

CHAPTER II

THEORY AND METHOD

2.1. Theoretical Framework

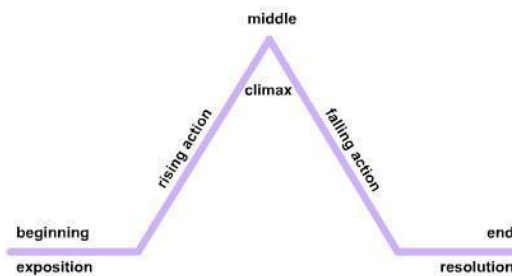
In this chapter, this thesis discusses the intrinsic and extrinsic elements of *Cruella* (2021). Intrinsic elements consist of narrative and cinematography, while extrinsic elements discuss labeling

2.1.1. Narrative Elements

2.1.1.1 Intrinsic Elements

According to Barsam (2010:144), a film's narrative is the telling of its story. It is a cinematic structure in which the filmmakers have chosen and arranged story events in a cause-and-effect sequence that occurs over time. In addition, Barsam divided narrative elements into several aspects such as story and plot, order, events, duration, suspense versus surprise, repetition, characters, setting, scope, narration and narrators. However, this study only focuses on discussing plot based on Freytag's theory and character, setting, and conflict based on Barsam's theory.

2.1.1.1.1 Plot



Picture 2.1
Pyramid Plot

The story of a film is made up of all the narrative events that are explicitly presented on the screen and the plot of a film is a structure for presenting everything that we see and hear in a film including the diegetic events and nondiegetic material. (Barsam, 2010:214). Furthermore, Gustav Freytag (Freytag, 1968:114) divided Plot into 5 stages as reflected in the picture above, such as:

2.1.1.1.1 Introduction/Exposition

The introduction defines the location (time and place), characters (protagonist - hero/heroine, antagonist - villain), and main conflict; it also establishes the story's mood or atmosphere (Freytag, 1968:115).

2.1.1.1.2 Raising Action

According to Freytag (1968:125) rising movement is the second arc in which the basic conflict is simmering, and the reader begins to sense the rising tension associated with it.

2.1.1.1.3. Climax

The climax is the turning point, and this third arc causes a shift in the protagonist's condition, either for the better or for the worse (Freytag, 1968:128).

2.1.1.1.1.4. Falling Action

The falling action indicates that the main action (the climax) has concluded, and the story is nearing its conclusion (Freytag, 1968:135).

2.1.1.1.1.5. Resolution

The resolution is an occurrence that occurred before or after the conclusion or is simply explained as unraveling the plot's intricacies (Freytag, 1968:137).

2.1.1.1.2. Characters

According to E. M. Forster, there are two types of characters, which are major characters and minor characters. Major characters are the most essential characters in the plot, and minor characters serve a less important role in the overall film (Barsam, 2010:134).

2.1.1.1.3. Setting

A film's setting is the time and place where the story takes place. It not only provides the date, city, or country, but also the characters' social, educational, and cultural backgrounds, as well as other identifying factors important for understanding them, such as what they wear, eat, and drink (Barsam, 2010:138).

2.1.1.1.4. Conflict

According to Petrie and Boggs (2012), conflict is important for character development, and conflict frequently develops the persons involved. Developing character or character development is caused by specific events in the plot, either internal or external, and they cause essential changes in personality, attitude, or outlook on life because of the story's action. A fundamental conflict usually builds the storyline and leads to the emergence of secondary conflicts.

2.1.1.2. Extrinsic Elements

2.1.1.2.1. Labeling Theory

According to Becker (1963), “To be labeled a criminal carries a number of connotations specifying auxiliary traits characteristic of anyone bearing the label,” thus a label of deviance (such as being a criminal) can become one that overtakes one’s entire identity. Those with criminal labels are distrusted and distained widely, and individuals may believe that criminals are completely unable to behave morally. Furthermore, Howard stated labeling theory is neither a theory with all the achievements and obligations that come with the title, nor is it as narrowly focused on the act of labeling as some have assumed. It is, rather, a perspective on a broad area of human activity, the value of which will manifest itself, if at all, in a better understanding of previously obscure topics..

Labeling theory recognizes that labels will vary depending on culture, time, and situation. David Rosenhan's study *On Being Sane in Insane Places* (1973) has

proven that there is a strong relation between labeling and context. Once individuals are labeled deviant, they face new problems stemming from their reactions to themselves and others to the stereotypes of someone with the deviant label (Becker, 1963; Bernburg, 2009). Any misbehavior can be fully explained by how the individual is labeled as a criminal (Travis, 2002). Lower-class people and people from minority groups are more likely to be involved in police intervention, and when people from minority groups are involved in police intervention, they are more likely to lead to arrest, given the nature and seriousness of the offence (Warden and Shepard, 1996). Once arrested, these individuals face more severe penalties regardless of the seriousness of the offence (Bontrager, Bales, and Chiricos, 2007). As a result, those from lower classes and minority communities are more likely than others to be labeled as criminals, and members of these groups are likely to be seen by others as associated with criminality and deviance, regardless of whether they have been or not officially labeled a criminal.

Based on *Labeling Theory of Deviance in Sociology: Definitions & Examples* (2023) by Nickerson, he defines two types of labeling classifications based on the theories of sociologists such as:

2.1.1.2.1.1. Formal Labeling

A formal labeling is a label given to someone by someone who has formal status and the ability to distinguish deviant behavior. For example, someone who has been arrested or formally found guilty of a crime is branded a “criminal”, because

they have been suspected of carrying out a behavior that is defined as deviant, such as breaking the law (Kavish, Mullins, and Soto, 2016).

2.1.1.2.1.2. Informal Labeling

An informal labeling is a label given to a person by a group of people who do not have the official authority to label someone as deviant. For example, teachers and staff at school may label a child a “troublemaker” and treat him differently from others (Kavish, Mullins, and Soto, 2016).

Furthermore, Nickerson on his research *Labeling Theory of Deviance in Sociology: Definitions & Examples* (2023) also defines three stages on how labeling encourages deviant behavior based on sociologist's theory towards labeling such as:

2.1.1.2.2. A Deviance Self-Concept

Matsueda (1992), has claimed that people's sense of self is established through their relationships with others. These people learn to define themselves and their actions based on how they perceive the attitudes of those around them (Bernburg, 2009).

Those who have been labeled criminals or deviants, whether because of their previous actions or because of their marginalized situation, face stigma and unfavorable stereotyping from others. According to Cooley's idea of the "looking-glass self," how people perceive themselves is influenced in part by how others perceive them, so if others label the individuals as deviant, the individuals are

likely to internalize that label even if they object to it. As persons labeled as deviants engage in more social interactions in which they are subjected to the stereotypical expectation of deviance, their self-concept is shaped. As a result, the individual may perceive oneself to be a deviant (Bamburg, 2009).

2.1.1.2.3. A Process of Social Exclusion

As deviant labeling is stigmatizing, those who have them may be barred from connections with non-deviant people and genuine possibilities. According to Link (1982), there are two processes for social exclusion among those labeled as deviant. First, the community and authorities reject or devalue the deviant individual; and second, the labeled person can predict rejection and devaluation, leading to social retreat. Uneasy and unclear contacts between non-defiantly and defiantly branded persons might "lead normals and the stigmatized to arrange life to avoid them," (Goffman,1963). Because those labeled as deviant may purposefully avoid connections with so-called "normals," they may have smaller social networks and hence less opportunities and attempts to locate genuine, rewarding, higher-paying professions (Link:1989).

Other theorists, such as Sampson and Laub (1990), have investigated labeling theory in the context of social bonding theory. According to Travis Hirschi's social bonding theory, those who have strong attachments to conventional society (for example, involvement, investment, and belief) are less likely to be deviant than those who have weak attachments to conventional society (Chriss, 2007). According to

Sampson and Laub (1997), being labeled as deviant might have a negative impact on forming relationships with individuals who are not deviant, restricting their social connections and affiliations to traditional society. Labeling can lead to options being closed off, such as limited education and job insecurity; and the weak traditional bonds that emerge from this lack of opportunity can have a long-term impact on adult criminal behavior.

2.1.1.2.4. Increased Involvement in Deviant Groups

Since individuals have minimal social support from mainstream society, they can turn to deviant societies, where being labeled as a deviant is acceptable. However, this can lead to justifications, attitudes, and opportunities, making participation in these organizations a risk factor for future deviant behavior (Bernburg, Krohn, and Rivera, 2006). Two-Factors are to blame for this growing involvement in deviant groups. First, labeling can result in rejection from non-deviant peers. Second, labeling can lead to a withdrawal from interactions with non-deviant peers, leading to a deviant self-concept. As a result, people identified as deviant will seek relationships with others who have a deviant self-concept. Differential association theory (Sutherland and Cressey, 1992) summarizes this by stating that being able to associate and interact with deviant persons more easily leads to the transference of deviant attitudes and behaviors among others in the group, leading to further deviance.

2.1.2. Cinematography

According to Barsam (2010:210), the process of capturing moving images on film or a digital storage device is known as cinematography. Barsam states that there are several important phrases in filmmaking. The cinematographer's responsibilities for each shot, setup, and take are divided into four major categories which are cinematography properties of the shot, framing of the shot, speed and length of the shot, and special effects. In this discussion, I will focus on the framing of the shot. Specifically, this thesis will examine the proximity to the camera which is part of the framing of the shot because it is in accordance with the topics discussed in this thesis.

2.1.2.1. Proximity to the Camera.

According to Barsam (2010:232), the camera's perceived proximity to the subjects being photographed influences our emotional involvement with those subjects. Proximity to the camera divided into several shot such as:

2.1.2.1.1. Extreme Long Shot



Picture 2.2
Extreme Long Shot (Barsam, 2010:233)

In the extreme long shot the subject is sometimes too small to be recognized. Thus, to get such informative background, the extreme long shot also serves as an establishing shot.

2.1.2.1.2. Long Shot



Picture 2.3
Long Shot (Barsam, 2010:233)

Long shot shows the character's full body and surroundings. The long shot, often known as the full body-shot, is frequently utilized in musicals and comedies.

2.1.2.1.3. Close-up



Picture 2.4
Close-up (Barsam, 2010:234)

Close-up is created when the camera is very close to the subject. Although it generally depicts the entire head (including the shoulders), it can also depict a hand, eye, or mouth. When focused on a character's face, a close-up provides an exclusive glimpse of that character's emotions or state of mind.

2.1.2.1.4. Medium Shot



Picture 2.5
Medium Shot (Barsam, 2010:234)

A medium shot depicts a character from the waist up, or her entire figure if she is seated. The medium shot is the most common form of shot because it reflects our human feeling of proximity without intimacy.

2.1.2.1.5. Medium Close-up



Picture 2.6
Medium Close-up (Barsam, 2010:234)

The medium close-up depicts a character from the center of the chest to the top of the head. It shows a view of the face that captures tiny changes in expression and gives some information about the character's posture.

2.1.2.1.6. Medium Long Shot



Picture 2.7
Medium Long Shot (Barsam, 2010:233)

The medium long shot is used to photograph one or more characters as well as some of the background, usually from the knees up. This crucial shot allows the director to shoot two people in dialogue from a variety of perspectives.