

CHAPTER 2

THEORETICAL FRAMEWORK

2.1. Narratives

2.1.1. Intrinsic Aspects

Intrinsic aspects are the influence of ideas from intrinsic values in investment works of art (Abrams, 1999: 4). Few kinds of intrinsic aspects mentioned by Abrams are theme, conflict, plot, setting as discussed below.

2.1.1.1. Theme

According to Abrams (1999: 170), the term theme is used to refer to a general idea, whether it is asserted or implied, that is intended to be conveyed and persuaded the reader. The theme of a story can be comprehended when the storyline, characters, setting, point of view, symbols, and other aspects that make up a story are established. Some stories contain universal or common themes such as love, betrayal, happiness, greed, and hate themes. Readers all across the world may relate to the use of the universal or common theme. Some stories may have special themes that are unique to the society they are told in (Abrams, 1999: 170).

2.1.1.2. Character

Characters are the people portrayed in a narrative or dramatic work as defined by Abrams (1999: 32). The reader interprets the character by observing what the character says (the dialogue) as well as what they do (the action). Therefore, the

reader can judge the moral, intellectual, and emotional qualities of the character. A character may experience transformation, either as the consequence of a crisis or a long process of growth, or a character may stay stable or unchanging in disposition and outlook, from the start to the finish of a work (Abrams, 1999: 33).

2.1.1.3. Plot

In *Technique of the Drama* (1863), the German critic Gustav Freytag propose Freytag's Pyramid, a plot analysis developed from Aristotle's concept of the narrative structure. Freytag's Pyramid itself consists of exposition, rising action, climax, falling action, and denouement (Zhao, 2012: 25).

2.1.1.3.1. Exposition

Exposition is the first step of the plot that is employed at the beginning of a story aimed to set the scene and create tension (Zhao, 2012: 26).

2.1.1.3.2. Rising Action

After the exposition, a story becomes increasingly more complicated as a result of a succession of events and acts (Zhao, 2012: 26).

2.1.1.3.3. Climax

The peak of the pyramid is known as the climax. It denotes the pivotal moment in a story (Zhao, 2012: 26).

2.1.1.3.4. Falling Action

The story will continue with the falling action stage instead of the rising action stage. For instance, the protagonist in a play has experienced a horrible destiny. However, things will start to go nicely after the climax (Zhao, 2012: 26).

2.1.1.3.5. Denouement

After the falling action, the story's complexity is diminished, the tension is resolved, and the story eventually comes to a conclusion (Zhao, 2012: 26).

2.1.1.4. Setting

According to Abrams (1999: 284), setting is the general location, historical period, and social conditions in wherein the action happens. The setting has a significant role in creating the atmosphere of a work of literature. In essence, setting denotes a certain visible or picturable place, time, and social condition in any literary work (Abrams, 1999: 285).

2.1.2. Extrinsic Aspects

Extrinsic aspects are factors of external causes including biography, history, society, psychology, and art that shape a work of art (Wellek and Warren, 1986: 65). In analyzing the extrinsic aspects, the writer utilizes theory of anxiety and defense mechanism proposed by Sigmund Freud.

2.1.2.1. Anxiety

According to Freud (1933/1964), anxiety acts as an ego-preserving mechanism since it alerts people to potential danger (Feist and Feist, 2008: 34). The warning of approaching danger drives us to prepare for either defense or escape. The id, superego, and real world are all implicated in one of the three types of anxiety (neurotic, moral, or realistic). Even so, only the ego can feel or make anxiety (Feist and Feist, 2008: 33). The dependency of the ego on the id causes neurotic anxiety, the

dependence of the ego on the superego causes moral anxiety, and the dependence of the ego on the real world causes realistic anxiety (Feist and Feist, 2008: 34).

2.1.2.1.1. Neurotic Anxiety

Anxiety regarding an unidentified threat is considered as neurotic anxiety. Although the emotion arises from id impulses, it lives in the ego nonetheless. For instance, people may experience unconscious feelings of destruction towards one or both of their parents, so the impact is they show neurotic anxiety when around a teacher, boss, or other authoritative figure (Feist and Feist, 2008: 34).

The origins of neurotic anxiety may be traced back to childhood. Children are frequently punished for openly expressing aggressive or sexual impulses. As a result, the need to satisfy specific id impulse causes anxiety. This neurotic anxiety is an unconscious dread of being criticized for expressing id-dominated behavior impulsively. It is important to note that the anxiety is not of the impulses themselves, but of what may occur if the impulses are satisfied (Schultz and Schultz, 2005: 48).

2.1.2.1.2. Moral Anxiety

The dependency among the ego on the superego is the root cause of the second form of anxiety, moral anxiety. Children whose superego has developed, typically around the age of 5 or 6, may suffer anxiety as a result of the conflict between their superego's norms and their genuine needs. Sexual temptations, for instance, can cause moral anxiety if an adolescent thinks that satisfying the desire will be immoral. It may be the result of failing to act in a way that is suitable to what they believe as

being morally correct, such as neglecting to take care of their elderly parents (Feist and Feist, 2008: 34). In essence, a fear of one's conscience is known as moral anxiety. When a person is compelled to act on an instinctive impulse that conflicts with their moral code, their superego strikes back by making them feel guilty or ashamed (Schultz and Schultz, 2005: 48).

2.1.2.1.3. Realistic Anxiety

Realistic anxiety is a third type of anxiety that is strongly connected to fear. For instance, people can feel realistic anxiety when traveling in a new city caused by the chaos of the city and the fast-moving traffic since it is a circumstance filled with actual verifiable risk (Feist and Feist, 2008: 34). The fear is caused by the actual threats in the real world. Most of people genuinely dread disasters like earthquakes, storms, and fires. People run from dangerous animals, leap out the way of rushing vehicles, and evacuate from burning buildings. Reality anxiety is beneficial because it directs people behavior to run or defend oneself against real threats. When the threat is removed, people's dread goes away (Schultz and Schultz, 2005: 48).

2.1.2.2. Defense Mechanism

The anxiety will become unbearable if the ego has no way to defend itself. Therefore, defensive actions have the purpose to safeguarding the ego from the feeling of anxiety and warding off dealing with sexual and aggressive impulses directly (Feist and Feist, 2008: 35). Freud classifies defense mechanism into several

types including repression, reaction formation, displacement, fixation, regression, projection, introjection, and sublimation.

2.1.2.2.1. Repression

Repression is the most fundamental form of defense mechanism since it is a part of all other defense mechanism. The ego defends itself by repressing unwanted id impulses whenever it feels threatened and pushes away the threatening feelings into the unconsciousness (Freud, 1926/1959a). For instance, an elder girl always suppresses her hatred for her younger sister since the sense of hate causes her too much anxiety (Feist and Feist, 2008: 35).

2.1.2.2.2. Reaction Formation

Changing into a character that is completely in contrast with its original form is reaction formation. Reactive acts can be clearly recognized through exaggerated character (Freud, 1926/1959a). For instance, there is a teenager who dislikes her mother. Such intentional hatred for her mother will create too much distress for her because she is aware that society expects parents supposed to be loved. So, the teenager concentrates on the opposing instinct of hatred, that is love, in order to avoid anxiety. However, she does not genuinely love her mother (Feist and Feist, 2008: 35).

2.1.2.2.3. Displacement

According to Freud (1926/1959a), reaction formations are restricted to a particular object; for instance, reactive loves only express love to the person they hate unconsciously. However, in displacement, it allows people to divert the unaccepted

urge onto other persons or things in order to hide the underlying impulse. A teenager who is upset with her roommate vents her resentment on her coworkers, her beloved cat, or her doll (Feist and Feist, 2008: 36).

2.1.2.2.4. Fixation

According to Freud (1917/1963), fixation is a permanent connection of the libido to a previous developmental stage. Psychological growth takes place continuously through various stages of development. However, in the psychological development process, there are certain challenging and anxious times. The ego may stick in the more pleasurable and more comfortable psychological stage when the thought of moving on causes too much anxiety (Feist and Feist, 2008: 36).

2.1.2.2.5. Regressions

When under stress or anxiety, the libido may regress to an earlier level after passing a developmental stage. Regression is the term for such a reversal (Freud, 1917/1963). In children, regressions are very common and obvious. For instance, when an elder child has a newborn brother or sister, the elder child that has weaned might return to needing a nipple or bottle. The elder child feels threatened by the new baby. Adults and older children frequently have regressions. As a coping mechanism for anxiety, adults usually return to earlier, more secure, more comfortable patterns of behavior and concentrate their libido on more familiar objects (Feist and Feist, 2008: 36).

2.1.2.2.6. Projection

The time when an internal impulse triggers excessive anxiety, the ego may wreak the unpleasant impulse toward an outside object, used to be another person, in order to calm the anxiety. This is the projection defense mechanism, according to Freud (1915/1957b), which is the act of projecting one's own unpleasant feelings onto others. For instance, a man has a strong sexual attraction to older women. However, he consciously thought that having sexual intercourse with them may be revolting to him. Therefore, the strong sexual attraction of him to older women is buried in his unconsciousness. In this case, the man deceives himself into believing that he does not have sexual an attraction to older women. This projection removes most of his anxiety and guilt, but it also allows him to continue to be attracted to women who remind him of his mother (Feist and Feist, 2008: 37).

2.1.2.2.7. Introjection

Introjection is a defense mechanism wherein people incorporate the good traits of another person to their self. For instance, a teenager can introject or take the way of living, values, or mannerisms of a movie star. The form of introjection minimizes emotions and offers an elevated sense of self-worth to adolescents. People introject positive qualities they value and believe in order to make themselves to be better (Feist and Feist, 2008: 37).

2.1.2.2.8. Sublimation

According to Freud (1917/1963), sublimation is a process to release emotion through an activity that benefits the individual as well as the social community. The

sublimated objective is most visibly articulated in the arts, music, and literature, but it is also present in all social interactions and human relationships. Michelangelo's creativity, in which he discovers a covert outlet for his desire via painting and sculpture is an example of sublimation (Feist and Feist, 2008: 38).

2.2. Cinematography

Brown states that the name cinematography comes from the Greek word cinematography, and it means writing with motion (Brown, 2016: 4). Filmmaking is fundamentally about shooting, however, cinematography is broader than just photography. It is the technique of visualizing nonverbal communication such as thoughts, words, gestures, emotional subtext, tone, and other types of nonverbal communication. The concept of cinematic technique refers to the full series of approaches and techniques used to add tiers of meaning and subtext to the movie's context which is the speech and action. There are a few components of cinematography namely sounds and shots.

2.2.1. Camera Distance

The distance between the camera and the object being seen is known as camera distance. According to Bordwell, the size of the viewed item could be used as a reference point for determining the camera's distance. In a movie, the frame is not merely a neutral boundary; it pushes a definite viewpoint point onto the content on the screen. The frame is significant in cinema since it constantly shapes the image (Bordwell and Thompson, 2004: 252). There are several kinds of camera distance.

2.2.1.1. Extreme Long Shot

The figure in the extreme long shot is far away from the camera. It makes the figure or thing seem tiny. These images are typically used to illustrate a frame where the scale of the thing displayed is very tiny (Bordwell and Thompson, 2004: 502).



Picture 2.1 Extreme Long Shot
(Bordwell and Thompson, 2012: 190)

2.2.1.2. Long Shot

The figure or object in the long shot is more prominent but the background remains dominant. A long shot is a frame in which the thing depicted is small in size; for example, a standing human person would look to be nearly the size of the screen (Bordwell and Thompson, 2004: 502).



Picture 2.2 Long Shot
(Bordwell and Thompson, 2012: 190)

2.2.1.3. Medium Long Shot

A medium-long shot is one in which the object is filmed from the knees up. The thing is probably four or five feet tall in this shot, dominating the entirety of the screen (Bordwell and Thompson, 2004: 504).



Picture 2.3 Medium Long Shot
(Bordwell and Thompson, 2012: 190)

2.2.1.4. Medium Shot

A medium shot is one in which the object is shot over the knees or beneath the waist. Simply, it is only exposed from the tip of the head to the center of the body (half of the object's body). Audiences may observe precise motions, facial expressions, and behaviors of human individuals in this shot (Bordwell and Tompson, 2004: 504).



Picture 2.4 Medium Shot
(Bordwell and Thompson, 2012: 190)

2.2.1.5. Medium Close-up

The human body is shot from the tip of the head to the chest in a medium close-up shot. This shot allows viewers to notice the actor's emotions rather than the scene's surroundings (Bordwell and Thompson, 2004: 504).



Picture 2.5 Medium Close-up
(Bordwell and Thompson, 2012: 190)

2.2.1.6. Close-up

Close-up is a style of shot in which only a few parts of an item are presented on a screen in order to portray a detailed figure. This shot features a feature that allows viewers to perceive the object's expression more clearly (Bordwell and Tompson, 2004: 504).



Picture 2.6 Close-up
(Bordwell and Thompson, 2012: 190)

2.2.1.7. Extreme Close-up

An extreme Close-up is a sort of shot that just exposes the tiniest part of an item, such as lips, eyes, nose, etc. So this shot shows the item in greater detail (Bordwell and Thompson, 2004: 502).



Picture 2.7 Extreme Close-up
(Bordwell and Thompson, 2012: 190)

2.2.2. Sound

One of the most essential elements to enrich a movie is sound. Mascelli divides sound into three categories: dialogue, music, and sound effects (Mascelli, 1965: 67).

2.2.2.1. Dialogue

The majority of the time, dialogue sections are shot from a prepared script, making it simple to preserve dialogue continuity. The focus should be placed on what a player says, where he stands or moves, according to dialogue sequences (Mascelli, 1965: 167).