CHAPTER II

THEORETICAL FRAMEWORK

2.1   Intrinsic Aspects

2.1.1   Narrative Elements

According to Abrams (2012), narrative elements are the fundamental components that structure a story. These elements encompass various aspects such as the events, actions, and characters within the narrative, as well as what the characters do. Key narrative elements include plot, settings, conflicts, characters, and themes.

2.1.1.1 Setting

The setting of a story encompasses various elements, including the physical environment, the time and place in which the events occur, the weather conditions, and the social background that helps explain the characters' behaviors. As Wellek and Warren (1956) explain, the social setting is closely tied to the system of social life, which addresses a range of complex issues. It includes customs, traditions, religion, ideology, and ways of thinking, all of which shape the social dynamics within the story.

2.1.1.2 Theme

According to Barnet (2008), a theme is the central idea or main story of a literary work. He further asserts that a strong movie focuses on thematic elements,

specifically what predominates in the narrative. This includes the challenges the characters face and the actions they take within the story.

2.1.1.3 Plot

According to Robert and Jacobs (1987), a plot is a sequence of events that organizes a story into a cohesive unit, with the events arranged according to their chronological timeline.

2.1.1.4 Character

A character is an imagined figure who exists within a story, representing human personalities that become relatable to the audience as described by Kennedy and Gioia (2007). While characters do not necessarily have to be human, they are always portrayed with human-like traits, thoughts, and behaviors in order to connect with the audience.

2.1.1.5 Conflict

Conflict arises from the interaction of two opposing forces within a plot, creating tension that propels the story toward its resolution. Not only that it drives the narrative forward, but also determines how the story navigates between different possible worlds and the actual world within the text. Mayer (1990) identifies two main types of conflict: internal and external. Internal conflict refers to the personal struggles that the protagonist faces, often involving moral or psychological dilemmas. This type of conflict typically exists alongside external conflict, which occurs when characters find themselves in opposition to external forces. External

conflict arises when one or more characters are in a contradictory situation with others, be it with other characters, society, nature, or even a combination of those.

2.1.2   Cinematographic Elements

Cinematographic elements are the artistic and technical tools used in filmmaking to visually construct and enhance a story. At its core, cinematography is about how the camera interacts with the world being filmed, shaping the audience's perspective and immersion. It determines not just what is shown but how it is shown—guiding focus, building atmosphere, and reinforcing themes. Each cinematographic choice, from camera placement to movement and visual tone, is deliberate and integral to the storytelling process, transforming the script into a visual experience.

2.1.2.1 Shot Size

In *Film Directing: Shot by Shot* (1991), Katz explains that shot sizes—long shots, medium shots, and close-ups—are fundamental units of composition in filmmaking, scaled proportionately to the subject and used together to create a cohesive spatial and temporal order. He emphasizes that these shots allow viewers to recognize overlapping portions of a single space, facilitating logical and narrative continuity.
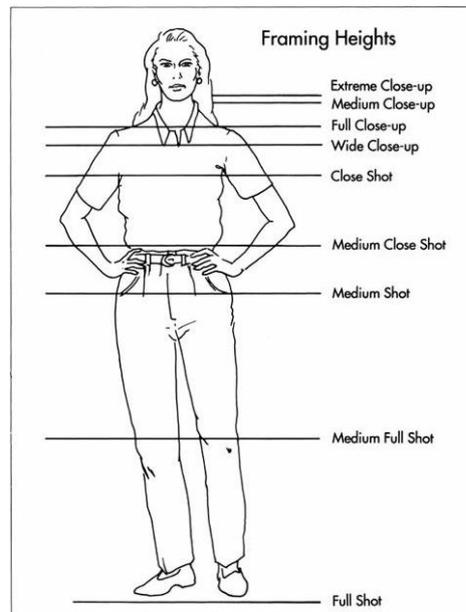
Picture 2.1, Framing Heights (from *Film directing, shot by shot,* 1991)

2.1.2.1.1   Close-up

The close-up is powerful for fostering an emotional connection, as it brings viewers into an intimate relationship with the subject. Close-ups highlight subtle emotions, especially through the eyes, which are central to film's visual language. Narratively, the close-up isolates crucial details, such as a doorknob or a character's fearful eyes, guiding the audience's attention. However, overusing close-ups can feel invasive, forcing a level of intimacy that might be uncomfortable, especially when capturing private moments or grief (Katz, 1991).

2.1.2.1.2   Medium shot

The medium shot, on the other hand, strikes a balance between emotion and action. By capturing both facial expressions and gestures, it serves as a versatile

tool for dialogue scenes, often used for two-shots or group compositions. Combining the intimacy of the close-up with the broader scope of the long shot, the medium shot remains a staple of modern filmmaking, though it is typically paired with tighter framings rather than serving as the primary setup (Katz, 1991).

2.1.2.1.3   Long shot

According to Katz (1991), the long shot (or full shot) provides a sense of spatial context, connecting characters to their environment while emphasizing body language and physical expression. The long shot's ability to situate characters within a broader setting remains invaluable. Compositionally, it offers opportunities for asymmetrical framing and striking visual patterns, particularly in wide aspect ratios.

2.2   Extrinsic Aspects

2.2.1   Class Division

To grasp how a large corporation can exert control over a group of people, it's crucial to first understand the division within society itself. "Society as a whole is more and more splitting up into two great hostile camps, into two great classes directly facing each other – Bourgeoisie and Proletariat." (Marx & Engels, 1898). This collective nature of production gives rise to social classes, which are shaped by the relationship between groups and the ownership of private property in the means of production. In any class-based society, there is a clear division between two primary groups: the dominant, or ruling class, and the subordinate, or working

class. These divisions are foundational to how power and control are distributed within society, with the dominant class holding authority over resources and influencing societal structures. In every class society, there's a clear division between two primary classes: one that holds power and another that is subordinate. The dominant class, often referred to as the bourgeoisie or capitalists, controls the resources and capital, allowing them to set the terms of economic engagement. Meanwhile, the subordinate class, known as the proletariat, consists of individuals who must sell their labor to survive, often facing exploitation and limited opportunities for advancement.

This division creates a natural tension in society. The bourgeoisie, with their wealth and resources, influence policies and practices that tend to benefit their interests, while the proletariat struggles against economic and social constraints. As the dominant class maintains its power through control over wealth, information, and cultural narratives, the proletariat finds it increasingly challenging to break free from these limitations.

Recognizing this class structure is crucial for understanding the dynamics of power and resistance in society. It shows us how economic inequality can lead to broader social and political issues, as those in the subordinate class often seek to challenge the status quo. The struggle for rights and better living conditions is not just about individual battles; it reflects a larger collective effort to push back against systemic inequality. By examining the relationship between these two classes, we gain valuable insights into how societies operate and the potential for individuals to unite and create change against established hierarchies.

2.2.2 The Role of Ideology

Ideology is described as a structured set of ideas or beliefs that shape the thought processes of individuals or groups. It includes "the content of thinking characteristic of an individual, group, or culture" and often guides sociopolitical programs by uniting theoretical aims with practical goals (Merriam-Webster, 2024). This can encompass systems of thought intended to explain life, culture, or society and is often linked to a political or cultural stance. Marxist criticism highlights how repressive ideologies function to obscure people's awareness of their subordination to the ruling system according to Tyson (2006). These ideologies shape individuals' beliefs, causing them to adopt what is known as false consciousness, where they fail to recognize the ways in which the system exploits and controls them. As a result, the beliefs held by individuals are influenced by dominant ideologies, which prevent them from understanding their true position within the social hierarchy.

2.2.3 Class Conflict

From Marx's perspective, class conflict is an inevitable feature of capitalist societies because the interests of the two primary classes, the capitalists and the proletariat, are inherently opposed. Ritzer (2010) further explains that, for Marx, a class only truly exists when individuals become conscious of their conflicting relationship with other classes. If individuals are not yet aware of this conflict, they are considered to be part of a "class in itself," rather than a "class for itself." In this context, the two classes in conflict are the proletariat, who are exploited for their labor, and the capitalists, who control the means of production.

The capitalist class, or bourgeoisie, consists of those who own and control the means of production—such as factories, land, and capital—and derive their wealth from this ownership. They seek to maximize profits, often by reducing wages and increasing productivity, thereby creating a direct economic dependency for the proletariat, who do not own the means of production. The proletariat, or working class, relies on selling their labor to earn a living, which frequently results in exploitation under capitalist systems (Marx & Engels, 1848/1998). This economic disparity fosters inherent tension between the two classes, as the capitalists' pursuit of profit directly impacts the working conditions and wages of the proletariat (Hunt, 2017).

This relationship sets the stage for class conflict, a core aspect of Marxist theory. Class conflict emerges because the structural imbalance in capitalism ensures that the proletariat is continuously subordinated. As the proletariat grows aware of this imbalance and shared exploitation, they may shift from being a "class in itself" to a "class for itself," collectively acting to challenge and potentially overthrow the capitalist structure. In Marx's view, this transformation is critical, as it may ultimately lead to revolutionary change and the establishment of a classless society (Ritzer, 2010).

2.2.4   Resistance and Revolution

The call to action by Marx and Engels (1989), "The proletarians have nothing to lose but their chains. They have a world to win. Working Men of All Countries, Unite!" serves as a powerful and unifying message for the working class.

It encapsulates the idea that the proletariat, subjected to exploitation and systemic inequality under capitalism, has little left to lose because they are already oppressed by the ruling class. The metaphor of "chains" symbolizes the physical, economic, and ideological constraints imposed on the working class by the bourgeoisie. In contrast, the "world to win" reflects the possibility of liberation and the creation of a classless society where equality and justice prevail. This juxtaposition emphasizes both the urgency of resistance and the hope for revolutionary transformation.

The quote also stresses the importance of solidarity across national and cultural boundaries. Marx and Engels argue that the struggles of the working class are universal, transcending individual nations and highlighting shared oppression. By uniting as a collective force, the proletariat can challenge the capitalist system and its exploitative structures. This unity is essential for overcoming divisions created by the ruling class to maintain their power. The call to "unite" is not merely a suggestion but a demand for organized and collective resistance, rooted in the belief that only through such solidarity can the proletariat achieve liberation and bring about a more equitable world.