bird's eye shot enters the realms of abstraction with its lines and its shapes letting it display the shape of trees, the tangle of a freeway overpass, or the grid and grains of city lights on a clear night dazzle the audience (Heiderich, 2012:9).
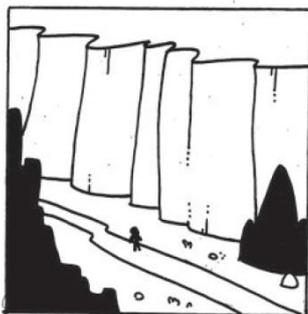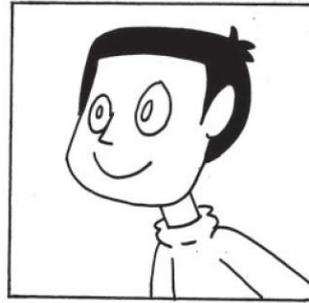

Picture 2.1 Extreme Long Shot
(Heiderich, 2012:7)

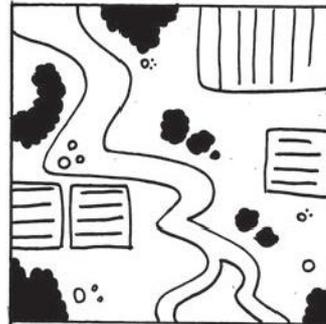Picture 2.2 Long Shot
(Heiderich, 2012:7)

Picture 2.3 Medium Shot
(Heiderich, 2012:8)

Picture 2.4 Close Up
(Heiderich, 2012:8)

Picture 2.5 Extreme Close Up
(Heiderich, 2012:9)

Picture 2.6 Bird's Eye Shot
(Heiderich, 2012:9)

2.2 Extrinsic

In this study, the extrinsic aspects purely attempt to interpret literature in the light
of its social context which concerns the environment and the external causes of its
study. For that, describing, evaluating, and analyzing an object of literary work such
as through its social conditions is crucial to discover the causal explanation of the
social phenomenon in literary work (Wellek & Warren, 1949:66). It is also worth
noting that the existence of a public introduces various issues such as historical and
social issues into the study of literature, it is through the artist's presence that various
moral, and philosophical issues can be elevated (Escarpit, 1971: 1). Hence, the
writer will analyze the new generation of feminism using Hooks' theory of

feminism as a medium for cultural understanding of the study of the literary work itself. For that, by learning from the past through history and understanding the cultural context of a literary work, we can correlate the study through the present-day situation.

2.2.1 Patriarchy

It is impossible to study feminism without mentioning its common adversary, which is patriarchy. The term patriarchy itself refers to the dominance of the male sex in both the public and private spaces. In its effort to describe the imbalance of power dynamic between men and women, feminists used "patriarchy" as a common term to present the prove to its cause (Sultana 2011: 3-4). There are still many huge male-dominated fields including people that usually in the position of power that undermining their experience and also denying women's accolades and their equal rights. Unfortunately, it is almost entirely too much of the same in the case of the High School environment in the United States. Many popular students use their "male power" to belittle, harassed, and assaulted women and other students that are marginalized. Hooks argues that males as a group have and do benefit the most from patriarchy, from the assumption that they are superior to females. She also believes that it is important to learn about patriarchy as a system of domination, how it became institutionalized, and how it is perpetuated and maintained in everyday life resulting in victimization, exploitation, and in worse case scenarios, oppression (Hooks, 2000: 7). Although Sultana has similar view that patriarchy is an institutionalized system of male dominance that exploits, oppressed, and discriminate women and girls, he argues that patriarchy goes beyond far than just a

term, it essentially serves both as a concept and crucial tool that utilize by feminists to effectively understand address the realities faced by women (Sultana 2011: 14). But enlightened feminist believes that activists saw that men were not the problem, that the problem was patriarchy, sexism, and male domination. Hooks argues that patriarchal masculinity teaches men that their sense of self and identity, their reason for being, resides in their capacity to dominate others. It encourages men to be pathologically narcissistic and psychologically dependent on the privileges that they receive simply for having been born male (Hooks, 2000: 67-70). In a patriarchal male-dominated society, women and feminists can develop internalized sexism if they continue without confronting it (Hooks, 2000: 10-11). Because men are not the only group who accept, condone, and perpetuate violence, and create a culture of violence. Internally sexist women must also take responsibility for the role they play in condoning violence (Hooks, 2000: 65). Thus, the patriarchy itself is the main reason of the rebellion and the fight directed toward the status quo by the young women characters in this film.

2.2.2 The Fourth Wave of Feminism

Hooks argues that feminists are made, not born. She believes that sisterhood in feminist movement is rooted in shared commitment to struggle against patriarchal injustice, no matter the form that injustice takes (Hooks, 2000: 7,15). As the suffragettes in the early 19th century were retrospectively labeled as the First Wave of feminists, the idea first appeared in the 1960s with the Women's Liberation Movement which brought the second wave of feminism to the world as a way of differentiating them from the first wave of feminism. The movement's main goal is

to fight against gender inequality at home, work, and in public places. They won some victories and one of them resulted in the legalization of abortion in the United States of America (Kowalska, 2017: 6). And from that, the waves of feminism keep rippling, evolve, and growing to this day. She argues that the fourth wave analyzes the emerging generation of feminists, navigated by more inclusive digital Millennials and Generation Z. They utilize the power of the Internet to deepen their understanding of feminism and the movement itself while passionately advocating for more intersectionality, gender equality, and celebrating individual self-expression, they use the Internet to reach their peers and to amplified their message on social media (Kowalska, 2017: 8). As for feminist movement in school, Hooks believes that in classrooms all over the nation, young minds were able to learn about feminist thinking, read the theory, and use it in their academic explorations (Hooks, 2000: 20-21). Supported by Chamberlain, stating that recent feminist scholars, journalists, and activists have recognized that feminism has reached a fourth-wave iteration (Chamberlain, 2017:1). But the purpose, dilemmas and the general mission of fourth wave feminism is still not changing from the previous waves of feminism. As stated by Hooks, she believes that to ensure the continued relevance of the feminist movement, visionary feminist theory must be constantly made and re-made, feminists must learn from the past and work for a future so that the movement stays on addressing feminist issues no matter where, in the present day (Hooks, 2000: 117). Hence, by learning from the past and understanding the cultural context of the fourth wave of feminism, it will be able to correlate the characters" experience in this study with the present-day situation.