

CHAPTER II

THEORETICAL FRAMEWORK

2.1 Narrative Elements

2.1.1 Intrinsic Aspects

The components that form the literary work itself are known as intrinsic elements (Nurgiyantoro, 2018:30). This notion extends to film as well, as the study of film has become closely intertwined with narrative elements (Andrew, 1984:76). Cutting emphasizes that movie narratives share the same structure as narratives found in literature (Cutting, 2016:2).

2.1.1.1 Character and Characterization

Characters in a narrative or dramatic piece possess distinct moral, intellectual, and emotional qualities. Readers infer these qualities from the character's dialogue and actions. Throughout the work, a character's disposition may remain "stable," or they may undergo a radical change, either due to a gradual process of development or due to a crisis (Abrams and Harpham, 2009:42).

According to Abrams and Harpham, a flat character lacks individualizing detail and revolves around a single idea or quality. As a result, they may be adequately explained in a single phrase or sentence. On the other hand, a round character is portrayed with intricate detail, demonstrating complexity in temperament and motivation. Describing such a character is as challenging as

describing a real-life person, and like individuals, they can be surprising (2009:43).

Forster also shares a similar view as Abrams and Harpham. Flat characters possess a significant advantage of being instantly recognizable to the reader's emotional eye rather than merely by the visual eye. Additionally, they are easily memorable after their appearance (Forster, 1927:105). On the other hand, the defining feature of a round character is whether they can genuinely surprise the reader. If a character does not cause surprise, they are flat (Forster, 1927:118).

According to Abrams and Harpham, there are two main methods of portraying characters in a story. Those two main methods are "showing" and "telling." "Showing" involves presenting characters through talking and acting, allowing readers to infer their motives and personalities. The author may also reveal the character's inner thoughts and feelings. On the other hand, "telling" involves the author taking a more authoritative role in describing and evaluating the characters' motives and dispositions (2009:43).

2.1.1.2 Setting

Setting in fiction pertains to the physical place where the story occurs and the specific time in which the events occur. In the same way that place and time are important coordinates in our lives, the setting is important in fictional worlds and the lives of the characters portrayed in them (Birkerts, 1993:53).

The concept of "setting" refers to the location, historical time, and social surroundings in which the events of a text take place. For instance, in James

Joyce's *Ulysses* (1922), the setting is distinctly established as Dublin on June 16, 1904 (Klarer, 2004:25).

2.1.1.3 Conflict

Stanton divides conflict into two categories: external and internal. External conflict refers to a character's struggle against something outside themselves, such as the environment or other characters. Conversely, internal conflict is a conflict within a character's own heart or spirit (Stanton, 1965:16).

2.1.2 Extrinsic Aspect

Extrinsic components are those that exist outside of the literary work but indirectly impact its structure or organism system (Nurgiyantoro, 2018:30). Extrinsic elements include the author's biography, psychology (author's psychology, reader's psychology, application of psychological principles in the work), circumstances in the author's environment (economic, political, and social), and the outlook on life of a nation, various other works of art, and so on (Nurgiyantoro, 2018:30-31).

2.1.2.1 Gentrification

Gentrification, often known as gentry-fication, is the process by which a gentry replaces an existing populace (Lees, Slater, & Wyly, 2008:4-5). The term “gentrification” describes the rehabilitation of residential areas that working-class individuals initially occupied through the efforts of middle-class home buyers, landlords, and professional developers (Smith, 1982:139).

Ruth Glass, a British sociologist, is credited with coining the term "gentrification" in 1964. She used this term to describe the observed changes in the social structure and housing markets of certain areas in central London. Glass stated;

Many of London's working-class neighborhoods have been gradually taken over by the middle classes - upper and lower... Once the gentrification process begins in an area, it accelerates until all or most of the original working-class occupants are displaced, and the neighborhood's whole social character is altered (Glass, 1964: xviii-xix).

According to the rent gap theory, gentrification is more likely to develop where the rent disparity is the greatest or the greatest possibility for profit from real estate reconstruction. In the framework of the post-communist metropolis, the best opportunities for such gains are in well-located, decreasing neighborhoods with appealing residential attributes. In other words, the greatest rent disparity exists in locations without slums and where the real rent is not always among the lowest in the metropolitan area (Smith, 1979: cited by Atkinson and Bridge, 2005:100).

During gentrification, less affluent communities are often transformed into upscale neighborhoods with costly housing choices, such as high-rises buildings and condominiums. This upward shift in property values results in the forced relocation of original residents through several mechanisms. Firstly, as property prices soar, the disparity between building costs and the rental income landlords receive widens. Consequently, landlords increase rent rates, which forces low-income residents to vacate their homes (Chong, 2017).

As building prices continue increasing, the situation deteriorates because it becomes even more lucrative to convert these apartment buildings into non-residential spaces. Moreover, because selling the buildings can fetch higher prices for investors, real estate developers have less motivation to maintain or enhance them. Instead, they opt to sell the properties at elevated rates. This cycle of escalating building costs continues until only well-funded investors can partake in it.

Unscrupulous landlords resort to unethical tactics to deliberately displace low-income residents from rent-controlled areas due to the significant profits associated with converting regular residential spaces into high-rises or office buildings. For instance, in New York Chinatown, a development corporation sought a special zoning permit for constructing an apartment on a plot containing rent-controlled housing. Before the city made a decision regarding the permit, the developer had already forced the tenants to leave and demolished the rent-controlled structure. The displaced residents stated that the corporation used tactics like service cuts, harassment, gang intimidation, and acts of arson to force them out of the building (Chong, 2017).

In gentrifying areas, even if the living spaces remain residential, developers enhance services and amenities as property values and the cost of living increase. This attracts new, wealthier inhabitants. The arrival of these affluent inhabitants creates housing market pressures that lead to higher rents and property prices, ultimately displacing low-income inhabitants. Moreover, during rezoning, these new inhabitants, who belong to privileged and economically well-

off groups, influence city policies that protect them from further gentrification that might have otherwise made the area unaffordable to them (Chong, 2017).

Many of low-income individuals of color, including elderly individuals, experience a significantly unequal level of displacement, primarily driven by rising property values and the application of coercive tactics. Moreover, they may also encounter exclusion from newly built spaces within gentrifying areas. "Funding the city with money and consumption-oriented areas that resemble suburban shopping malls that exclude low-income and people of color" is a usual movement in urban planning (Chong, 2017). In the case of indigenous communities, there is a profound feeling of being uprooted from the lands and areas that were once their cherished home or a loss of place can result from the transformation of the social and cultural context brought about by gentrification (Davidson, 2008:2392).

The displacement of neighborhood resources includes a shift in the focus of neighborhood services and an increase in the "out-of-placeness" of current residents. It acknowledges that as neighborhood transitions, local stores and services change, gathering spots disappear, and the social balance of the neighborhood also changes. People start to associate less and less with the places that used to define their neighborhoods (Davidson, 2008:2392).

2.1.2.2 The American Class Structure

According to Barkan, the American class structure can be classified into four distinct groups:

2.1.2.2.1 The Upper Class

The upper class, depending on its specific criteria, comprises approximately 5% to 6% of the U.S. population. This group consists of households with yearly incomes of at least \$200,000, based on 2014 data (DeNavas-Walt & Proctor, 2015). Some scholars prefer an even more exclusive definition, setting the threshold at a minimum income of around \$500,000. Using this stricter definition, the upper class is further limited to about 1% of the population, and these individuals generally hold significant wealth, encompassing income, stocks, bonds, and real estate assets that often reach several million dollars (Barkan, 2017:184).

The upper class can be categorized into two segments: the upper-upper class and the lower-upper class. The upper-upper class holds "old" wealth passed down through generations. They are part of exclusive clubs, reside in elite neighborhoods, have their names listed in the Social Register, enroll their children in prestigious private schools, and wield significant influence over politics and other areas behind the scenes (Barkan, 2017:185).

On the other hand, the lower-upper class acquires "new" wealth through toil, smart investments, or achievements in sports. Their lives share similarities with old-money counterparts but lack the prestige of longstanding wealth (Barkan, 2017:185).

2.1.2.2.2 The Middle Class

The middle class encompasses nearly 47% of all households, with annual incomes spanning from \$50,000 to just below \$200,000. This wide income range signifies

that the middle class comprises individuals with varying educational levels, income, and a diverse array of occupations. The middle class is subdivided into the upper-middle class and the lower-middle class. Individuals in the upper-middle class generally hold college and often advanced degrees, reside in the suburban or relatively affluent urban area and work in professions like banking, law, engineering, management, and finance (Barkan, 2017:185).

Meanwhile, lower-middle class individuals engage in white-collar roles like nursing and teaching. Many possess college degrees, often from less prestigious institutions, while others have two-year degrees or simply high school diplomas. They lead moderately comfortable lives but struggle to afford luxury trips and cars. They can only afford to send their kids to expensive colleges if financial assistance is available (Barkan, 2017:185).

2.1.2.2.3 The Working Class

Families categorized as working-class typically have annual earnings ranging from approximately \$25,000 to \$49,999 and account for around 24% of all households in the United States. The working class predominantly holds blue-collar jobs in manufacturing, construction, restaurants, and less skilled clerical work. These individuals often lack four-year college degrees, and some lack high school diplomas (Barkan, 2017:186).

Though they are not officially considered impoverished, their financial situations are challenging. Managing a significant medical bill or car repair could plunge them into substantial debt. Homeownership and kids' college education

are less likely for working-class families than wealthier peers. Their job security is uncertain, as downsizing and layoffs are constant risks (Barkan, 2017:186).

2.1.2.2.4 The Lower Class

While "lower class" is frequently used, some individuals prefer a less stigmatizing term like "the poor". Those with household incomes below \$25,000 falls into this category. They make up approximately 24% of all households in the United States. A considerable number of individuals facing poverty have not completed high school and some are either unemployed or hold only part-time jobs in semi-skilled or unskilled positions. Occupations often include janitorial work, house cleaning, migrant laborers, and shoe shining. Their living arrangements tend towards renting apartments and they lack adequate medical coverage and proper diets (Barkan, 2017:186).

2.1.2.3 Negative Impacts of Gentrification

According to Atkinson & Bridge in a book entitled *Gentrification in a Global Context: the new urban colonialism*, the negative impacts of gentrification include displacement brought on by rising rent and prices, the consequences of displacement encompass secondary psychological impacts, community hatred and conflict, loss of affordable housing, unsustainable property price increases driven by speculation, homelessness, increased local spending through lobbying/articulacy, commercial/industrial displacement, costs escalate and changes to local services, displacement and housing demand pressures on nearby impoverished areas, the transformation of social diversity from diverse

communities to wealthy ghettos, and lastly under-occupancy and population decline in gentrified areas (2005:5).

2.2 Cinematography Elements

Cinematography originates from Greek origins that signify “writing with motion.” Although shooting is an essential aspect of filmmaking, cinematography goes beyond simply capturing images. It includes visualizing ideas, words, actions, emotional subtext, tone, and nonverbal communication. In this perspective, cinematic tactics encompass any methods and techniques that lend meaning and subtext to the “content” of the movie, such as dialog and action (Brown, 2012:2).

2.2.1 Camera Distance

According to Bordwell and Thompson, the framing of the image determines the distance between us and the subject, which is referred to as camera distance. The terms used to describe camera distance are approximate and are typically based on the scale of human figures in the shot (2013:190).

According to Bordwell & Thompson, distance classifies into an extreme long shot, long shot, medium long shot, medium shot, medium close-up, close-up, and extreme close-up (2013:190).



Picture 2.1 Extreme Long Shot
(Bordwell and Thompson,
2013:190)



Picture 2.2 Long Shot
(Bordwell and Thompson,
2013:190)



Picture 2.3 Medium Long Shot
(Bordwell and Thompson,
2013:190)



Picture 2.4 Medium Shot
(Bordwell and Thompson,
2013:190)



Picture 2.5 Medium Close-Up
(Bordwell and Thompson,
2013:190)



Picture 2.6 Close-Up
(Bordwell and Thompson,
2013:190)



Picture 2.7 Extreme Close-Up
(Bordwell and Thompson, 2013:190)

2.2.1.1 The Extreme Long Shot

The extreme long shot captures a wide view where human figures appear insignificant or barely visible. This frame style is appropriate for sceneries, aerial perspectives of urban areas and various panoramic views.

2.2.1.2 The Long Shot

The long shot highlights figures more prominently but still maintains the dominance of the background.

2.2.1.3 The Medium Long Shot

The medium long shot frames individuals from the knees up and is frequently used to create a balanced composition between the figures and the surroundings.

2.2.1.4 The Medium Shot

The medium shot framed the person figure from the waist up, allowing for better visibility of gestures and expressions.

2.2.1.5 The Medium Close-Up

The medium close-up shows the body from the chest up.

2.2.1.6 The Close-Up

The close-up traditionally focuses on the head, hands, feet, or tiny objects, emphasizing facial expressions, detailed gestures, or important objects.

2.2.1.7 The Extreme Close-Up

The extreme close-up is utilized to isolate and enlarge an object or highlight a specific facial feature.

2.2.2 Camera Angle

The frame's angle determines our perspective on the subject, and the filmmaker has numerous options. Generally, framing can be categorized as straight-on angle, high angle, or low angle (Bordwell & Thompson, 2013:189).



Picture 2.8 Straight-on Angle
(Bordwell and Thompson, 2013:189)



Picture 2.9 High Angle
(Bordwell and Thompson, 2013:189)



Picture 2.10 Low Angle
(Bordwell and Thompson, 2013:189)

2.2.2.1 Straight-on Angle

A straight-on or level angle is a shot that catches the subject at the eye level of a typical observer or the subject's eye level. Vertical lines do not converge on the setting or object since the camera is positioned correctly (Mascelli, 1998:35).

2.2.2.2 High Angle

To capture the subject in a high angle shot, the camera is inclined downward. The term "high angle" does not imply that the camera must be positioned at a considerable height. It can be positioned below the filmmaker's eye level to view a small object while still being designated a high angle shot (Mascelli, 1998:37-38).

2.2.2.3 Low Angle

A low angle shot is captured when the camera is raised to catch the subject. It is crucial to remember that a low angle does not always imply a worm's-eye viewpoint or that the camera must be positioned below the filmmaker's eye level. Sometimes, the subject may need to be elevated on a pedestal to create the illusion of height relative to the camera (Mascelli, 1998:41).

2.2.3 Sound

A movie's sound might include conversation or narration, appropriate music and sound effects. To have an impact on the audience, the visual and audio components of a movie must function in harmony (Mascelli, 1998:67).

2.2.3.1 Dialogue

Dialogue refers to written conversations involving multiple individuals. Dialogue is employed in literature to exhibit specific literary and stylistic values, notably in prominent writers' plays, novels, and short stories. Firstly, it moves the plot

forward in a specific manner and is not simply decorative. Secondly, it aligns with the character of the speakers, their societal status, and their particular interests. The tone and the expression differ based on the speakers' nationalities, dialects, professions, and social standings (Holman, 1980:127).

2.2.3.2 Music

Music can be a convenient tool to help viewers identify a change in a location without requiring explanatory titles or inserts. Additionally, it can be helpful for time lapses. Using music from a particular period can assist in creating a flashback (Mascelli, 1998:144).

2.2.3.3 Sound Effect

Sound effects, whether employed alone or with music or conversation, offer many chances for imaginative sound transitions. Sound effects can express a venture's success, a project's progress, or the transition from one time or location to another (Mascelli, 1998:144). Music or sound effects can be used to initiate a flashback. Before the image is identified, the mind's ear may perceive the sound (Mascelli, 1998:145).