CHAPTER II

THEORETICAL FRAMEWORK

Literature has an important role in human life. Literary work is not only able to entertain us, but it also gives us a new different point of view. In this modern era, it is relatively common for a literary work to be adapted into a movie. In this study, theories of narrative and cinematography elements are used to analyze Simon Brown's personality development in the movie *Nanny McPhee*. The elements used in this study are character, setting, conflict, and camera shot. This study also borrows Adler's theory of individual psychology.

2.1 Narrative and Cinematography Elements

Character and characterization, theme, setting, plot, and point of view are all considered intrinsic parts of a film. This study focuses on the character & characterization, settings, conflicts, and camera shot as the most important components to reveal Simon's personality development.

2.1.1 Character

One of the most crucial aspects of a story is the character. Any person, designation, or thing whose existence is based on a fictional work or performance is considered a character. Although there are certain characters readers may laugh, despise, or even loathe, authors present people that are worth caring about, rooting for, and even loving (Roberts, 1993:19). Characters can also be gods, aliens, robots, artificial intelligence, or, on rare occasions, inanimate things in addition to people. A character could be thought of as a verbal depiction of a person.

Characters can be classified into flat character or round character. A flat character has only one outstanding trait or feature, or for most a few distinguishing marks. A flat character just shows one or two characteristics (Kennedy and Gioia, 2007:78). Meanwhile round characters have a complex personality and are many-sided. A round character is a character that has many traits in film that represent more than a flat character (Kennedy and Gioia, 2007:81). There are also types of character based on their development through the story. They are static character and dynamic character. Static character is usually found in flat character and the character does not change from the beginning of the story until the end of it. A dynamic character, which is also known as the developing character, on the other hand experiences some significant changes in the character, personality or outlook through the story. The change that occurs is supposed to be something important whether the change is good or bad, small or big. The difference between a dynamic and a round character is that a dynamic character is a component of a changing personality.

2.1.2 Conflict

Conflicts mean a struggle between opposing forces may be in the form of a clash of action, ideas, desire, and will (Stanford, 2003:40). Conflict is characterized as a collision of acting, thinking, or urge in a narrative. Internal and external conflict are the two types of conflict. Internal conflict, according to Meyer, is a contradiction that must be addressed by the character himself, it is also known as inner conflict, whereas external conflict is the struggle between the main character and another person or feature of the story (Meyer, 2010:51-52).

Conflict can result from a character struggling with their own desires, their conscience, their guilt, or just trying to decide what to do. In other words, each person is their own worst enemy. To put it another way, internal conflict is produced by a conflict within a character and not with someone or something else. Only the character itself experiences internal struggle, pitting good against evil or virtue against vice.

The conflict suggests mental suffering in a way that adds drama to the plot. The character may have internal turmoil that makes it difficult for them to choose the best choice. When a character finds himself engaged in conflict with an outside force—be it another person, a group of people, or the great unknown—this is known as external conflict. A character and something or someone outside the story's fictional universe are said to be at odds with one another.

2.1.3 Setting

Setting is the general locale, historical time, and social circumstances in which its action occurs (Abrams, 1957:45). These elements create the setting for the characters' actions. They also act as more than just backgrounds and decoration in the majority of stories. People are better able to comprehend the behavior of the characters and the importance of their acts if they are attuned to the context that the location provides. Setting is crucial to the development of the entire narrative since it informs readers about the location and time of the story's action. Setting aids in establishing an ambiance or mood that can affect both the reader and the characters.

Setting can be divided into setting of place, setting of time, and setting of social. Setting of place is the place where the event that is described in fiction occurs. It could be a specific site's name exactly, sometimes only the first letter of a city, or it might be a specific location without a distinct name (District 1, West Woodland, or next to the river). Because every location should have its own unique social context, the setting of a place should also be related to that setting.

The term "social setting" describes the state of society at the time the story takes place. The ways of social life address issues in a complex setting, such as daily routines, traditions, customs, religion, points of view, and behaviors. Even so, the social milieu reflects the social class (poor, middle, upper) of the character. It is easy to evaluate whether the social setting is stronger than the others or vice versa by examining the distinctions between the place setting, the time setting, and the social setting. Whether or not a location has a typical setting that provides information about social life, culture, and behavior, it is still considered to have a neutral setting when it also contains a social setting.

2.1.4 Camera Shot

The only cinematography element analyzed in this study is camera shot, which is an element related to the method and technique of scene taking and the picture editing in the movie. A movie's camera shot determines the size and scope of the image framing. According to Joseph V. Mascelli, "each shot requires placing the camera in the best position for viewing players, setting, and action at that particular moment in the narrative" (Mascelli, 1965:11) Mascelli divides camera shot into long shot, medium, and close-up.

2.1.4.1 Long Shot

A long shot encompasses the entire scene. Long shots are used to provide the audience a sense of the setting, the characters, and the items in the scene (Mascelli, 1965:26). A street, a house, a room, or any other location where the event occurs can be included in a long shot.

Long shots establish area of action and players' positions. Players' entrances, exits and movements should be covered in long shot whenever their location in setting is narratively significant.
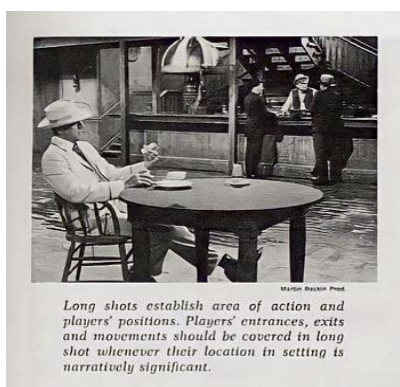
Fig. 1. Long shot
(Mascelli, 1965:26)

Long shots are also used to reveal a shorter perspective than extreme long shots and to reveal the appearance of a single topic in a scene. The long shot should be employed to establish all elements in the scene, so that viewers will know who is involved. Character entrances, exits and movements should be shown in long shot whenever their location in the setting is narratively significant. Mascelly states: "A long shot encompasses the entire field of play. Long shots are used to familiarize the viewer with the setting, characters, and items in the scene with the audience and their overall appearance" (Mascelli, 1965:26). When characters are shown with long shots, they will be seen in full appearance, from the head to the feet.

2.1.4.2 Medium Shot

Because it falls between a long shot and a close-up, a medium shot might be properly described as a medium shot (Mascelli, 1965:27). Characters are portrayed from just below the waist or from just above the knees. In a medium shot, multiple characters may be gathered together, yet the camera will still be close enough to clearly capture their gestures, expressions, and movements.


Fig. 2. Medium shot
(Mascelli, 1965:27)

The object will be visible from beneath the waist up to the top of the head for describing persons in a setting with a medium shot. It can help viewers see someone's costume in the film more clearly. Because they show all of the action in a constrained space in large scale figures, medium shots are ideal for television production. Because they put the audience at a moderate distance and are great for portraying events after the long shot has set the scene, medium shots typically make up the majority of theatrical films.

2.1.4.3 Close-up

According to the size of the image, close-ups may be designed in the script. Alternately, they can be designated as close-ups with the size left up to the cinematographer or director. According to Mascelli "a head close-up includes the head only" (Mascelli, 1965:32). Although the interpretation of the actual scene that was filmed for a close-up differs widely, it is virtually always done in light of the subject.
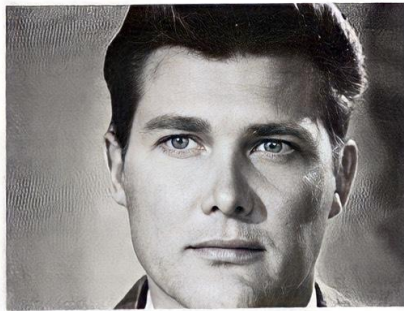
Player's head should not bob around in a tight close-up, so that cameraman must continuously move camera to keep it correctly framed. Controllable subject should be instructed to hold his position as he speaks or reacts. Uncontrollable subject should be photographed with shorter focal length lens, so that wider area is covered. This allows filming with a static camera.

Fig. 3. Close-up
(Mascelli, 1965:32)

A close-up shot typically describes a small detail, and when depicting a person, it typically only shows their face. Because it highlights the full face, a close-up is the ideal shot to examine the makeup of the actor or performers. In order for the audience to understand the character's feeling in full, it is customary to employ facial expressions to convey the character's emotions as well as changes in those emotions. Examples of these facial gestures include smiling, sobbing, and protruding eyes.

2.1.5 Individual Psychology

This study borrows Alfred Adler's Individual Psychology, focusing on Social Interest, Striving to Success, Inferiority Complex, and Superiority Complex. Individual Psychology is a theory of human behavior and a therapeutic approach that encourages individuals to make positive contributions to society as well as to achieve personal happiness.

Individual psychology views individual as a creature socially interdependent. The feeling of being united with others exists since humans are born and is the main requirement for mental health. Alfred Adler, claims that an individual becomes an individual only in a social context. Adler calls his approach individual psychology because it shows his belief that every human personality is unique and indivisible. The only way to study a human being is to study how the person moves in solving life problems (Adler, 1964:145). The social element is an "all-important" factor since it is only in a social context that an individual overcomes the problems in their life. An individual can be properly understood within his social context and by studying his interaction with the environment.

Adler states that all infants have a feeling of inferiority and inadequacy immediately as they begin to experience the world. These early experiences show that humans need social roles or social context from the start, such as the need to gain the parents' attention. Parents' attention or parental roles is one of the five basic needs alongside health care, education, birth of order, and gender that needs to be fulfilled to help children develop their personality. Since childhood, people work to overcome inferiority by demonstrating their superiority to others.

Adler believes that 'Striving for success' is the dynamic which is the driving force behind human behavior, emotions, and thoughts. To achieve success, people need to get compensation by social interest. It means that individuals must have the feel of being part of the society because if this is not achieved, it will produce negative outcomes. This study only focuses on analyzing the inferiority complex, superiority complex, and striving for success.

2.1.6 Inferiority Complex

Inferiority complex, according to Adler, is defined into two senses: the first is as abnormally increased inferiority feelings, and the second is the means by which an individual explains to himself or herself and others that he or she is not strong enough to solve a given problem (Adler, 1938:10). The senses of inferiority complex, the mechanism, as well as its causes are the topics of this section. The inferiority (feeling) and inferiority (symptom) complexes, both put forth by Alfred Adler, characterize the inferiority complex senses. The direct and indirect displays are discussed in the inferiority complex process. The reasons for inferiority complex deal with failure in pursuit of the basic needs of life, as well as failure in pursuit of self-concept and self-esteem, security, and power. Adler's individual psychology theory describes a person struggling from feelings of inferiority toward something better and emphasizes the movement from a felt minus to a felt plus.

2.1.7 Superiority Complex

A superiority complex is a behavior that suggests a person believes they are somehow superior to others. A superiority complex, however, might be a way of masking low self-esteem or an inferiority complex. The superiority complex was initially discussed by Alfred Adler in his writings from the early 20th century. He explains that the complex is actually a coping technique for the inadequacy feelings that we all experience. In other words, superiority complex sufferers usually display boastful behavior toward those around them. But they serve just as a means of disguising feelings of inadequacy or failure. The superiority complex occurs when a person has the need to prove that he is more superior than he truly is (Adler, 1938:113). The superiority complex is one of the ways that a person with an inferiority complex may use as a method of escape from his difficulties.

2.1.8 Social Interest and Striving to Success

Adler believes that the right way to achieve success is through social interest and the cooperation that naturally follows. This is not some high-minded philosophy, however, but simple reality. As such, the human species as a whole has sought superiority, just as each individual seeks their own personal superiority (Adler, 1927:28). This theory holds that when people participate in ways that serve society, they are at their most psychologically well and fulfilled. For instance, someone with a high level of social interest could go above and beyond to assist others, whereas someone with a low level of social interest might bully others or act in an antisocial manner.

The concept of "striving for success" is to characterize the behaviors of persons driven by strong social interests. Adler argues that people's ultimate motivation is either to achieve their own sense of superiority or the achievement of humanity as a whole (Adler, 1927:31). According to individual psychology, everyone has physical limitations at birth that trigger feelings of inferiority and drive people to strive for success. People with a good psychological outlook aim for humanity's success.

2.2 Methods of Study

To analyze the research problems, this study uses two methods namely research of methods and method of approach. The method of data collection used by the writer is library research, which is used to collect the necessary information to support the assessment used in this study. To analyze the movie, this study employs psychological approach. Library research involves gathering the identification and location of sources that provide factual information or personal or expert opinion on a research question mentioned in a study (George, 2008:52). The data and information needed in this writing are gained through various trusted and reliable sources. The primary source of this study is *Nanny McPhee* movie. This study also uses data from several sources such as books, essays, or articles from the internet for the secondary data.

This study employs psychological approach to analyze the intrinsic and extrinsic elements of the movie. The physiological approach assumes that biological factors influence our behavior and mental well-being in a cause-and-effect manner. This approach examines how individuals experience

17

moral change which is assisted by external factors and can be seen from the scenes in the films that have been studied. Psychological approach holds shared ideas about how to describe, predict, and explain behavior, which according to Beard can be interpreted as the study of the human mind and the way it influences behavior in particular contexts (Beard, 2001:160). The approach to analyze the story of *Nanny McPhee* involves looking at the characters, conflicts, settings, and the character of Simon Brown and his change behavior from rebellious to dependable child.