# CHAPTER II

# THEORETICAL FRAMEWORK

## 2.1 Narrative Elements

Movie is a story or event recorded by a camera as set of moving images and shown in a theater or on television a motion picture (Alan, 1983, p. 148). Every movie cannot be separated from narrative elements. Narrative is a series of events that are related to each other and bound by logic causality that occurs in a space and time. An incidents can't just happen for no apparent reason. Everything that happen must be caused by something that is bound to each other in law causality (Pratista, 2008: 33). The narrative building elements in a movie is usually the most important thing in making it, such as characters, settings, and conflict.

## 2.1.1. Intrinsic Elements

Intrinsic elements are one of the fundamental elements in literature which function is to build up the story (Lynch-Brown & Tomlinson, 1999:26). There are some intrinsic elements that can be seen in *Moxie* movie. In this study, I focus on theme, characters, conflict, and setting.

## 2.1.1.1 Characters

Characters are the another fundamental element in the story. Characters in literary works are the actors with their traits and appearance based on the dialogue, storyline, and action depicted (Lynch-Brown & Tomlinson, 1999: 29).

They also argued that there are two types of characters in a story, they are major and minor characters.

**2.1.1.1.1 Major Characters**

Major characters or sometimes are called protagonist, a complex character like a person in real life that possesses good or bad traits. The antagonist is the one who presents the direct opposition of protagonist character. (Lynch-Brown & Tomlinson, 1999: 29).

**2.1.1.1.2 Minor Characters**

Minor characters are supporting roles which traits or personality may be obscure, because the aim of minor characters is to build the story and make it comprehensible. (Lynch-Brown & Tomlinson, 1999: 29). Therefore, their existence in the story is not immensely prominent.

**2.1.1.2 Theme**

According to Lynch-Brown & Tomlinson, theme is the underlying meaning or significance of the story (Lynch-Brown & Tomlinson, 1999: 30). It also can be an aesthetic understanding or a viewpoint on social issues. With the identical meaning of the definition, Meyer (2011: 199) also defines a theme as the main idea or meaning of the story, implicitly or explicitly. The theme unites the other elements which are organized.

**2.1.1.3 Setting**

Lynch-Brown & Tomlinson defined setting as location and time where the story occurs (Lynch-Brown & Tomlinson, 1999: 30). Setting of place includes the geographical location of the story. Meanwhile, setting of time is when the story happens. Birkerts (Birkerts, 1996: 55) added, just as where and when are the two important coordinates of our own lives, so the story holds a central place in the lives and worlds projected in fiction. The setting is essential since it is to situate the audience in space and time in order to understand the story.

**2.1.1.4 Conflict**

Lynch-Brown and Tomlinson stated that conflict is created by good plot of the story that may arise readers' enthusiasm and suspense in order to keep their focus on the story of the literary work. (Lynch-Brown & Tomlinson, 1999: 26). The types of conflict within the plot as stated by Lynch-Brown & Tomlinson will be discussed as follow:

**2.1.1.4.1. Person-against-self**

It is an internal conflict that involves the main character with themselves. The main character is struggling against their own feeling or inner drives within themselves in order to achieve some goals. Usually, this type of conflict is found in stories about adolescence life.

**2.1.1.4.2 Person-against-person**

In literary works, there is also person-against-person conflict which is defined as a clash occurs between two characters in the story. As Lynch-Brown and Tomlinson stated, this conflict for instance can be problem with peers, sibling

rivalries, or rebellious affair against adult. (Lynch-Brown & Tomlinson, 1999: 26).

**2.1.2 Cinematography**

In a cinematography, a filmmaker not only recording every scene but how to control and manage each the scene taken, such as the distance of the angle, the length of the capture, and so on. This explains that cinematographic elements in general can be divided into three aspects, namely camera shots, angle shots, and mise-en-scene.

**2.1.2.1  Camera Shots**

In filmmaking, camera shot is the basic aspect—a film run through the camera, exposed, and developed; an uninterrupted run of the camera as well as uninterrupted image on film (Sikov, 2010: 20).

**2.1.2.1.2 Close-up**

A close-up is making the object of the image larger. It often displayed the face of the characters. The purpose is to show character's facial expression in detail (Sikov, 2010: 23).

Picture 2.1**.** Close-up

**2.1.2.1.3 Extreme Close-up**

It usually might be of particular part of person's body or face, such as nose, eyes, hands, or any object that taken at very close range of the image (Sikov, 2010: 23).
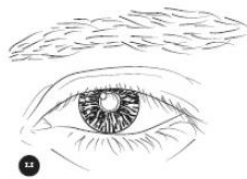
Picture 2.2. Extreme Close-up

**2.1.2.1.4 Medium Shot**

The technique appears to be taken from a medium distance. It is usually used to bring out more detail in the body language and expressions of the object (Sikov, 2010: 23).

Picture 2.3. Medium Shot

**2.1.2.1.5 Long Shot**

Long shot technique is taken from a long distance and uses an area that shows the entire body of the subject without being cut off by the frame. This technique focuses on the subject with all its expressions and activities without any body parts being cut off (Sikov, 2010: 24).
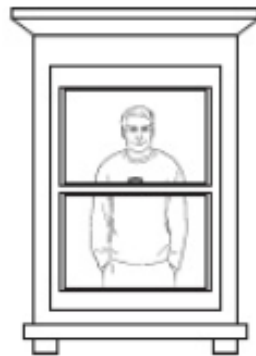


Picture 2.4. Long Shot

**2.1.2.1.6 Extreme Long Shot**

This technique covers a very large area and to be taken far away from the character. The object is surrounded by a great amount of the surrounding space (Sikov, 2010: 24).



Picture 2.5. Extreme Long Shot

**2.1.2.2  Camera Angle**

In addition, directors also apply different camera angles to obtain expressive content to the subjects. Angle is a camera point of view (Sikov, 2010: 26).

**2.1.2.2.1 Eye-level Shot**

The eye-level viewing shot is made parallel to the eye or object being targeted. The position of the camera is placed at the level of an adult's eyes (Sikov, 2010: 26).



Picture 2.6. Eye-level Shot

**2.1.2.2.2 Low-angle Shot**

This point of view is under the character's head. The camera position is looking up at the subject (Sikov, 2010: 26).



Picture 2.7. Low-angle Shot

### 2.1.2.2.3 High-angle shot

High angle is the view taken above the subject. The position of the high angle camera will always tilt down (Sikov, 2010: 26).



Picture 2.8. High-angle Shot

### 2.1.2.2.4 Bird-eye Shot

It is from above the subject, taken by an extreme overhead shot. To create a bird eye angle, the photographer/cinematographer must take pictures at a very high place from the object (Sikov, 2010: 26).
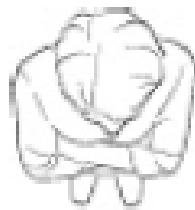


Picture 2.9. Bird-eye Shot

### 2.1.2.3  Mise-en-scene

Everything in the filmed image is described by the term mise-en-scene: it's the expressive totality of what will be seen in a single film image. To be photographed, all of elements are placed in front of the camera (Sikov, 2010: 18).

**2.1.3 Extrinsic Elements**

**2.1.3.1 Women Oppression**

Oppression means the practice of tyranny by the ruling group (Young, 1990: 40). The oppressed do not have the power to fight against the ruling class. Oppression occurs when there are people or groups that inhibit or reduce the potential of others to become fully human. In other words, oppression happens when certain people or groups make or condition other people or groups to be less human – or treat them inhumanely (dehumanization).

The oppression of women is known as the longest standing case of oppression (Cudd, 2006: 224). Women are used to being a subordinate group. The oppression of women primarily arises from men's desire for control and power. This same inclination has driven humans throughout history to attempt to conquer and subdue other groups or nations, as well as oppress other classes or groups within society as the dominant group. Furthermore, it fosters a culture where men are encouraged to assert dominance and oppress women.

Feminism centres the voices of those experiencing oppression in order to understand the depths of the inequalities and the relationships among them. It becomes a weapon to reach the equality of right between men and women. Evaluating the status of women and men in social life with the goals to encourage

the knowledge for the achievement of women's better life is the feminism's priority.

**2.1.3.2 The Faces of Oppression**

According to Iris Young (1990: 48), there are five faces of oppression. They are exploitation, marginalization, powerlessness, cultural imperialism, and violence.

**2.1.3.3.1 Exploitation**

Exploitation is employing a person or group of people without proper compensation. Exploitation uses the capitalist system (an economic system that emphasizes ownership of capital to earn more profit) to oppress. Young also addresses the issue of women's exploitation, where they are exploited by channeling their energies and efforts into physically and emotionally catering to men. This often involves tasks such as household chores, childcare responsibilities, and meeting men's sexual needs (Young, 1990: 50).

**2.1.3.3.2 Marginalization**

Refers to the same theory, marginalization is the second face of oppression. Marginalization is the act of alienating or limiting a group of people of lower social status or remove them from society. It can occur in the household, society or culture, and even the country. This form of marginalization appears in the form of prejudice, stereotypes, and discrimination. In some cases, marginalization is a dangerous form of oppression because society has decided that they cannot or will not use these expelled people for labour.

According to Young, in the United States, these marginal people are: old people, Black or Latino people, who cannot find first or second jobs; many single mothers and their children; other people involuntarily unemployed; many mentally and physically disabled people.

### 2.1.3.3.3 Powerlessness

The powerless are individuals who are lack of power or authority. Several fundamental inequalities are linked to powerlessness, including obstacles to developing one's abilities, a lack of control over decision-making, and experiencing disrespectful treatment due to a lower social status. According to Young, being powerless means lacking the capacity to engage in shaping decisions that impact one's life conditions. Those who are powerless are positioned in a way that compels them to follow orders, seldom possessing the privilege to issue them. They lose the opportunity to participate in decision-making, even if they sounding their voices, they will be considered insignificant. Those who feel powerless is considered not having power and controlled by others (Young, 1990: 56).

### 2.1.3.3.4 Cultural Imperialism

Young's fourth facet of oppression is cultural imperialism, which revolves around the cultural practices of the dominant class being elevated to the status of the norm. The prevailing group in society wields control over how people within that society perceive and communicate. Consequently, the beliefs of that society

become the most widely propagated and represent the experiences, values, objectives, and accomplishments of these dominant groups.

### 2.1.3.3.5 Violence

Violence, the fifth face of oppression, might be the most obvious and visible form of oppressions. Some groups' members must constantly live with the knowledge that they must fear unprovoked attacks on people or their property. These attacks may not necessarily have a specific motive but are intended to inflict harm, humiliation, or destruction upon the individual (Young, 1990: 60). Young also include in this category less severe instances of harassment, intimidation, or ridicule, solely aimed at degrading, humiliating, or stigmatizing group members.

Krantz and Garcia-Moreno (2005) have classified violence into three categories: physical, psychological, and sexual. Physical violence comprises aggressive physical acts such as kicking, biting, slapping, or beating. Psychological violence is exercised through acts of belittlement or humiliation, threats, and other forms of controlling behavior. The third category is sexual violence, which includes coerced sexual acts involving physical force, threats, intimidation, and forced participation in degrading sexual acts.

### 2.1.3.3 Resistance

Cambridge Dictionary defined resistance as the act of fighting against something that is attacking you, or the act of refusing to accept something. The act of resistance is a response to oppression. As Cudd argued, resistance stems from

the recognition about serious injustices in society that can be addressed, and then must proceed to mitigate or at least protest the harms (Cudd, 2006: 221). She also said that the resistance can be committed either by a single person or through the coordinated actions of a number of persons.

In doing the resistance, person who undertaken actions or the oppressed must have a clear purpose. Hence, the act is truly considered as a resistance. The purpose of the resistance can be either to end oppression of an entire group or to set an individual free from any effects of oppression (Cudd, 2006:189).