

CHAPTER II

THEORETICAL FRAMEWORK

2.1 Intrinsic Aspects

Intrinsic aspects are the important components of the story. Intrinsic aspects consist of narrative elements and cinematography elements. Cinema is a medium of excess (Andrew, 1984:75). Cinematography elements serve as intermediary tools for overcoming limitations in the production of a film or story. According to Bordwell and Thompson, “Narrative is a set of events that take place in time and space and have a cause effect relationship. Narrative begins with a sequence changes that follows a pattern of cause-effect, and eventually, a new circumstance occurs that brings the story to an end” (2008:75). Narrative elements tell us about what the story will be, like theme, characters, setting, conflicts, plot, etc.

2.1.1 Character & Characterization

According to Lynch-Brown and Tomlinson, “Characterization refers to the way an author helps the reader to know a character” (1999:29). Character is the figure who fills the story to bring it closer to the reader and make it more alive. Lynch-Brown and Tomlinson divides character into two types of characters, main character and minor character. Main character can be called as protagonist and antagonist, described as complex individual who can start the conflict. Minor character can be described as supporting individual and have a less description throughout the story. Character and

characterization are vital aspects of the story because they represent the story based on the plot, dialogue, and action.

2.1.2 Conflict

According to M. Meyer, “Conflict is a struggle within the plot between opposing forces” (1990:45). Conflict is the problems or challenges that are faced by the characters. Conflict creates challenges in the story by adding some target to be achieved in the story. There are also two types of conflict according di M. Meyer, internal conflict and external conflict.

2.1.2.1 Internal Conflict

Internal conflict happens because of the psychological of the character (Meyer, 1990:46). Internal conflict is a conflict that the character faces within his own mind.

2.1.2.2 External Conflict

External conflict happens because of one or two characters had a disagreement with the other characters (Meyer, 1990:46). External conflict is a conflict that occurs between one character and another.

2.1.3 Cinematography Elements

Cinematography elements are playing vital roles in the making of a film, because it can establish and set up the movie or film. Camera distance (shot), mise-en-

scene, and sound are all parts of cinematography elements. In this section, the writer will explain two elements of cinematography, camera distance (shot) and sound.

2.1.3.1 Camera Distance (shot)

According to Bordwell and Thompson, “The camera distance is supplies framing in a sense of being far away or close to the mise-en-scene of the shot.” (2008:190-191). Camera distance (shot) is a method of properly framing a shot within a specific distance. There are seven types of shots.

2.1.3.1.1 Extreme Long Shot & Long Shot

The human figure is scarcely apparent in the extreme long shot, but any landscapes, bird’s eye views of cities, and other vistas can be framed (Bordwell and Thompson, 2008:191). Picture is taken from a faraway distance, showing the landscape and a barely human figure. In Long shot, Figures are more visible in the long shot, but the background still dominates (Bordwell and Thompson, 2008:191). The human figure is visible against the dominant background in this shot, which was taken at a closer distance.



Picture 1 Extreme Long Shot

(*Film Art: an Introduction*, 2008:191)



Picture 2 Long Shot

(*Film Art: an Introduction*, 2008:191)

2.1.3.1.2 Medium Long Shot & Medium Shot

Medium long shots are those in which the human body is framed from the knees up (Bordwell and Thompson, 2008:191). The Picture shows the human figure from the knees up. In Medium Shot, Bordwell and Thompson stated that “The human figure is framed from the waist up in the medium shot, so that the expression and gesture can be seen more clearly” (2008:191). The picture shows the human figures’ half-bodies and looks more clearly.



Picture 3 Medium Long Shot
(*Film Art: an Introduction*, 2008:191)



Picture 4 Medium Shot.
(*Film Art: an Introduction*, 2008:191)

2.1.3.1.3 Medium Close Up, Close Up, & Extreme Close Up

According to Bordwell and Thompson, “Shots of the body from the chest up are called medium close-ups” (2008:191). The picture shows the human figure from the chest up. In Close up, Bordwell and Thompson stated that, “The close-up is a shot that traditionally shows only the head, hands, feet, or a small object. It accentuates face expressions, gesture details, or a meaningful object” (2008:191). The picture shows one object of our body, like our head, hand, etc., usually to show facial expression or a wound in our body. According to Bordwell and Thompson, “The extreme close-up

isolates and amplifies an object or a piece of the face (typically the eyes or mouth)” (2008:191). The picture is taken closer to the one object in the head.



Picture 5 Medium Close up



Picture 6 Close up Shot



Picture 7 Extreme Close Up

(*Film Art: an Introduction*, 2008:191) (*Film Art: an Introduction*, 2008:191) (*Film Art: an Introduction*, 2008:191)

2.1.3.2 Sound

Sound is a powerful film technique for several reasons, first it engages sense mode and sound can shape how we perceive and interpret the image (Bordwell and Thompson, 2008:265). Sound serves as an intermediary tool for creating an impression on those who hear what happens on-screen.

2.2 Extrinsic Aspect

2.2.1 Psychoanalysis Theory

Psychoanalysis is a method of treating nervous patients medically (Freud, 1920:9). Every human being has different types of behavior and instincts from one another, those differences are what we might call “personality.” Personality is what distinguishes us as humans from one another. In the psychoanalytic theory of personality, there are three aspects of the mind that play a special role in our personality, the id, ego, and superego. The three aspects are what shape our behavior as an unconscious result of our mind.

Unconscious means the person can't feel what he wants to do and just goes straight to the mind to do something. The person didn't think about the after effect because he just followed his instincts to do something, and this is where the id, ego, and superego started to work. The three aspects of the mind cannot be divided, and it has to be balanced, or the person will lose control of his personality.

Sigmund Freud's theory of psychoanalysis develops more structural models of the mind, comprising the entirety of the id, ego, and superego. The three aspects of mind, the id, ego, and superego are commonly thought of as three crucial aspects of human personality, and Django is the best example to learn his personality using psychoanalytic theory.

2.2.1.1 Id

The id is the instinct of mind and the first aspect of the mind. The id runs the unconscious level system, which is based on our pleasure as a result of our desire to satisfy the basic instinct in our mind. The id has been in our mind since birth and brings us the desire of human needs. Basically, the id is the component of mind that humans need to fulfill the most basic of human instincts or desires. For example, "I want to sleep, I want to eat," etc., or anything that is related to what you desire is your id. In the view of the id, there are two types of instincts, Eros and Thanatos (Freud, 1923:20).

2.2.1.1.1 Eros

Eros is the life instinct. Eros leads us to our survivability, it can also be called as the will of live. Sigmund Freud stated that, “Eros comprises not merely the sexual instinct and the instinctual impulses, but also the self-preservative instinct,” (1923:20). Basically, Eros is directing the survival functions of life, like respiration, eating, and sex. The best example of Eros is when we have something to achieve in our lives, like winning a competition, or making people happy. To reach those achievements, we have to live and survive, by eating, keeping our body healthy, etc.

2.2.1.1.2 Thanatos

Thanatos is the death instinct. Thanatos leads us to our devastation. According to Sigmund Freud, “The task of Thanatos is to lead organic life back into the inanimate state” (1923:20). Thanatos can be expressed as an offensive attack or harshness and it has dangerous effects on other people and on himself. People who have experienced a traumatic event as a kid or adult have this instinct in their mind. The results of Thanatos, or death instincts are self-harm and suicide.

2.2.1.2 Ego

The ego is the reality of mind about how we deal with reality. The ego, which is born from the id, has existed since birth. The ego works in opposition to the id and the superego to fulfill its purpose. The id and the ego can't be divided, because the purpose of the ego is to gratify the demands of the id while doing so in a reasonable way. There is an ego because there is an id. The ego's importance is demonstrated by

the fact that it generally has influence over the methods to motility (Freud, 1923:25). The ego is the reality check for what we desire from the id. The desire from the id is modified by the ego as the shape of reality.

According to Sigmund Freud, “the ego represents what is known as reason and common sense, as opposed to the id, which contains the passions” (1923:25). Basically, the ego is the decision-making aspect of personality, because the ego is the intermediary between the impossible and possible acts that happen when we try to do something.

For example, “after working out for 3 hours in the gym, David felt hungry and needed to eat his favourite food in the gym’s canteen, and he wanted to eat 5 chicken sandwiches to fill his stomach, but David realized the reason why he started working out, so he just bought 1 chicken sandwich for his stomach.” The desire of the id in David is to eat 5 chicken sandwiches, but his ego managed to control his desire to just eat 1 chicken sandwich because David realized why he started working out in the gym. The reality of mind shapes the instinct as common sense.

2.2.1.2.1 Identification with the Aggressor as the Ego Defence Mechanism

According to Sigmund Freud, “The anxiety comes in the form of shame. First is hypochondriacal anxiety, the fear of physical injuries resulting from self-reproach, then social anxiety, fear of being punished by society, and finally religious anxiety into delusions of being noticed” (2011:391). The ego defence mechanism is a strategy about how we deal with reality, normally the “anxiety” that arises from our

unsteady feelings. Identification with the aggressor is one of the ten defence mechanisms. According to Anna Freud, "Identification with the aggressor represents, a preparatory phase of superego development and an intermediate step in the development of paranoia" (1966:120). Basically identification with aggressor is essentially adopting the behaviour of the person who is powerful and warring against them

2.2.1.3 Superego

The superego is the morality of mind about moral aspect. The superego is bound by the social rules, whether written or unwritten, so long as the rules convey a moral aspect to the person. The superego develops during early childhood, and the parents are responsible for ensuring the moral standard.

According to Sigmund Freud, "the superego, in contrast to the ego, represent the internal world, or the id. Finally, reflect the distinction between what is real and what is psychological, between the external world and the internal world" (1923:36). The external and internal worlds refer to the places in reality and the places in mind. Superego works as the moral value of the mind of ego. The moral value is not only derived from the social rules and morals but also from religion, like Islam, Christian, Buddha, etc., as long as the religion can bring moral values to the person who believes in it. Like what Sigmund Freud said, "The superego, arose from the experiences that led to totemism" (1923:38). Basically, the purpose of the superego is to hold the

impulse from the id, especially the desires that can violate social rules, and when it's delivered to the ego, the ego will follow the moral aspect of superego.

For example, "after working out for 3 hours in the gym, David felt hungry and needed to eat his favorite food in the gym's canteen, and he wanted to eat 5 chicken sandwiches to fill his stomach, but David realized the reason why he started working out, so he just bought 1 chicken sandwich for his stomach, because if he ate too much, his body would get fat, and his effort to work out would be useless." The desire of the id is to eat 5 chicken sandwiches, but his ego managed to control the id to just eat 1 chicken sandwich, because David realized why he started working out in the gym. The superego added some moral values from his ego, saying that if he eats too much, his working out would be useless and it's not healthy.

2.2.1.4 Psychoanalytical Conflict

Psychoanalytical conflict is a state in which the individual is expected to have the energy of a different behaviour in his action, resulting in a subjectively painful state of confusion about what to do.

Psychoanalytical conflict comes from the ego as the decision-making aspect of personality. According to Sigmund Freud, "The ego disguises the id's conflicts with reality and, if possible, its conflicts with the super-ego too" (1923:56). The conflict that happens also determine the impossible and possible acts. According to Sigmund Freud, "Conflicts between the ego and the ideal will, reflect the contrast between what is real and what is psychological, between the external world and the internal world (1923:36).

2.3 Research Method

2.3.1 Data and Data Source

Data is a collection of information that is used as a reference in discussing research problems. Data source is where the writer gains the information to collect research data. The writer categorizes data sources into two types: primary and secondary data. Primary data is taken from *Django Unchained* by Quentin Tarantino using dialogues and pictures in the movie. Secondary data comes from the book, article, thesis, journal, and final project.

2.3.2 Method of Collecting the Data

The writer uses qualitative methods in collecting the data. According to Creswell, “Qualitative research is a way to investigating and comprehending the significance that some individuals or groups of people attribute to social or human problems” (2013:1). The writer will collect the data based on the character of Django and the influences of other characters on his life as depicted in Quentin Tarantino’s *Django Unchained* (2013) movie.

2.3.3 Method of Analyzing the Data

In analyzing, the writer uses Sigmund Freud’s psychoanalytic theory. The writer focuses on analyzing the psychological aspects such as id, ego, and superego of the character of Django in Quentin Tarantino’s *Django Unchained* (2013) movie.