

CHAPTER II

THEORETICAL FRAMEWORK

2.1 Narrative Elements

Long et al., explains literature and film share similar components. They both have narratives, characters, dialogue, settings, and symbolism. Just as the elements of literature can be analysed for their purpose and effect (2020:489). Robert McKee (1997:135-180) identifies the following as the intrinsic components of a film including characters, plot, theme, dialogue, and music.

2.1.1 Intrinsic Aspects

According to Semi (1988:35), the intrinsic aspects of literary works include character, conflict, and setting. That being stated, the intrinsic components of literature serve as the fundamental basis of a literary work. The fundamental components are present in every piece of literature.

2.1.1.1 Character and Characterization

Abrams explains that character is the individual portrayed in a dramatic or narrative work. The reader interprets the characters' moral, intellectual, and emotional traits based on what they say, how they say it (dialogue), and what they do (action). Motivation refers to the reasons for a character's speech and behaviors based on their temperament, desires, and moral nature. A character can be substantially "stable," or unchanging in attitude and temperament, from the beginning to the end of a work. (2012:46).

According to Abrams (2012:47) characterizing (i.e., establishing the distinctive personalities of) the characters in a narrative can be accomplished in two distinct ways: by showing or by telling. In showing (also known as "the dramatic method"), the author displays the characters speaking and acting, leaving the reader to infer the motivations and dispositions underlying their words and actions. The author may demonstrate not only a character's external speech and actions but also his or her inner thoughts, emotions, and reactions to events; for a highly developed example of this type of interior demonstration, see the stream of consciousness. In telling, the author asserts his or her authority to describe and frequently evaluate the motivations and personality traits of the characters.

2.1.1.2 Setting

Setting explain the placement or where the story in a literary work occurs. Settings can be a place, time, atmosphere, or background. Abrams (2012:363) explains the overarching setting of a narrative or dramatic work encompasses the broader context of its action, including the general locality, historical time, and social conditions. On the other hand, the setting of a specific episode or scene within the work refers to the precise physical location in which it unfolds..

2.1.1.3 Conflict

Nasution, Manugeran et al (2020) offers *conflict* can be defined as a conflict between individuals resulting from disparities in their thought processes, attitudes, understanding, interests, needs, and sometimes perceptions. A conflict results in impassioned debates, physical assaults, and unquestionably the destruction of peace

and harmony. A conflict can alter relationships. As a consequence of conflict, friends can become foes. Conflict is a condition of discord resulting from the actual or perceived clash of needs, values, and interests. A conflict can be internal (within an individual) or external (between two or more people). Conflict explains several facets of social life, including social disagreement, conflict of interests, and conflict between individuals, groups, or organizations.

According to Stanton (1965: 16) external conflict and internal conflict are the two categories of conflict. External conflict is a conflict between a character and something external to the character. It could be the environment, humans, or additional characters. While internal conflict is a conflict that transpires within the character's heart or soul.

Nasution, Manugeran et al, states external conflict is conflicts between men, conflict between society and men, and conflict between man and nature are all expressed in a literary work, such as a novel. Meanwhile internal conflict is the conflict within an individual is also reflected in a story. Man versus himself is a common term used to describe internal conflict because it occurs within the individual (2020).

2.1.2 Cinematographic Elements

Demir claims Cinematography demonstrates film production and message generation techniques, and its development and significance continue to grow in the information age. One of the primary functions of cinematography is constructing the environment, or story universe, in which the film's narrative will

be told. The created universe determines the audience's interpretation of the story and characters. Costumes, environmental noise, and spoken words are all determined by this universe. The motion phenomenon is an aspect of cinema that distinguishes it from other art forms. Movements of the camera and actors within the frame are utilized to convey a message to the audience (2017).

2.1.2.1 Sound

Holman states the aural experience created to assist the story of a narrative, documentary, commercial film, or television program is known as sound for film. Sound can either tell the tale directly or be used to enhance the story indirectly. Sound also plays a covert role, influencing its listener subliminally. Whereas all viewers can identify an actor, a table, or the walls of a room apart in a photograph, listeners rarely perceive sound similarly (2010:xii).

Within the realm of academic discourse around films, the concept of diegesis has been established to encompass "everything relevant, implicitly, to the narrative of the film, including the fictional world that is imagined or presented by the film" (Souriau, as cited in Gorbman, 1987:21). The correlation between cinema music and the fictional universe is a topic that is commonly discussed. Diegetic music refers to the musical elements generated within a film's fictional world, as stated by Kassabian (2001:42). According to Brown, the auditory experience of a mother's vocalization while singing to her newborn can be classified as diegetic. Additionally, the subtle sounds produced by a music box can be inferred to originate from within the nursery despite visual confirmation. In contrast, "non-diegetic

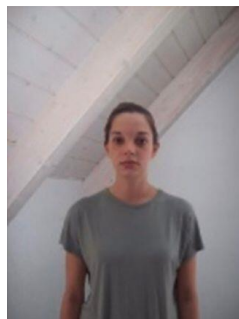
music" pertains to the musical elements that follow a scene but exist outside the realm of the fictional world. Examples include discordant orchestral chords played while a character is depicted in a desolate alley or throbbing music accompanying an automobile pursuit. Non-diegetic music is not included within the sensory realm that film characters are typically assumed to perceive through their senses of sight, touch, smell, or hearing (1994). The industry commonly employs the words "source music" (diegetic) and "dramatic score" (non-diegetic), which are essentially interchangeable in their functionality.

2.1.2.2 Camera Positioning

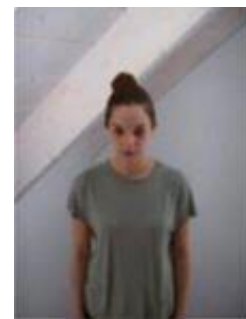
According to Bordwell & Thompson, the camera positions us at some angle, looking at the shot's set-up. Because the camera can be placed anywhere, the number of such angles is limitless. In practice, there are three different types of angles. The first is the straight-on angle, the second is the high angle, and the last is the low angle. The most typical angle is straight on. We are staring at the content within the frame because of the high angle. Because of the low-angle framing, we are looking up at the framed materials (2008:190).



Picture 2.1 low angle
(Merkt et al., 2022)



Picture 2.2 straight on angle
(Merkt et al., 2022)



Picture 2.3 high angle
(Merkt et al., 2022)

2.1.2.3 Camera Distance

According to Bordwell & Thompson, the image's composition places us at a particular angle, height, level plane, or tilt and at a particular distance. Framing provides a sensation of distance or proximity to the scene of the shot. This aspect of composition is typically referred to as camera distance (2008:190-191).

In the extreme long shot, the human figure is barely discernible. This serves as the border for landscapes, aerial views of cities, and other vistas. Figures are more prominent in the long shot, but the background still dominates. Medium-long shots are those in which the human figure is framed from the legs up. These are common because they allow for a good balance of figures and surroundings. The medium shot depicts the body from the waist up. Gestures and expressions are now more noticeable. The body is depicted from the sternum up in the medium close-up. The close-up is typically an image containing only the head, hands, feet, or a small object. It highlights facial expressions, gesture details, or an important object. The extreme close-up isolates and magnifies a portion of the face (often the eyes or lips) or an object (2008:191).



Picture 2.4 extreme long shot
(Bordwell & Thompson 2008:191)



Picture 2.5 long shot
(Bordwell & Thompson 2008:191)



Picture 2.6 medium long shot
(Bordwell & Thompson 2008:191)



Picture 2.7 medium shot
(Bordwell & Thompson 2008:191)



Picture 2.8 medium close up
(Bordwell & Thompson 2008:191)



Picture 2.9 close up
(Bordwell & Thompson 2008:191)



Picture 2.10 extreme
close up
(Bordwell & Thompson 2008:191)

2.2 Extrinsic Elements

Scholes, Klaus, et al explains extrinsic elements of literature are "those aspects of a literary work that are not part of the work itself but may influence how we read it." (1978: 2). The author's biography, historical and cultural context, and the reader's own background and experience are all examples of extrinsic literary

elements. These external variables can influence our interpretation of a literary work and assist us in comprehending its significance (1978:7-13).

2.2.1 American Work Culture & Ethic

In analyzing work culture and ethics, the social aspect is also needed in helping study research. The aspect used is society, which is how society affects and influences existing culture. Robertson offers that society is a group of interacting, territorially contiguous persons participating in a culture. This definition of "society" is far more inclusive than "community" presented on the following pages. Thus, a society is distinct from Society as a whole; "a society is any organization that permits people to live together." It has physical existence and is a collection of individuals, whereas Society is abstract and is more than a collection of individuals and the sum of individuals. It refers to the entire constellation of associations that define a culture (1977).

Green states applying a social-relations concept of culture to the workplace reveals the significance of work culture in determining behavioural expectations. Work culture establishes varied expectations on interaction styles and conversation boundaries, modes of dress or other appearance signals, and daily demonstrations of competence. In some companies, employees might expect to reveal information about themselves and their families, while others might expect to discuss solely work-related topics. Similarly, in many businesses, employees are expected to conform to a relatively tight dress code, even if it is not explicitly required. Even job competency can be work culture since employees (or bosses) select the cultural

styles that define success and judge competence by the final product and conformance to these styles (2005).

According to Cherrington (1980:19), the work ethic is a cultural norm based on the idea that work has intrinsic value for its own sake and sets a positive moral value on performing a good job. Hill states The New England Puritans, Pennsylvania Quakers, and other Protestant sects finally established in America arrived with no dreams or illusions of a comfortable existence (1992). According to Rodgers, the early settlers referred to America as a wilderness, partly because they desired the spiritual growth associated with passing through the wilderness as described in the Bible (1978:4). The settlers saw moral life as hard effort and perseverance. They saw creating a new world in the wilderness as an opportunity to demonstrate their moral value. As a result, the land became consumed with toil (Hill,1992).

According to Heather J. Hicks in book entitled *The Culture of Soft Work: Labor, Gender, and Race in Postmodernism American Narrative*, The term American work culture refers to self-actualization, human relations and corporate culture as vital components (2009:4-5). The human relations movement emphasized the need to leverage group dynamics inside the workplace and recognize workers' emotional aspects to enhance productivity. The focus of self-actualization, however, did not prioritize communal harmony but rather aimed to maximize individual development through one's professional endeavours (Rose, 1989:103-119). Corporate culture responded to the pervasive effects of globalization by reimagining workplaces as distinct cultures based on ostensibly

sacred (yet infinitely flexible) values, visions, and missions. These philosophies have reflected and contributed to forming more significant social principles within American society (Hicks, 2009:4-5).

According to Engel, work values in the United States developed within the context of Judeo-Christian traditions. These traditions are distinguishable in a significant way. Thus, differences in work values across cultures are commonly presumed. Individualism and individual freedom are highly valued in American traditions. The autonomous person who "stands alone" (as opposed to working interdependently in groups) is highly prized in American work ethic guidelines. For many Americans, being self-employed is great. Patriotism, or patriotism, is represented in work ethic. Americans agreed, "It is important to me that my work serves my country, indirectly if not directly" (1984). The Christian work ethic advocates hard work, innovative work, and respect for time and material things (Calvin, 1960).

Headlee identifies that the American work ethic has been influenced by cultural forces exerted by the Americans, which have emphasized the importance of increased work engagement. This emphasis has been driven by the promotion of the Protestant notion that diligent labour is morally commendable, with the narrative around the American dream. Since the 1500s, the Protestant church has espoused the belief that diligent labour is regarded as a virtue from the divine perspective, whereas inactivity is considered a transgression (2020).

The interconnection between American work culture and work ethic is evident, as historical, cultural, and economic reasons influence the American approach to work. The American work ethic places a high importance on production, devotion, and individualism, cultivating a strong sense of independence and self-reliance. Nevertheless, this phenomenon can also give rise to workaholism and foster a detrimental work atmosphere. The American work culture has been influenced by cultural forces exerted by the Americans, which have encouraged increased work hours. This phenomenon can be attributed to the Protestant notion that diligent labour is morally commendable and the prevailing narrative around the American dream (2020).

2.2.2 American Dream

According to Adams, American Dream is dream that life should be better, richer, and fuller for everyone, with opportunities for everyone based on talent or success. It is an uncompromising dream to interpret correctly for the upper classes, and far too many Americans have become tired and distrustful of it. It is not only a fantasy of automobiles and significant earnings but of a social order in which each man or woman will be able to achieve the maximal stature of which they are intrinsically capable and be acknowledged by others for what they are, independent of fortuitous circumstances of birth or position (1931: 333).

Adams emphasizes the distinction between the American and European nations by asserting that the American Dream is the result of "the American mind," which values "business and money-making and material improvements in and of

themselves." (1931:333-334). "The fact that there were no old things to be swept away here made us feel the full impact of the Industrial Revolution and the effect of machinery when we turned to industrial life to a much greater extent than in Europe, where the revolution originated," (1931:334).

The American Dream comprises cultural globalization. It manifests in various forms of popular culture, including film, cuisine, fashion, sport, and literature. Fast Food unquestionably introduced new cultural values, particularly regarding the business organization model, manner of consumption, and consumerism. It is the process by which fast-food restaurant principles dominate more sectors of American and global society (Ritzer, 1993:1). Furthermore, fast Food, dress style, entertainment, and the language of the West brought hidden cultural communication about values considered more important in morality, identity, and life (Marsella, 2005). Hollywood, MTV, and McDonald's are three icons among other cultural agents of the American Dream. McDonald's obviously introduced new cultural values, particularly in the concept of business organization, consuming style, and consumerism. It is the process by which fast-food restaurant principles emerge to permeate more sections of American and global culture (Ritzer, 1993:1). Entrepreneurship is the backbone of America's economies and the foundation for the nation's prosperity. It is fundamental to citizen existence. It is both a source of economic stability and a source of creativity (Carland & Carland, 1997). The American Dream stands as a quintessential representation of American cultural idealism, consistently serving as the archetypal framework for both national and individual achievement inside the United States.

2.2.2.1 Equal Opportunity

Datesman et al, explains equal opportunity has become a cherished aspiration of the American. The socio-economic background into which individuals are born does not inherently impede their aspirations to ascend to a higher social stratum. Gaining a comprehensive understanding of the prevailing American perspective on the concept of equality of opportunity holds significant importance. Nevertheless, it is imperative that each individual is afforded an equitable opportunity for achievement. The American population generally perceives life as a competitive pursuit towards achieving achievement (2005: 31).

The concept of equality, as seen by the individuals in question, entails ensuring that all individuals possess an equitable opportunity to participate in the race and achieve victory. In alternative terms, the concept of equality of opportunity can be regarded as an ethical principle. The use of fair competition mechanisms serves to guarantee that success is achieved through equitable means, rather than being contingent upon an individual's race or religion. The notion of "fair play" in American society is a significant component of the belief in equal opportunity (2005:31).

2.2.2.2 Entrepreneurship & Innovation

According to Robert Hisrich, entrepreneurship and innovation are essential components of the American Dream because both reflect a conviction in one's potential, resourcefulness, and ability to generate positive change and success via

one's ideas and efforts. These characteristics continue to define America as an innovative society (2017:97).

Winegarden defines entrepreneurship should be emphasized. Creating an environment conducive to entrepreneurship is essential for enhancing financial well-being. A thriving entrepreneurial sector directly and indirectly benefits low-income households. The entrepreneurial economy directly benefits low-income families by opening doors to a prosperous future for these families. Indirectly, the entrepreneurial economy benefits low-income families by fostering an economic environment that generates more employment opportunities, raises overall wages, and makes products and services more affordable. It creates a favourable policy environment for entrepreneurial innovation due to these benefits (2019:4).