# CHAPTER 2

## THEORETICAL FRAMEWORK

### 2.1    Theoretical Framework

Two sets of guidelines are used to examine a film. Intrinsic as well as extrinsic attributes among those elements. The elements of storytelling and cinematography make up intrinsic features. Three aspects of narrative material must be covered in this study. Conflict, setting, and character make up the three parts. Furthermore, important features of the film's photographic components include sound and framing. In the extrinsic aspect, Gerald C. Davison's dissociative identity disorder theory is used as the basis for analysis.

### 2.1.1   Intrinsic Elements

### 2.1.1.1 Narrative Elements

Narrative elements consist of several crucial points that construct a story line in shape of prose or verse (McMahan, 2017:1022). McMahan more explains that the structural elements consist of character, setting, theme, conflict and also what the characters say and do.

Due to the widespread popularity of this film among movie enthusiasts, the author identified a significant discussion presented throughout *Fight Club (1999)*. The connection between film and literature serves as the primary foundation for the author's research in this study. This is because films aim to visually represent the stories found in literature (Totawad, 2016).

A film can be defined as a series of moving images accompanied by sound, which together form a narrative (Hornby, 2006). In the context of films as a branch of literature, one key characteristic is its ability to convey a story through visual means (Wellek & Warren, 2017). Through the visuals in a film, viewers can observe elements such as characters, settings, and other aspects that describe the social environment, class, and other aspects that are typically conveyed through written literature.

Furthermore, film includes unique elements that distinguish it from other forms of literary works (Totawad, 2016). Aspects such as lighting, set design, sound effects, gestures, coloring, and camera shots contribute to the realism of the film. The advanced technology and cinematographic techniques used in *Fight Club (1999)* particularly drew the author's interest for analysis, especially concerning the story concept that supports the theme of psychology. Thus, the author will discuss the narrative elements as discuss+ed with the mentioned structural elements to support this discussion.

### 2.1.1.1.1 Character

According to Abrams (1988:22), "characters in a dramatic or narrative text are depicted as individuals with distinct moral, emotional, and temperamental qualities, conveyed through both their speech and behavior".

Almost every work of literature features characters. Characters are an essential component of the narrative because, as said above, they are people or figures participating in it. A character can be either dead or non-living. Non-living

entities like flowers, grass, and wind should exhibit human characteristics that would resonate with the audience.

Characterization is one ways the creator the stories introduces the aspects of the character—either directly or indirectly—so that the reader sees the character as actual inside the fictitious world. Talking about the characteristic or quality of the person also means characterization. (Holman, 1980: 75). The primary character of a tale can be the hero or the villain. The main point of a protagonist's tale is their heroic or tragic path, which might draw the reader's empathy and interest. (Holman, 1980: 355-356).

### 2.1.1.1.2 Setting

Setting is defined as the background framework that illustrates the circumstances in which the events of a narrative take place (Meyer, 2002:150). Setting informs the reader about the situation that occurs in a story. Setting contributes to the creation of a character's world and circumstance. Some stories begin with background information that helps us comprehend a character's behavior and actions. Setting can be used to create a mood or environment that causes viewers to anticipate what will happen in the plot. In contrast, setting is not always employed to create atmosphere or enhance character development. Certain narratives may omit a specific setting altogether, allowing it to emerge implicitly through character interactions and dialogue.

The setting is yet another crucial element in a film that helps one to learn the background of the narrative because through the scene, the audience is shown

the time period, social context, and location of a movie plot. According to Holman (4th edition) in A Handbook to Literature, the setting represents the necessary background of a story, essential for creating a sense of realism. (1980: 491). Setting comprises three primary elements: time, place, and social environment, each of which relates directly to the characters (Nurgiyantoro, 1998:227-233). The setting of place refers to the locations where events in the narrative occur. While authors sometimes merely describe the condition or state of these places, they may also use real-world locations, such as New York or England. The setting of time relates to when the events take place, whether in the past, present, or a speculative future. Lastly, the setting of social environment involves the social conditions and cultural context in which the narrative's events unfold

### 2.1.1.1.3    Theme

Meyer states that theme is the central idea or meaning of a story (2001:247). Theme is the central concept that brought together several aspects of a narrative including viewpoint, surroundings, characters, and plot. In some novels, the theme is stated both implicitly and expressly. Some works of literature explicitly describe the theme as the starting point; the rest are hinted. Implicit themes underlie most modern authors' writings. The author who introduces the subject implicitly gives the audience the opportunity to choose the theme based on their own judgment. Since theme mingles inside the story, it calls for a careful examination of all the components contained within the narrative to help one choose the theme.

### 2.1.1.1.4    Conflict

Conflict is a key narrative device that engages readers by presenting challenges for characters to overcome. Kurt Vonnegut highlights that every story involves characters facing trouble and trying to resolve it, while Holman defines conflict as the struggle between opposing forces within the plot. This tension drives the narrative and enriches character development. Every narrative, according to Kurt Vonnegut, is about people who get into difficulty and then attempt to escape it. Holman says that conflict results from the interaction of two opposite powers inside of a story (1980:105). The main cause a tale can be funny to the audience is the challenges experienced by the protagonists. The narrative keeps them interested and entertained. Generally divided into two categories of conflict are two kinds, internal and external.

### 2.1.1.1.4.1    Internal Conflict

A circumstance known as psychological conflict or internal conflict occurs when the main character has internal turmoil. Typically, they possess two opposing wants or emotions, like good and bad contained inside. In another scenario, internal battle results from the character needing to choose or a fault he/she must overcome (Abrams, 1988: 217). This circumstance creates agony inside a character and aids in the development of a certain tension in the narrative.

### 2.1.1.1.4.2    External Conflict

External conflict contrasts with internal conflict by involving a character's struggle against outside forces that obstruct their goals. The most common form of external conflict occurs when one character physically opposes another. Other types include conflicts between a character and nature, society, technology, or even a higher power such as God (Abrams, 1988: 215).

**2.1.1.2 Cinematography Elements**

**2.1.1.2.1      Distance**

In a film, camera distance is quite crucial. The reaction of the audience to a particular shot depends on the distance shown by the camera angle. The camera shows tremendous information about the scene, context, and activities of the people when it is near to or away from the objects, characters, or backgrounds..

According to Bordwell and Thompson in *Film Art: An Introduction (2008:191)*, There are seven types of cinematic distance: extreme long shot, long shot, medium long shot, medium shot, medium close-up, close-up, and extreme close-up. An extreme long shot positions the camera to capture a vast landscape or large view, where human figures are often indistinguishable. In contrast, a long shot makes human figures more visible, although the background remains a dominant element in the frame.

Medium long shot is another camera shot's method. This image captures the interplay of the characters with their environment. If the target is human, the camera captures the knee upward to the head. Medium shot is the shot which

captures the human body from the waist up. For the medium close up, the human body from the chest upward will show on the screen.

Close-up and extreme close-up are the final two types of camera shots. A close-up focuses on a specific part of the subject, such as the feet, hands, head, or a small object, with the purpose of emphasizing details like gestures and facial expressions. The extreme close-up zooms in even further, highlighting particular facial features—such as the eyes or nose—to reveal intricate details and intensify subtle emotions (2008:176).



Picture 2.1 (Extreme Long Shot)
(Bordwell & Thompson, 2008)



Picture 2.1 (Long Shot)
(Bordwell & Thompson, 2008)



Picture 2.3 (Medium Long Shot)
(Bordwell & Thompson, 2008)



Picture 2.4 (Medium Shot)
(Bordwell & Thompson, 2008)

Picture 2.5 (Medium Close-up Shot)
(Bordwell & Thompson, 2008)


Picture 2.6 (Close-up Shot)
(Bordwell & Thompson, 2008)


Picture 2.7 (Extreme Close-up Shot)
(Bordwell & Thompson, 2008)

### 2.1.1.2.2    Angle

Cinematography employs three primary camera angles: high angle, low angle, and straight-on angle. The straight-on angle, often referred to as the eye-level angle, presents subjects, characters, and backgrounds from a neutral, horizontal perspective. The high angle positions the camera looking down on the subjects within the frame, typically making them appear vulnerable or weak. Conversely, the low angle looks up at the subjects, creating a sense of power or dominance. (Bordwell and Thompson, 2008:175).

Picture 2.8 (Straight-on Angle)
(Bordwell & Thomson, 2008)



Picture 2.9 (High Angle)
(Bordwell & Thomson, 2008)



Picture 2.10 (Low Angle)
(Bordwell & Thomson, 2008)

**2.1.1.2.3 Mise-En-Scene**

French words called mise-en-scene which pronounce meez-ahn-sen mean setting an action (Bordwell and Thompson, 2008:127). The word is first used to denote stage management. Film academics then expand the terms and apply it for movie direction as well. The director's primary goal with this phrase is to control what shows up in the film frame. Like the components of plays or theatres, the word refers to setting, lighting, costume, and actor conduct found in a movie..

In a movie, setting is a significant visual component. It guides the time, space, and scene in which the events of the movie unfold. Additionally mood-

setting influences to the character's emotional mood. Inside a studio, it might be completely artificial, outlined, and framed, such as the state of an office in the 1990s or an already present setting.

Lighting allows viewers to clearly see the elements within the frame. Beyond mere visibility, lighting plays a crucial role in conveying meaning related to the setting or characters in a film. It can define the atmosphere of a scene or highlight the actions and emotions of the actors. Most importantly, filmmakers use lighting strategically to enhance and complete their cinematic message.

### 2.1.1.2.4 Dialogue and Sound

Sound, as a key cinematic element, refers to the acoustic characteristics within a film. According to Bordwell and Thompson, sound can be categorized into three types: speech, music, and noise (or sound effects) (Bordwell & Thomson, 2008).

Dialogue is spoken communication used to convey narrative information. Music is incorporated into a narrative to evoke emotions and often to create a dramatic effect for the audience. Noise, or sound effects, are utilized to enhance realism, making the audience feel as though they are witnessing actual events unfolding on screen (Bordwell & Thomson, 2008).

### 2.1.2   Extrinsic Aspects

### 2.1.2.1 Multiple Personality Disorder

The psychological term used to describe a condition in which a person has two or more distinct personalities is commonly referred to as multiple personality disorder. A key feature of this disorder is the coexistence of two or more different or opposing personalities within an individual, with one personality typically being dominant at any given time. (Hacking, 1998: 8).

The theories or concept of multiple personalities that's used in recent times are basically in accordance with Carl Gustav Jung's complex theory and archetype (1969: 100). Jung's complex theory is widely regarded as one of the earliest and most comprehensive models for understanding multiple personality disorder. According to Jung, as cited in the literature, the alternative personalities observed in this phenomenon correspond to what he described as separate psychoses or "splinter psyches." He proposed that the human psyche naturally fragments, with certain parts detaching from conscious awareness. These detached fragments appear unusual and seem to possess autonomous lives independent from the host consciousness. (1969: 166).

According to Jung, the fragmentation of the psyche occurs as a result of trauma or emotional devastation, which can lead to the development of multiple personalities. (1969: 137). Recurring severe childhood trauma, including physical abuse or sexual abuse, is widely recognized as a significant factor contributing to the emergence of multiple personalities. (Hacking, 1998: 82). In the context of multiple personalities, personality is divided into two types: the primary or dominant personality, referred to as the host personality, and the secondary

personalities existing within the host, known as alter personalities. (Fike, 1990: 984).

The presence of multiple distinct personas within an individual is classified as a mental disorder known as multiple personality disorder, now more commonly referred to as dissociative identity disorder.

## 2.1.2.2 Dissociative Personality Disorder

The writer uses American psychologist Gerald C. Davison's theory of dissociative identity disorder (DID) as a foundational source. According to Davison (1998:177), individuals with DID exhibit two or more distinct and fully developed personalities, each characterized by unique memories, behavioral patterns, and relationships. Simply put, DID formerly known as multiple personality disorder is a psychological syndrome in which a person possesses multiple distinct personalities.

Trauma is predominantly described as the main trigger of DID from the statement above. Post-traumatic theory, as reported in psychology an international perspective, Gleaves, D. H. claims that dissociative identity disorder results from childhood harm and other traumatic events, with several personalities assisting the host to separate off the traumatic events of youth from consciousness. (Clinical Psychology: Science and Practice 2004:109)"

When trauma becomes overwhelmingly intense, an individual may develop multiple identities as a coping mechanism. These alternate identities help manage stress by expressing emotions such as anger or by calming the primary

personality. Emotional, sexual, and physical abuse are common triggers for dissociative identity disorder (DID), with approximately ninety percent of DID cases in the United States linked to abuse. However, as Gleaves notes, the development of DID can also result from other traumatic events beyond abuse, including war, natural disasters, and accidents.

DID patients switch among several identities he or she constructs internally to get away from awful events or trauma. The multiple personalities found in DID are described using the words alters or alternate personalities. According to Cleveland clinical psychologist Dr. Peter Barach, Alters are distinct components of the self that perceive themselves as separate individuals. In individuals with dissociative identity disorder (DID), each personality may have its own name, gender, mannerisms, and behaviors. Alters can also possess skills and preferences that differ from those of the primary personality. Additionally, amnesia or memory loss may occur when an alter assumes control over the individual's body.

It is recently published that the term multiple personality disorder (MPD) and dissociative identity disorder (DID) can be used both ways, while the latter is more widely known (Peters ME 2007)