

## **CHAPTER II**

### **THEORETICAL FRAMEWORK**

#### **2.1. Intrinsic Element**

The term narrative refers to the chronology of events and the progression of the story. The chronology of the events of the main characters; From one act to the next and then continuing to act, they form the basis of the narrative (Hart, 2013). Narrative elements relate to the story itself and how the film tells it. This study focuses on elements such as theme, character, settings and conflict.

##### **2.1.1. Narrative Element**

According to Kyle Deguzman (2016), A narrative film is a film that uses cinematic techniques to tell a story that usually involves cause-and-effect events and is coherent. The story itself and the storytelling process of the story are the two main components of narrative films. This includes filmmaking methods such as directing, cinematography and screenwriting, which have changed over time.

According to narratology by Adam Augustyn (2008), which is the study of narrative structure, narratives have common elements and can be found and communicated through a wide variety of media such as oral and written language, gestures, and music. The theoretical foundations of narratology are based on the idea of a universal pattern of codes or a common literary language that functions in the text of a work. This means

that the narrative elements of films can be similar to the narrative elements of literary works.

Narratology applies to movies in that it helps us understand the structure and impact of popular movies. According to a study by James E. Cutting (2016), The four acts of a film are setup, complication, development, and climax. Prologue and epilogue are discretionary subunits, as well as some turning points and plot points. In general, film narratives have roughly the same structure as narratives in other fields such as plays, novels, manga, folk tales, even oral traditions but with particular running time constraints, cadences, and constructions unique to the medium. (2016) In a movie, there is usually an element of the story in it. intrinsic elements in them such as themes, characters, plot, conflict, and moral values.

#### **2.1.1.1.1. Character**

A The character of a novel or fictional story is one of its most important components, claims Nurgiyantoro (2013: 247). According to Nurgiyantoro, the actor or person in the story is called a character. However, Baldic maintains that the characters are real people playing roles in dramas or novels. Meanwhile, Abrams clarified that when the reader describes or portrays a character in a drama or narrative, it is a person whose morals and inclinations are communicated through language and expressed through behaviour.

#### **2.1.1.1.2. Plot**

In fiction (both novels and short stories), Foster (in Tuloli 2000) suggests that the plot is a sequence of events organized and described in time according to the law of cause and effect. The framework, i.e. the structure of the narrative, is identical to the plot. In Nurgiyantoro, Stanton claims that the plot is a story consisting of a series of events, but that each event is only causally related to the event that caused or caused another event.

#### **2.1.1.1.3. Conflict**

According Nurgiyantoro (2012:122) Conflict, which is an important event (i.e., a functional, primary, or kernel event), is a crucial component in plot development. The plot development of a narrative work will be impacted, or dictated, by the very existence and substance of the conflict, as well as the building of the conflict that is shown. He also categorizes into two which is internal conflict which happened within character's mind or thought and external conflict is about event or something happened like between one character with another character, society, situation and nature.

Gibson (1997: 437) argues that in addition to creating cooperation, interdependent relationships can also create conflict. This happens if each component of the organization has its interests or goals and does not cooperate., conflict can be two types, physical conflict and emotional conflict

#### **2.1.1.1.4. Setting**

According to Nurgiyantoro (2002:216), setting is fundamental to understanding place, temporal relationships and the social context in which the events are narrated. According to Hayati (1990:10), the setting or basis of the story describes the time period or all the circumstances in which the events take place. The character or performer of an event is closely linked to this setting.

#### **2.1.2. Cinematography**

The cinematography of a film encompasses both the subject and the method of filmmaking. According to Bordwell and Thompson (1994), it includes the frame of a shot, its photographic elements and its duration.

##### **2.1.2.1. Camera Shot**

###### **2.1.2.1.1. Close Up Shot**



Picture 2.1 Close Up Shot. Source: Cinematography: Theory and Practice, p. 72.

One of the most crucial shots in the lexicon is the close-up. The typical range of a close-up (CU) is from the top of the head to just below the shirt pockets. The term "head and shoulders shot" is frequently used to

describe a shot that is slightly above the shirt pocket area. From the top of the head to just below the chin, a collar would be worn. It would be a little less so in a tight close-up: frame the eyes, nose, and mouth while omitting the forehead and possibly the chin. Only the mouth and eyes may be visible in an extreme close-up (ECU); this technique is sometimes called Sergio Leone, after the Italian filmmaker who popularized it. An object, such as a clock or a ring resting on a desk, can also serve as a control device. A single shot is any shot that only has one character in it. As usual, a control device is an actual object, such as a clock, a ring on a desk, etc. A single shot is defined as any shot that has only one character. (Brown, 2021)

#### **2.1.2.1.2. Medium Shot**



Picture 2.2. Medium Shot. Source: Cinematography: Theory and Practice, p. 69.

Similar to the wide-angle image, the medium shot is subject-specific. It's obviously incomplete, but it's close. People's facial expressions, clothing, and other characteristics become visible as the activity gets closer. This makes us more aware of what they say and do rather than focusing on a single person or detail. (Brown, 2021)

### **2.1.2.1.3. Long Shot**



Picture 2.3 Long Shot. Source: Cinematography: Theory and Practice, p. 66.

The wide shot is any frame that encompasses the entire scene (Picture 2.3). This makes it all relative to the subject. For example, when the script states "Wide shot - the English countryside," we are clearly referring to a large panoramic scene shot with a short focal length lens that captures everything the human eye can see. Although this is obviously a much smaller shot, the phrase "wide shot - Leo's room" in the description still encompasses all or most of the room. (Brown, 2021)

### **2.1.2.1.4. Extreme Long Shot**



Picture 2.4 Extreme Long Shot. Source: Cinematography: Theory and Practice, p. 87

If you take the long shot a step further, it is called an extreme long shot or extreme wide angle shot, when the view is so far away from the subject that the focus is no longer necessarily on the subject, but on the surrounding area. The extreme long shot is also used as an establishing shot in a film and is intended to show the audience where the action takes place. Additionally, an extreme wide shot can also be used to illustrate the extent of what is happening in a scene. This type of shot is often used in war films as it allows a large portion of the location to be seen at once. (Maio,2022)

#### **2.1.2.2. Angle Technique:**

##### **2.1.2.2.1. High-Angle**



Picture 2.5 Low Angle Shot. Source: Green Book, p. 8.

When the camera is above eye level, we appear to dominate the subject. The topic becomes less important and perhaps less important. However, its importance is not diminished if the high angle, for example, gives the impression of a massive, spacious structure. This serves as an indicator that the overall structure and scale of the subject are visible from above. For this reason, they are often used to create introductory shots for scenes. This is useful in situations where the audience should know the layout, such as an

introductory shot. Following our literary analogy, we might think of camera perspectives that deviate from eye level as being more objective and third, as well as objective and subjective camera views at the lateral plane. This is especially true at larger angles. A “God’s Eye Shot” is a very high perspective that conveys a sense of distance and omniscience. (Brown, 2021)

#### 2.1.2.2.2. Low-Angle



Picture 2.6 High Angle Shot Source: Cinematography: Theory and Practice, p. 33.

A low angle shot can give a character an intimidating, sinister look. A character's wonder or sense of mystery is shared with us as they approach something from a low perspective, but little more is shown than what the character may see. His feelings are shared by us when the character is filmed from a low angle. The true essence of suspense is to combine it with high-angle shots that show, for example, what the character doesn't know

about, so we know what surprise, ambush, or revelation awaits them. As Hitchcock eloquently pointed out, there can be no real suspense if the viewer doesn't know what is going to happen (Brown, 2021)

#### **2.1.2.2.3. Over the Shoulder**



Picture 2.7 Over the Shoulder Shot. Source: Green Book, p. 73.

A variation of the close-up is the over-the-shoulder or OTS shot, in which one actor looks over their shoulder at a medium or close-up of the other actor (Brown:22).

## **2.2. Extrinsic Element**

Extrinsic elements are external elements that appear in a story and also help shape the course of a story. “Extrinsic elements are external elements in literature that have indirect properties that affect the structure or system of organisms or the most important aspect of literary works,” according to Nurgiyantoro (2000:24).

### **2.2.1 Racism**

Racism can be interpreted as an understanding that distinguishes the attitudes and treatment of a certain group of people because of racial differences. A person who adheres to racism thinks that his race is superior so that person has the right to regulate and insult other races. According to Andrew Smith (2016), acts of racism that occur usually depend on the situation and several broader patterns such as certain feelings caused by the experience of someone who experiences it. And specifically, racism activities can occur in daily activities or life, namely through the way individuals speak and act. Individual Racism is “an individual's racist assumptions, beliefs, or behaviors and is ‘a form of racial discrimination that stems from conscious and unconscious, personal prejudice’ (Henry & Tator, 2006, p. 329). Individual Racism is connected to/learned from broader socio-economic histories and processes and is supported and reinforced by systemic racism.” (Alberta Civil Liberties Research Centre).

Racism can occur because it is caused by several factors including socialization in the family, in a family ironically it is usually parents who

are one of the factors that cause racism to arise, so this will happen a chain of hatred that will never be broken because it continues to be indoctrinated from generation-to-generation next (American Psychological Association, 2021). Another factor is government policies, where usually the laws made are unfair and tend to give advantages to the race who are government officials. Usually, this also gives a disservice to other minority races (Elias, S et al. 2012). Then the last factor is culture and customs, where cultural differences can trigger the emergence of racism between races because they feel that culture is the most dominant in an area. Usually, other minority cultures will be considered as something strange and unusual (Bonilla-Silva, E. 2018). The impact of racist behavior can vary, including the presence of disturbances in mental health. Victims of racism usually receive violence both physically and verbally. Such violence usually results in feelings of anxiety and deep trauma. So that the victims of racism will lose their rights such as a sense of security and comfort (Williams, D. R. 2009).

### **2.2.2 Discrimination**

In the 1640s, "making distinctions," or the act of perceiving or recording a difference, came from Late Latin discriminate (nominative discriminatio), which is the noun form of action from the past participle stem of discriminare, meaning "to divide, to separate". This term encapsulates the essence of differentiation. Fast forward to the 19th century, in the language of Reconstruction America, the phrase "making catastrophic distinctions to the detriment of a class of persons" first appeared in 1866.

This period was marked by significant social and legal shifts aiming to rebuild the South and integrate formerly enslaved African Americans into society. The term “distinction” was first used in 1814, but its application in the context of racial discrimination gained prominence during Reconstruction as laws and social practices increasingly reflected deep-seated racial biases. These distinctions formed the foundation of systemic racism that has persisted through the centuries, influencing government policies, cultural norms, and individual behaviours (Perman, M. 1989).

A crucial concept in understanding diversity issues is discrimination. According to Dijk (1984), ethnic prejudice often manifests as verbal discrimination in social interactions, where individuals are subjected to biased language and negative stereotypes. This form of verbal discrimination not only reflects underlying prejudices but also reinforces social hierarchies and exclusionary practices. Historically, discrimination has been the principal factor contributing to the lack of diversity in higher education and broader societal contexts. In academic settings, discriminatory practices and policies have systematically marginalized underrepresented groups, limiting their access to educational opportunities and resources. These barriers have perpetuated a cycle of exclusion, preventing many talented individuals from achieving their full potential.

### **2.2.3. Stereotype**

A stereotype is a widely held but oversimplified and generalized belief or idea about a particular group of people or things. These beliefs

often stem from assumptions, media portrayals, and cultural narratives, and they may not accurately reflect reality. Stereotypes can apply to various characteristics, including race, gender, age, nationality, religion, and profession, among others. Lippman argued that people do not perceive the world directly but through a "stereotyped" vision shaped by their culture and experiences. According to Lippmann (1992), stereotypes are simplified mental images or "pictures in our heads" that help us navigate the complex world around us. These images are formed based on cultural norms, media, and personal experiences, and they influence how we interpret and respond to information. Curtis highlights that stereotypes are not just limited to negative or prejudiced views but can also include positive and neutral images. He points out that stereotypes can serve as a defense mechanism, helping individuals cope with the overwhelming amount of information they encounter daily

#### **2.2.4 Representation Theory**

Representation is the process of producing meaning through language. According to the Oxford English Dictionary, representation can be understood in two main ways: to describe, show, or depict something in the imagination or in a physical sense. For example, to describe the racism experienced by African Americans in America. Stuart Hall (1997) explains that representation involves using symbols to convey meaning, serving as a stand-in or replacement for concepts in language. Hall also discusses the idea of a "system of representation," which is not merely about individual

concepts but about the ways in which we recognize, organize, and classify these concepts while maintaining complex relationships between them. This system of representation influences how we perceive race and racism. The meanings in our minds can differ and can be interpreted in various ways. While expressing ideas and thoughts may never be completely sufficient, representation allows for unique and individual interpretations. In general, representation is critical in the study of culture, politics, knowledge, and the meaning of life for every human being, as seen in films, novels, video games, and other media. Misrepresentation or lack of representation of marginalized groups can perpetuate stereotypes and systemic discrimination, impacting how these groups are perceived and treated.