

CHAPTER II

THEORETICAL FRAMEWORK

2.1 Intrinsic Aspects

2.1.1 Narrative elements

Narrative, according to Bordwell and Thompson (2008: 75) is a series of events in a cause-effect relationship that occurs in space and time. Narrative plays important role in forming a story. According to Klarer (1999: 56), film and literature is inextricably linked with each influencing the other. In analyzing movies, narrative elements and cinematic elements are used and processed. According to Boggs (1992: 24), narrative elements in movies consists of characters, setting, plot, story, and conflicts. From the elements mentioned, the writer will only analyze the character, setting, and conflict in Mateo through “*Superstore*” Season 2

2.1.1.1 Character

According to Abrams (1999: 32), characters are people who have appeared in narrative prose, dramatic or novel and it is interpreted by the readers as a person who has the moral quality and certain tendency such as being expressed in

what they say and what they do. A character is a person who can contribute to a story in several ways. Character is the central to the plot and lead the narrative forward through their thoughts, actions, emotions, and interactions.

2.1.1.2 Conflict

The conflict in literary work creates the story to be more interesting. Holman (1985:98) describes conflict as “the struggle which grows out of the interplay of the two opposing forces in a plot.” The opposing forces are human, animal, or even inanimate objects. Further, Guerin (2005:8) divides the conflict into two types, in which external conflicts consists of struggle against person, struggle against society, and a struggle against nature. Internal conflict consists of struggle against man himself in form of thoughts, desires, and believes.

2.1.1.3 Setting

Settings play an important role in giving the audience a certain impression and atmosphere as if it happened. According to Holman (1985:453), the setting is the background where an action takes place in the story. Holman divides the setting into three kinds which consists of setting of place which defined as the geographical place where the action takes place, while setting of time is the exact

time or period where the action takes place in the story. Holman mentioned that setting of social environments is “religious, mental, moral, social, and emotional condition through which the people in the narrative move.”

2.1.2 Cinematic Elements

According to Bordwell (2018: 4), cinematic elements is defined as elements that form film media that includes *mise en scene*, cinematography, editing, and sound. The writer will focus on using the cinematic elements of cinematography and sound to analyze the sitcom “*Superstore*” Season 2.

2.1.2.1 Cinematography

Brown (2012:2) describes cinematography as “the process of taking ideas, words, actions, emotional subtext, tone, and all other forms of nonverbal communication and rendering them in visual terms”. According to Brown, there are plenty of aspects in cinematography including framework, color and light, movement, lens-work, texture, sound, and point of view. However, this thesis will be discussed specifically about the framework that includes the camera shot, the camera angle, and sound. The writer will also focus more on camera shots and camera angles of general sit-com series.

2.1.2.1.1 Camera Shots

2.1.2.1.1.1 Static Frame

Static shot is a proscenium where we are a third-person observer watching the scene's action as it is staged. This is especially true if the frame's other characteristics, such as its level, normal lens, and absence of camera movement are all normal. (Brown, 2012: 120)



Picture 2.1. Static Frame from The Swedish film *Songs from the Second Floor* consists entirely of static frames. As a shooting method, this is called an in-one. (Brown, 2012: 118)

2.1.2.1.1.2 Full-Shot

Full shot is one of character shots where we as the audience can see a character from head to toe. This shot is used to show the atmosphere of character and its surroundings. (Brown, 2012:127).



Picture 2.2. Full Shot from Kurosawa's classic *Seven Samurai* (Brown, 2012: 129)

2.1.2.1.1.3 Medium Long Shot

Medium long shot or cowboy shot according to Brown is one of the variations of full-shot. It shows the character from upper thighs to head. It is called cowboy because the shot includes the belt and gun cowboys usually bring. A cowboy is from mid-thigh up, originally in order to show the six-guns. In Europe, it is sometimes called the American shot (2012:127)



Picture 2.3. Medium Long Shot or a cowboy framing from *A Fistful of Dollars* (Brown, 2012: 127)

2.1.2.1.4 Medium Shot

The medium shot is relative to the subject, similarly to the wide shot. Being closer to the action than full shot allows us to see details. As a result, we pay closer attention to what they say and do. At the same time, we can still portrait the environment. (Brown, 2012:127).



Picture 2.4. Medium Shot from *The Grand Budapest Hotel* (Brown, 2012: 130)

2.1.2.1.2 Camera Angle

2.1.2.1.2.1 Straight-On Angle

Straight-on angle is an angle at which the camera is on the eye level of the viewer. This shot is the most usual shot and sometimes it is considered boring. (Brown, 2012: 64).

2.1.2.2 Sound

Sound is one of the important aspects in cinematography. Film theorist, Tomlinson Holman (2010: xi - xii), describes sound as having a narrative role, comprising direct narrative and subliminal narrative functions and a grammatical role that is used as a form of “connective tissue” in the filmmaking process. Dialogue is an example of a sound with a direct storytelling role. Dialogue is written or spoken exchange of information between two or more people that aims to develop the plot and provide an overview of the characters in the story. Therefore, dialogue is the main source of information and data from the analysis of a motion picture.

2.2. Extrinsic Aspects

2.2.1 Biculturalism Concept

Biculturalism is described by Dennis (2008:16) as "the individuals who live in two cultural worlds and believe that the different institutions, customs, and social networks made available by this opportunity have enriched their cultural and social lives." Biculturalism is a concept resulting by the exposure of two culture continuously. He mentions that numbers of factor that could lead to biculturalism. There are migration, adoption, marriage, and birth. Cultural

exchange may occur over time, forcing the minority to adopt the dominant culture in order to survive. Biculturalism may occur in many aspects of one's identity, such as religion, politics, profession, and social groups (Robertson and Grant, 2023: 81).

2.2.1.1 Biculturalism Outcome Pattern

A bicultural identity will produce an outcome from its bicultural state. There are different names for certain response patterns depicted by the associated bicultural identity. According to Antonia Darder, there are four forms of outcome patterns caused by biculturalism which are related to individual attitudes towards primary (origin) culture and mainstream (new) culture. According to Antonia Darder (1991: 55 - 60), the outcome patterns include Alienation, Dualism, Separatism, and Negotiation.

Alienation is an outcome as a response where a bicultural person adopts the mainstream culture and rejects the primary culture. Thus, the individual completely forgets and departs from his original culture and completely becomes a new cultural individual. An example of this outcome is Latin students who prefer to identify as American and refuse to speak Spanish. Dualism is the outcome that maintains two identities that do not integrate. Individuals maintain both and do not

try to unite, for example, social clubs which only consist of black people who adhere to the elitist bourgeois ideology of the dominant culture.

Separatism where it maintains the primary culture and rejects the mainstream identity. Separatism can be seen from the response of cultural nationalist groups that were directed entirely toward self-sufficiency for its members outside of representing the dominant culture. Negotiation pattern is where the individual mediates and integrates the cultural experiences while maintaining the primary identity. Negotiation pattern is a transactional interaction process in which individuals in cross-cultural situations affirm, define, differentiate, or support the desired image. Individuals can negotiate their cultural identities by integrating, switching between, or hybridizing them. The negotiation was exemplified by the community's struggle to hold bilingual education programs in schools

2.2.1.2 Impacts of Biculturalism in Work Place

Biculturals have been found to have higher psychological and emotional well-being as well as behavioural competence when compared to monoculturals, or people who identify with a single culture (Nguyen & Benet-Martínez, 2013: 124). In particular, biculturalism has been linked to improved life satisfaction, self-esteem, academic success, professional success, and social skills, as well as

decreased depression. According to Nguyen and Benet-Martínez (2013: 135), it is suggested that accepting and applying the traditions of two cultures allows bicultural individuals with increased social and cognitive adaptability.

Benet-Martinez research, shows that biculturals do better at work in terms of innovation and promotions than people that identify themselves as monocultural. It serves as a protective barrier against psychological and sociocultural maladjustment, which include interpersonal disputes and cross-cultural misunderstandings. In line with Nguyen and Benet-Martinez, Schwartz and Unger (2010: 29) in *Biculturalism and Context: What is Biculturalism, and When is it Adaptive?*, found that cultural acculturation tends to be more adaptive in community with the same heritage culture or culturally diverse environments as well.

Past research suggests that there are a number of benefits associated with biculturalism. However, Nguyen and Martinez (2013: 125) argued that identifying with more than one cultural identity may not always be adaptive, as the process of dealing with two cultures and resolving cultural conflicts may lead to distress, anxiety, and identity confusion. They argue that bicultural identity may perceive their two identities to be oppositional (cultural conflict) and often feel pressured to choose between their competing identities (cultural distance) in any given situation.

2.2.2 Work Culture

According to Sulaksono (2002) in *Pengantar Organisasi dan Manajemen*, work culture is the attitude and behavior of employees in carrying out tasks. Work culture itself affects the achievement and success of employees in the workplace. Work culture describes the influence and interaction among employees and between employees with also the specific institution, organization or service they work in (Belias, 2014:12).

The first studies of work culture date back to the 1940s, when anthropologists and folklore scholars published a slew of articles on culture and looked into workplace conventions and traditions. The majority of work culture literature dates from the 1980s and 1990s, when the business theorist and psychologist, Edgar Schein, published his work, *Organizational Culture and Leadership*. Schein (1985: 14) stated that the most difficult part of any corporation to change is its culture. From the definition of work culture and Schein's statement, it can be concluded that work culture in every workplace or country, can vary depending on the tasks and employees who work there.

2.2.2.1 American Work Culture

According to the United States Declaration of Independence, America is a country that promotes the value of freedom or independence. In the book *The*

American Dream, Cullen (2003: 10) explains that America is a nation formed from dreams that revolve around timeless ideas about individuality, freedom, and independence. Therefore, Americans tend to be more relaxed and open in lifestyles, relationships, and communications.

According to Hurn and Tomalin (2013: 8 - 9), Americans are recognized for being informal communicators, identified as being more open and less formal to a certain age or status than the formal communicators. Members of the organization are expected to be self-sufficient in this type of atmosphere. In the United States, individualism is a socially recognized 'culture.' As a result, informal combination patterns, team management, and information exchange are projected to decrease, as well as power distance.

The social distance, in terms of communication style between owners or bosses and employees in the United States, is extremely short. It is the depiction of American as informal communicator. Meetings can be quite casual, depending on the seriousness of the business being discussed. Americans often like to cultivate a friendly atmosphere that facilitates openness. For example, people may introduce humor to the conversation. (Scroope, 2019: 3)

According to Edward and Mildred Halls through Hurn and Tomalin (2013: 22), the United States is one of the countries that apply low context communication. Low context communicators tend to be direct and abrupt, use less non-verbal communications, uncomfortable with silence, greater reliance on word

documents, high attention to detail, and personal relationships are considered less important. The low level of ambiguity and high-level orientation in detail Low-Context Communicator characteristics may produce the competitiveness of American, signaling that good results are expected.

2.2.2.2 Filipino Work Culture

According to Tablan (2021: 21), there are virtues that is common to Filipino, which hold huge role to create a meaningful work. These virtues are *Pakikisama* (Getting along), *Bayanihan* (Cooperation), *Pakikiramdam* (Sensitivity), *Malasakit* (Caring), *Utang na Loob* (Debt of Gratitude), and *Hiya* (Saving face).

Filipino is a country that holds respect to the elders and people in higher position. It is expressed through gestures and way of communicating. Filipino address elders with title, such as Mr., Ms., and Mrs., to convey respect. This is in line with Hurn dan Tomalin (2013: 9-10), which categorizes Asian in formal communicators who tend to be closed and careful in communication. Employees in the Philippines are more tolerant of power disparities, respecting the social reality of power imbalances, accepting leadership, and following commands.

Tablan's Filipino virtue of *Pakikisama* (Getting Along) and *Pakikiramdam* (Sensitivity), is also correlated to Edward and Mildred Halls through Hurn and

Tomalin (2013: 21) that describe Asian as a High Context communicator. Hurn and Tomalin identify high context communicator as one who gives instructions and comment through suggestions, and information is implicitly contained. High context communicator tends to rely on symbols, body language, intonation of speech, coded transmitted message.

Pakikiramdam (Sensitivity) according to Rungduin (2013: 19), means the ability in sensing the situation including thoughts and feeling of others to anticipate action and determine the appropriate way to interact. In contrast from Low Context Communicator, such as American, Filipino tend to use euphism, engage in small talk, and uses indirect expressions. Whereas *Pakikisama* (Getting Along) is a virtue that described by Lynch (1962: 89) as attitudes that are done as much as possible to avoid conflict, can be in the form of hospitality, smiles, praise, gestures of pats on the shoulder, or friendly concern. *Pakikisama* implies the friendliness or affinity.

Bayanihan (Cooperative) is the attitude of being willing to work together or hand in hand in a job, a series of jobs, or a project. *Bayanihan* requires physical presence, sharing, or providing time, labor, and talent. *Malasakit* (Caring) is described as a caring attitude in the form of compassion, emotion involvement, and commitment without asking for anything in return. Pain in work affects the sense of ownership of workers. For example, consider company properties as your own, consider colleagues as family, and clients as friends (Tablan, 2021: 21)

Utang na Loob (Debt of Gratitude) is an act of reciprocity, gratitude, acknowledgement, and appreciation that may be given to the giver. The debt is from within will or core of self, it is not debt in the sense of expecting to get the equivalent of the good deeds or the material thing given. On the other hand, *Hiya* (Shame) is also known as sense of propriety usually depicted as an inhibition or fear of making mistakes, or losing face in public as a result of low sense of worthiness. According to Bulatao (1992: 79), *Hiya* motivates Filipino to save their face by working hard, be impressive, successful, avoid the shame or embarrassment and the failure.