

CHAPTER II

THEORETICAL FRAMEWORK

2.1. Narrative Elements

2.1.1. Intrinsic Elements

2.1.1.1. Theme

Theme can be interpreted as main idea of literary work. According to Abrams (2009:205), the theme is a prominent element that frequently occurs in works of literature, such as a type of event, instrument, reference, or formula. When it comes to determining how a movie will progress, a film's theme plays a crucial role. Characters, the setting, dialogue, the plot, or a combination of these can all convey the application of the theme.

2.1.1.2 Character

The definition of characters in films is generally the same as the meanings of characters in films literary works, in which there are elements of narrative and depiction of a character visually. The people depicted in a narrative or dramatic work are deemed by the reader to have particular moral, emotional, and intellectual characteristics based on what they say and how they say it (in the conversation) and what they do (in the action). (Abrams, 2009:42).

2.1.1.3. Conflict

Conflict traditionally is interpreted as a part of narrative elements in which contains the relation between the protagonist and antagonist characters. Any kind of struggle is a form of conflict; the faces of the protagonist as well. It's possible that there is only one major issue, or that there are many smaller ones within a larger issue. (Abrams, 2009:256).

2.1.1.4. Plot

Plot refers to the intrinsic element that becomes a way of the story. In a dramatic or narrative work, the events and actions that are rendered and arranged to achieve specific artistic and emotional effects are what make up the plot, which Aristotle called the *mythos*. This description is deceptively straightforward due to the fact that specific characters in a work perform certain actions, including verbal discourse and physical actions, as a means of demonstrating their moral and dispositional qualities. (Abrams, 2009:224).

2.1.1.5 Setting

The general social, historical, and local conditions in which an action occurs in a dramatic or narrative work constitute its overall setting. The specific physical location in which a single episode or scene takes place in the work is the setting (Abrams, 2009:330).

2.1.2. Extrinsic Elements

2.1.2.1. American Dream

2.1.2.1.1. Definition

American dream can be interpreted as the national ethos of America that was first known by James Truslow Adams at 1931. This is the ideal form of democracy, human rights, freedom, opportunity, and equality to get the freedom to achieve success and prosperity. The principle of equality which is based on the concept of the belief that all human beings are endowed with certain absolute rights by their Creator, including "to live, be free, and pursue happiness" is the basis for the creation of the ethos of American dream. This understanding dreams of how all the obstacles that must be faced by all groups to achieve social mobility are the same.

"Regardless of social class or the environment in which he was born," wrote Epic of America author James Truslow Adam in 1931, "the American dream hopes for a better, richer, and fuller life for all people." According to Adams, the American dream was about collective moral character: It was a concept of "commonweal," or well-being that is shared by everyone and, as a result, supported by everyone else (Adams, 1931:94). American dream upholds the principle of equality. This does not mean that all people are equal in everything, but everyone has the same opportunity to achieve needs their life. The American Dream can be defined as a grand concept that generates value certain life. The American Dream emphasizes that everyone is responsible efforts to achieve their desires. While some life values and whims behavior are necessary to convince the American people that they have the opportunity to achieve this wish.

2.1.2.1.2. Forms of American Dream

2.1.2.1.2.1. Social Mobility

Social mobility alludes to the development of people, families, or gatherings inside a social progressive system or definition framework. It includes changes in friendly and monetary status after some time, normally through changes in occupation, pay, training level, or abundance. Social mobility can be vertically (moving to a higher social position) or descending (moving to a lower social position). (Corak, 2013:79).

2.1.2.1.2.2. Entrepreneurship and Innovation

According to Robert Hisrich in book entitled *Entrepreneurship 10th ed*, the term of entrepreneurship and innovation are vital components of the American Dream as those has been reflecting the belief in individual potential, ingenuity, and the capacity to create positive change and prosperity through one's ideas and efforts. These elements continue to shape America as a dynamic and innovative society. (2017:97).

2.1.2.1.2.3. Personal Happiness and Fulfillment

Personal happiness and fulfillment in the concept of American dream often involves strong emphasis on family, friends, and social connections. The pursuit of happiness includes fostering healthy and meaningful relationships with loved ones and contributing to the well-being of others. Besides that, this form of American dream also embodies some other form such as individual freedom, pursuit of goals and ambition, and having wealth life. (Seligman, 2002:15)

2.1.2.1.2.4. Equality and Social Justice

On the “I Have Dreams” speech, Martin Luther King, Jr stated that the concepts of fairness, inclusion, and opportunity for all individuals, regardless of background or social status, are referred to as equality and social justice in the context of the American Dream. It exemplifies the idea that every person should have the same opportunity to achieve success, prosperity, and upward mobility through merit, hard work, and determination without having to deal with discrimination or systemic barriers. (1963).

2.1.2.1.2.5. Equal Opportunity

Equal opportunity in the American Dream refers to the belief that every individual should have an equitable chance to succeed and achieve their goals, irrespective of their background, race, gender, religion, or social status. It emphasizes the importance of creating a level playing field where everyone has access to the same resources, education, and opportunities to pursue their aspirations. The Declaration of Independence also seemed as a root of this concept states the statement:

“All men are created equal” and have certain unalienable rights, including "life, liberty, and the pursuit of happiness." (1776).

2.1.2.1.3 The Application in Movie

American dream is widely well-known as the idea that has changed time by time and universal for all nations. The concept is often depicted in some popular culture including movie. As one of popular culture, movie is often

incorporating elements of American life, including the American dream. According to Springer, films, particularly those produced in Hollywood, "have created" the concept of the American dream by depicting illusory representations of reality and "perfect" movie stars (Winn, 2007:13). The American dream's successes, failures, and morals have, however, been the subject of recent films. Winn added contemporary Hollywood film has moralized success, failure, and the material. (2007:13).

2.2. Cinematic Elements

2.2.1. Cinematography

The cinematography elements used in this research had been noted by Robert Edgar-Hunt, Marland, Rawle to consist of camera distance (Extreme Long Shot, Long Shot, Medium Long Shot, Medium Close-up, Close-up, Extreme Close-up) and *Mise En Scène*.

2.2.1.1. Camera Distance

2.2.1.1.1. Extreme Long Shot

The extreme long shot, or XLS, is a softly used technique in Western or science fiction films. It depicts an object or person from a great distance and is surrounded by a great deal of the space around it (Edgar-Hunt, 2010:124).

2.2.1.1.2. Long Shot

Edgar-Hunt noted that the human figures in the long shot are more distinct, but the background is still very clear. These kinds of camera distance are often used in

action movies, martial arts films, and musicals to let the audience see the action. (Edgar-Hunt, 2010:124).

2.2.1.1.3. Medium Long Shot

The MLS frames the human figure from around the knees upwards. (Edgar-Hunt, 2010:124).

2.2.1.1.4. Medium Close-up

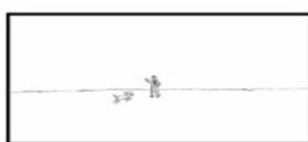
The human figure is typically framed from the waist up in a medium close-up. According to Edgar-Hunt (2010:124), MCU is one of the most common television shots.

2.2.1.1.5. Close-up

Most of the time, the close-up shot shows the human figure's facial features, hands, feet, and other details. Close-up shot purposes to emphasize the significance of a conversational line or to provide the audience with an insight into crucial narrative details like crucial character responses or an important item. (Edgar-Hunt, 2010:124).

2.2.1.1.6. Extreme Close-up

An extreme close-up isolates tiny details such as lips, eyes, and details of small object (Edgar-Hunt, 2010:124).



Extreme Long Shot : XLS / ELS



Medium Long Shot : MLS



Close-Up : CU



Long Shot : LS



Medium Close-Up : MCU



Extreme Close-Up : XCU / ECU

2.2.1.1.7. *Mise En Scène*

The main characteristics of cinematic portrayal are portrayed by the term "*mise en scène*." The French phrase "*Mise En Scène*" means "put into the scene." *Mise en scène* includes everything that needs to be photographed in front of the camera: lighting, costumes, figure behavior, and make-up Also included in *mise en scène* are the camera angles, the action, and cinematography—photography for movies (Edgar-Hunt, 2010:129).