CHAPTER 2

THEORETICAL FRAMEWORK

2.1. Intrinsic Elements

Theme, characters, conflict, figurative language, and setting are included as the intrinsic elements of a literary work. These elements build the literary work itself as the foundation in essential elements (Abrams, 1999: 136).

2.1.1. Theme

Theme can be interpreted as the main idea of literary work. In determining how a movie will develop, the theme plays a crucial role. The characters, the setting, the dialogue, the plot, or a combination of these can convey the application of the theme. As stated by Abrams, the theme is a prominent element that frequently occurs in works of literature, such as types of events, instruments, references, or formulas (2009: 205). It is more usefully applied to a general concept or doctrine, whether implicit or asserted, which an imaginative work is designed to incorporate and make persuasive to the reader (Abrams, 1999: 170).

2.1.2. Character and Characterizations

A movie must feature the people who are part of the story because it contains story components. Each character has its own characterization to liven up the plot. In literature, characters are typically described and developed through two primary methods: direct which offers explicit information, while indirect

presentation allows readers to piece together a character's traits based on their behavior and the context of the story. Characterization is very important in describing individuals, animals, or entities in a literary work. The people depicted in a narrative or dramatic work are perceived by readers as having certain moral, emotional, and intellectual characteristics based on what and how they say it (in conversation) and what they do (in action) (Abrams, 2009: 42).

2.1.3. Conflict

Conflict is traditionally defined as a part of narrative elements in which contains the relation between the protagonist and antagonist characters. Any struggle is a form of conflict, including the faces of the protagonist as well. It is possible for a fictional work to have only one major issue, or there may be many smaller ones within a larger issue (Abrams, 2009: 256).

2.1.4. Figurative Language

Figurative language is a form of language expression, it refers to the use of words to convey complex meaning, expressive writing, clarity, feelings, and perception or compelling comparisons by departing from traditional order and meaning. Based on Abram's theory, Figurative language deviates noticeably from what language users understand to be the standard meaning of words or from the standard word order in order to create a unique meaning or effect. Although figures are often described as essentially poetic, they are essential to language's function and necessary for all forms of discourse (1999: 96).

One of the figurative languages which is often used in movies is symbols. Symbols can be anything that has a literal meaning but also indicates or depicts another meaning. Any object that represents something is a symbol. In this sense, all words are symbols. They can be shapes and things, persons, circumstances, activities, or anything else. Symbolism occurs when a word has its own meaning but stands for something entirely distinct. However, while discussing literature, the term "symbol" is only used to refer to a word or phrase that represents a thing or an event, which symbolizes something else or has a range of reference (Abrams, 1999: 311).

2.1.5. Setting

The setting of a movie can include both specific and general aspects, including its geographical location and historical time. It constitutes an environment established by the filmmaker and can play a crucial and integral role within the film. The general social, historical, and local conditions in which an action occurs in a dramatic or narrative work constitute its overall setting. As stated by Abrams, the setting portrays the spatial, temporal, and social context in which events unfold in the narrative (1981: 175). The city or country where the narrative takes place functions as the setting of place. The date or year that the story is set in can be used to determine the time period or setting of time. The setting of the social environment provides an insight into what occurs in society, where the scene is set, and how much a social event affects the plot.

2.2. Extrinsic Elements

The way of analyzing a story by using the suitable theory and relating the content of the works in order to get better is called extrinsic elements. According to Semi, extrinsic elements are outside elements of a literary work that gives influence for the literary work itself (1988: 35). Social aspect, cultural aspect, aesthetical aspect are included as extrinsic elements. These elements cannot be found in the movie because it is based on life experiences, inspiration, and so forth.

2.2.1. Social Class in the United States

A group of people is said to belong to the same social class if they share the same socioeconomic status. It defines a group of individuals who share the same level of wealth, power, and prestige. A three-part theory of stratification developed by Max Weber identifies the combination of status, class, and group power as the source of political power. His idea held that a person's class status was defined by his or her education and abilities, not by how closely they were related to the means of production. Class establishes a person's economic position in a society based on their birth and individual accomplishments. Social stratification is caused by the interaction of wealth, social status, and group power (1946: 180).

According to Weber, there are four main social class divisions in capitalism: the manual working class, the petty bourgeoisie, propertyless white-collar workers (such as technicians, different types of white-collar workers,

and civil servants), and those who are privileged through property and education (1978 [1922]: 302–307).

2.2.1.1. The Upper Class

The term "upper class" in modern societies refers to the social group made up of people who have the highest social status, are often the wealthiest people in their class structure, and have the most influence over politics. Digby asserts that historically, in some societies, members of an upper class frequently did not need to labor for a living since they were sustained by earned or inherited investments (often real estate), even if they could have had less actual money than merchants (1958: 15). Only the most ruthless elite have access to the view from the upper class, which is thought to be the wealthiest section of society. People who have wealth passed down from generation to generation or referred to as "old money" are classified as the upper-upper class. This class is considered as the most wealthy, and only the most powerful elite have access to the view from there. Aristocrats, upper managers, medium businessmen, industrialists, and top executives are considered as the upper class' members (Coleman, 1983: 267).

2.2.1.2. The Middle Class

In Weber's model, the members of the middle class can rise into the privileged class by certain opportunities like bank credits or higher salaries. A change in lifestyle or market interest can result in changes in social position. As explained by Weber, the middle classes which include modest property owners, artisans, self-employed farmers, public officials, professionals, and credentialed

and highly skilled workers, are situated between the "positively" and "negatively" privileged property and commercial classes (1978: 302–307). The middle class, which includes most white-collar and professional workers, work hard and live fairly comfortable lives. The upper middle class people tend to pursue careers that earn comfortable incomes. They provide their families with large homes and nice cars, may go skiing or boating on vacation, and their children receive high-quality education and healthcare (Gilbert, 2010: 41). The majority of people from the middle class are more likely to hold a bachelor's degree.

2.2.1.3. The Working Class

Weber includes the working class as a social class because this group of people all share a connection to the labor market, which influences their prospects of success in life. According to a broader definition, people who belong to the working class are those who depend solely on income from wage labor. Typically, this social class is referred to as the proletariat. In this instance, the working class today consists of all manual laborers, including white and blue collar workers. However, the term frequently refers to groups in society that rely on manual work. People with a school background but without college degrees are often considered to be part of the working class (Coleman, 1983: 267).

2.2.1.4. The Lower Class

The working class, working poor, and underclass are three categories that can be further divided into lower class.. This social class includes a large number of individuals without a high school diploma who are either unemployed or

low-paid service workers, semi-skilled employment. The lower-class people have fewer educational opportunities and earn less money than those in the lower middle class. They work the jobs under strict supervision that require little prior skill or experience. They are living standards, above or below the poverty line (Coleman, 1983: 267).

The social status of an individual or family is heavily influenced by money in many societies. An individual's position or rank within a social hierarchy is referred to as their social status, and it can be influenced by a number of factors, including but not limited to wealth. Income, wealth, and the amount of money one has are the primary characteristics that determine an individual's social class. Each social class has different duties and functions in society. Based on Weber's theory, a person's lifestyle is determined by his level of money. People who are wealthy can purchase a wide range of luxury items, including jewelry, high-end watches, and cars. Although wealth plays a major role, a number of other factors also affect social status, such as occupation, education, cultural background, and individual accomplishments. The significance of wealth in determining status in society varies depending on the culture and society, it is definitely essential in many regions of the world.

2.2.2. Lifestyle

'Style of life' plays an important role and has an influence on the honor of the specific status' members. In whatever form they may take, all lifestyles either develop from the status or are at the very least maintained by it. Even while the

status norms vary significantly, they exhibit some common characteristics, notably in the strata that come from higher privileged levels (Weber, 2010: 146). Unlike the class that relies on the mode of production, statuses are based on the level of respect that individuals have in society, and lifestyles are formed on the basis of consumption (Weber 1966: 27).

Lifestyle is a pattern of action that distinguishes one person or groups with others. It is the typical way of living of an individual, group or culture. It is assumed as an ideology, it forms self-identity that is individual or group in nature and differentiates it from others. A lifestyle is the person's pattern of living in the world as expressed in activities, interests, and opinions (Kotler, 2000: 92). According to Kotler, lifestyle that is owned by someone describes the individual in interacting, behaving and acting with his environment. Each individual's lifestyle can be different even though they come from the same subculture, family, social class, and occupation. Furthermore, Kotler and Armstrong also said that lifestyle reflects the whole person in his interactions with the environment and cannot be separated from the influence of the people around him (2008: 192).

2.2.3. Class and Identity in American Fashion

According to Weber, the need for status among its members can be explained by the strict adherence to the dress code that is fashionable in a specific American society at a given time, even among men. Such subjection is a sign that a man is pretending or claiming to have the characteristics of a "gentleman." Therefore, the idea determines that he will be treated as such, at least initially (2010: 143-144).

Fashion can be seen as a kind of language that every individual can use to make statements with their outfits. In the late 13th century, displaying wealth through clothing became fashionable in Europe. As a result, it was easy to determine someone's class status. Since clothing was seen as an expressive and powerful indicator of social differentiation, it was commonly used in class warfare to gain influence. Because it might represent a person's culture, etiquette, moral standards, economic status, and social power, it was a powerful tool for maintaining differences in class as well as arranging and organizing social connections.

The concept of the birth of fashion in 14th century Europe is a topic that has gained importance in the field of cultural studies. The French historian, Fernand Braudel, made significant contributions to this idea in his book "Civilization and Capitalism, 15th-18th Century," which featured a section on "costume and fashion." Braudel's theory regarding the origins of fashion in Europe is based on the notion that the elite used fashion to set themselves apart from members of the lower social classes. In order for the aristocracy and upper classes to signify their social status and set themselves apart from those in lower social strata, fashion started to assume a central role in European society during this period of time. He argued the clothing and attire of the elite were always evolving, resulting in a distinct visual language that functioned as a symbol of social hierarchy and status (Braudel, 1981: 311-312).

During the Middle Ages in Europe, the sumptuary laws were developed as a way of maintaining social hierarchy and order through clothes. People were

presented in a prescriptive, uniform, and closely regulated manner visually. Contrary to popular belief, the history of costume is not primarily anecdotal. It covers every topic, including materials, production processes, manufacturing costs, social hierarchy, fashion, and cultural stability. Costume serves as a constant reminder of one's social position despite its constant shift. Hence, the sumptuary laws were an expression of the wisdom of governments, but even more of the resentment of the upper classes when they saw the *nouveaux* riches imitate them (Braudel, 1981: 311). Certain dress styles, the use of specific materials, colors, embellishments, lengths, widths, and the number of layers in the garment were exclusive to some social classes.

Braudel's concept aligns with the idea that social position and identity have historically been identified by fashion. The dynamic aspect of fashion, characterized by recurring trends and styles, may be interpreted as a manifestation of people's desires to establish their unique identity and social status. People can use it as a visual cue to indicate that they belong to a specific social class, be it the upper class, the middle class, or another group. By illustrating how fashion has historically served as a way of self-expression and an indicative tool of social stratification and identity creation in Europe, his work has advanced knowledge of the relationship between social dynamics and cultural history and fashion.

American fashion is guided by freedom of expression, comfort, and functionality. It is diverse and primarily casual, with the exception of office wear. The most iconic fashion item in American culture is denim jeans. Denim is a fabric that lasts a long time and is regarded as a classic fashion due to its

incredible durability. Blue jeans were popularized as work clothes in the 1850s by Levi Strauss, an American merchant of German origin in San Francisco, and were adopted by many American teenagers a century later. They are now widely worn on every continent by people of all ages and social classes (Davis, 1992: 69). Hollywood celebrities like Marlene Dietrich, Katherine Hepburn, and Carole Lombard popularized the wearing of pants by women on a regular basis. Pants, a novelty in the 1930's, became an essential part of 1940's fashion.

Picture 2.1
1940's Fashion Timeline
(Source: https://glamourdaze.com/history-of-womens-fashion/1940-to-1949)

Norman Norell and Claire McCardell were two American designers that rose to prominence with straightforward, laid-back looks that were both fashionable and well-liked. Since 1942, Norell has embellished his sheath dresses with sparkle using unrestrained sequins, which lifted the generally depressing mood created by the war. McCardell created designs that were practical, sporty, and casual. She developed designs that became classics while skillfully navigating rationing limitations. In 1942, when supplies of wool and silk became limited, she turned to denim, seersucker, and jersey to make timeless dresses and separates.

2.2.4. Representation

In this thesis, theory of representation is used to analyze Holly Golightly's behavior throughout the movie. The ability to describe or imagine is called representation. Since language and meaning always form culture, representation is essential. In this case, language functions as a symbol or a form of representation (Hall, 2005: 18–20). The meaning of culture itself is always mediated by language to be shared with each member of the culture. Hall emphasizes the value of representation in social interaction and communication. In fact, he states that human interaction is dependent on representation, which is a basic need for communication.

In addition, Hall distinguishes three types of representation: Reflective Representations, Intentional Representations, and Constructionist Representations. According to him, reflective representation is language or various symbols that reflect meaning. The way language or symbols represent the speaker's purpose is known as deliberate representation. Meanwhile, constructionist representation is how meaning is reconstructed 'in' and 'through' language (1997: 15).

2.3. Cinematography

Apart from intrinsic and extrinsic elements, there is also Cinematography that is more prominent in this movie. This thesis is focused on Holly Golightly's costumes and lifestyle. Thus, the researcher includes *Mise en scène* and camera angle as a part of visual elements, also dialogue as part of audio elements.

2.3.1. *Mise en Scène*

Mise en scène is one of the most powerful aspects of the visual language of the movie. Translated from French, the term means "putting in the scene" that refers to all of the elements the director places before the viewer in order to affect the viewer emotionally. Setting, lighting, costumes, and the behavior of the figures are included in the aspects of the movie that overlap with the art of the theater. The movie director stages the event for the camera to control the *mise en scène* (Bordwell & Thompson, 2008: 112). It was adapted from the theater. In other words, the French term essentially means "visual theme" or known as the theatrical elements.

2.3.1.1. Costumes

Among the many visual elements in the movie, costume is important to convey human experiences to the viewers. It describes the clothes that characters and objects in a particular setting wear. It has a specific function and there are plenty of chances to wear a costume throughout the entire movie. The costume can be customized because it needs to be modified to fit the color, texture, and even the actor's movement. Costumes can also have significant causal roles in narratives. In its most basic form, costume undoubtedly serves as a kind of uniform, associating a character with a specific group and frequently with a rank or position within that group. The entire look of a character, including their hairstyle, makeup, facial hair, and jewelry, can be designed through costume design. The creation of costumes should be created after careful consideration of

elements including the character's status in society, the historical period, and their location. (Ingham & Covey, 1983: 36)

2.3.1.2. Make-Up

Bordwell and Thompson stated in their book *Film Art: an Introduction* (2008) that make-up is another element that cannot be separated from costume because it supports the costume to embrace the character. It is used to enhance an actor's appearance in various ways on the screen. Make-up becomes essential for creating character features or motivating plot action (2008: 122-124).

2.3.2. Camera Angle

Picture 2.2
Camera Angle

2.3.2.1. Extreme Long Shot

The Extra Long Shot shows the subject from a distance or the area where the scene takes place. Bordwell and Thompson's elaborate object is shot far from the camera as a town, farm scene for landscape, and bird's-eye views of cities

(2008: 191). Characters are barely visible in these shots, so they are very useful for establishing the scene in terms of time, place, and relationship to the environment and elements within it.

2.3.2.2. Long Shot

The Long Shot shows the subject from the person in focus from top to bottom, this will be head to toe, though it does not have to fill the frame. According to Bordwell & Thompson, in this shot, objects are more prominent while the background is still dominant (2008: 191). The Long Shot also functions as a Shooting or Establishing Shot and the character becomes more focused than the Extreme Long 26 Shot. However, the shots tend to still be dominated by scenery.

2.3.2.3. Medium Long Shot

The Medium Long Shot shows ¾ between Full Shot and Medium Shot. The character is framed from about the knees up (Bordwell & Thompson, 2008: 191). A nice balance of figure and surroundings makes these shots common in movies.

2.3.2.4. Medium Shot

The Medium Shot shows part of the subject in more detail. This shot framing can be applied to human dimensions, thereby accentuating the actor's body. In the movie, this shot is the most commonly seen shot, as it focuses on the subject. The Medium Shot typically frames the human's body from the waist up,

shows the subject and also the environment. Gesture and expression become more visible in these shots (Bordwell & Thompson, 2008: 191).

2.3.2.5. Medium Close-Up

As stated by Bordwell and Thompson, the Medium Close-Up is a shot that falls between a Medium Shot and a Close-Up. Generally, it frames the subject from chest or shoulder up in the movie (2008: 191).

2.3.2.6. Extreme Close-Up

The Extreme Close-Up emphasizes small areas or details of the subject, and uses part of the human body like head, hands, and feet. It amplifies and isolates an object or a piece of the face, usually the eyes or mouth. It also emphasizes facial expression, the details of a gesture, or a significant object (Bordwell & Thompson, 2008: 191).

2.3.3. Dialogue

A conversation between two or more individuals who communicate through spoken language, with music or a soundtrack filling the gaps in the films is called dialogue. The term "dialogue" refers to two individuals speaking or interacting. It refers to much more than the basic coming and going of sounds and meanings because it indicates a communicative interaction between two beings and invokes intentions, actions, feelings, and memories (Gonçalves, 1992: 67).