CHAPTER II

THEORETICAL FRAMEWORK

2.1 Narrative Elements

Narrative is a series of events in a cause and effect relationship that occurs in space and time (Bordwell & Thompson, 2008:75). As with literary works, narrative also plays an important role in forming a story. According to Boggs (1992:24) literary works and films are the same, only the media are different. In general, films are divided into two forming elements, namely narrative elements and cinematic elements. The narrative element is the materials that will be processed. In other words, narrative elements are the basic elements found in films to understand everything in life (Pratista, 2008:33). There are several elements in narrative elements, including plot, character, setting, conflict and dialogue (Pratista, 2008:34-35). From several narrative elements that have been mentioned, the writer will only analyze the character and conflicts in the film *The Worst Person in the World*.

2.1.1 Intrinsic Aspects

2.1.1.1 Character

According to Luxemburg, Bal and Weststeijn (1984:171), the term character is used to talk about the personal characteristics of an actor, while the term actor is used to talk about cases or roles that act or speak in relation to a series of events.

Luxemburg (1984:172) divides characterizations into two, namely explicit and implicit traits. The clear depiction of the character, the character's personality

can be described by other actor's commentators. Characters can also describe their own personality. Here, the whole personality is the basis of whether he is worthy of trust or not. Drawing characters implicitly, this expression occurs through actions and words, and is really more important than it seems.

The character representation technique according to Altenberg and Lewis (in Nurgiyantoro, 2000:194) the representation of the characters in the story is done by providing direct narration, description, and narration. Dramatic, is the writer does not directly describe the attitudes, personality and behavior of the characters, but through several other ways, namely conversational techniques (dialogue by the characters in the story) which are carried out to describe the personalities of the characters involved, techniques for describing situations character physique.

2.1.1.2 Conflict

Literary work is a parallel version of reality. According to Nurgiyantoro (2000:122) conflict is an event that occurs in a literary work where the event has the power to trigger another event. Simply put, conflict is a deep influence on thoughts or feelings that the writer intentionally creates. Therefore films are made as a teaching tool or representation of a story from their point of view (Muliadi, 2020).

There are several basic assumptions of conflict theory. The first conflict theory is from *structural-functional theory*, which means that structural-functional theory emphasizes more on order in society. Second, conflict theory discusses different writerities and results in super ordination and subordination. This

difference can lead to conflict because of differences in interests (Siregar & Zulkarnain, 2022).

Conflict is divided into two categories, internal and external. Internal conflict occurs when a character struggles with their opposing desires to drive their development as a character. Meanwhile, external conflict establishes the character of something or someone that is beyond his control. Usually, they created tension when she was trying to achieve her goals (Nurgiyantoro, 2000:123).

2.1.1.3 Setting

In a literary work, setting is one of the intrinsic elements that must exist in a story. Usually the setting describes the situation in a literary work. Leo Hamalin and Frederick R. Karel (in Aminuddin, 2013:68) explain that setting is not only a place, time, event, certain atmosphere but can also be an atmosphere related to attitudes, ways of thinking, prejudices and certain problems. Meanwhile, Tarigan (2011:137) argues that setting has aims and objectives which are divided into three parts. First, the setting is here to increase the confidence in the character. Second, the setting is present because it has more to do with the overall meaning and general meaning in a story. Lastly, setting is here to create a favorable atmosphere. Settings also have several types, including time settings.

2.1.2   Extrinsic Aspects

2.1.2.1 Libertarian Radical Feminism

Feminism is a movement that first appeared between 1880 and 1920. The aim of this movement was to fight for women's human rights. This movement was

influenced by the thoughts of Mary Wollstonecraft through her book entitled *"Vindication of the Rights of Women"*. Feminism gave birth to a new movement, namely gender. This movement criticized the inequality between men and women in the economy and positions. In his book, Haryanto (2012:110) writes that, feminist theory analyzes various gender issues, especially those related to other forms of oppression, such as oppression related to class, race or ethnicity, sexuality, age, ability and others. The theory of feminism has three characteristics, the first is focusing on issues of inequality, barriers and contradictions that exist in gender relations. The second is in assumption that gender relations are easier to change social creations. And the last is have a normative commitment that society must develop more equal gender rules (Hanim Midah, 2020).

According to Julia Kristeva (1981), the concept of feminism lies in the female body which is a lever for men and is used as a means of reproduction. Later, she added that a woman's body is considered a mother's body whose function can change when she becomes a mother. According to Tong (1998:48), this embraced the views of radical feminists from the 1960s-1970s. According to them, women's reproductive capacity and sexual roles and responsibilities serve to oppress women in a patriarchal society and limit their ability to become fully human. Clarified by her statement saying that *"Radical libertarian feminists believe that the fewer women are involved in the reproductive process, the more time and energy they have to be involved in productive processes in society"*.

Tong (in Ferguson, 1984) characterizes radical libertarian feminism as heterosexual is characterized by repression. Patriarchal norms of sexuality

suppress everyone's sexual desire and pleasure by disapproving of sexual minorities. Feminists struggle to reclaim control over female sexuality by claiming the right to do whatever gives us pleasure and satisfaction.

2.1.2.2 Androgyny

The idea of androgyny was first pioneered by Sandra Bem in the early 1970s. According to Bem (1974) androgyny is an attitude that combines the characteristics of strong masculinity and femininity. She added that there are several characteristics of masculinity and femininity possessed by a woman, including ambition, self-confidence, compassion, gentleness, honesty, happiness (in Sears, et al., 1985:208). In other words, androgyny is an action or behavior displayed by someone who psychologically has a masculine and feminine personality, traits or characteristics that can adapt to everyday life.

2.1.2.3 Childfree

In the Cambridge dictionary, childfree means a person who chooses not to have children or situations where there are no children. Houseknecht (1982) argues that childfree is a person who does not have children and does not wish to have children in the future (ii & Childfree, nd). Several factors encourage someone to choose childfree, including lack of desire to become parents, there is a sense of childhood trauma, don't want to sacrifice privacy or space and time for children, children are seen as an additional burden that results in population density and there is a sense of worry about harmony in marriage.

According to Gillespie (2003:122-136) identified two factors driving a person to choose childfree. The first is the urge to always be free and the self-

rejection to become a mother because they think that it is a limited time for activities. The second factor is characterized by wanting to improve a better relationship with a partner.

2.2   Cinematography Elements

Cinematography is the process of taking moving pictures on a camera and then arranging them into a coherent sequence and involving various elements so that a work looks more visually stunning (Bordwell & Thompson, 2008:190).

2.2.1   Mise-en-Scene

According to Pratista (2008:61) *mise-en-scene* is everything that is in front of the camera and is shot in a film production. With *mise-en-scene*, the audience will get information about the characters who are playing, the events that occurred, the scene and the audience will feel the atmosphere that is in a film (Pratista, 2008:62). Some things that can be seen in the frame include settings, makeup, wardrobe, lighting, players and their movements.

2.2.2   Sound

According to Pratista (2008:1) sound is everything contained in a film that can be captured or heard through the human sense of hearing. Apart from sound, there is also an important element that must be present in a film, namely dialogue. Dialogue is a tool for writers that functions to convey information, ideas or facts. The sentences spoken are a description of the feelings, character and traits of the characters. According to Dewojati (2010:175) dialogue must describe the

atmosphere, character, conflict and climax. Based on this dialogue, stories can be put together, conflicts grow and characters between characters can be developed.

2.2.3 Camera Distance

Camera distance refers to how far the camera is from the subject being filmed. The distance is determined by the focal length of the camera lens. It aims to convey different emotions and meanings in a film (Bordwell & Thompson, 2008:190). There are several types of camera distance, including:

2.2.3.1 Extreme Long Shot

Take objects far from the camera, so they appear smaller. *"This is the framing for landscapes, bird's-eye views of cities, and other vistas."* (Bordwell & Thompson, 2008:191).

Picture 2.1 Extreme Long Shot
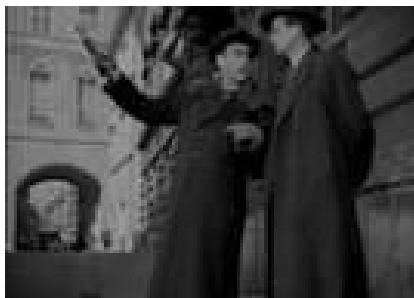(Bordwell & Thompson, 2008:191)

2.2.3.2 Long Shot

Objects are more visible but the background remains dominant. The purpose of this shot is to present and focus on objects with a background setting (Bordwell & Thompson, 2008:191). Usually humans standing vertically almost fill the screen.

Picture 2.2 Long Shot
(Bordwell & Thompson, 2008:191)

2.2.3.3 Medium Long Shot

Capture at the human figure from around the knee up (Bordwell &

Thompson, 2008:191).

Picture 2.3 Medium Long Shot
(Bordwell & Thompson, 2008:191)

2.2.3.4 Medium Shot

The camera captures the human figure from the waist up. Serves to show

gestures and object expressions to make them more visible (Bordwell &

Thompson, 2008:191).

Picture 2.4 Medium Shot
(Bordwell & Thompson, 2008:191)

2.2.3.5 Medium Close-up

Captures the human body from the chest up and viewer can clearly see the

object's expression (Bordwell & Thompson, 2008:191).

Picture 2.5 Medium Close-up
(Bordwell & Thompson, 2008:191)

2.2.3.6 Close-up

In this section, the camera only shows one part of the object such as the

head, hands, feet or certain detailed objects (Bordwell & Thompson, 2008:191).

This shot serves to significantly bring out the details of expression and movement.

Picture 2.6 Close-up
(Bordwell & Thompson, 2008:191)

2.2.3.7 Extreme Close-up

In this section, the camera only shows one part of the object such as the head, hands, feet or certain detailed objects (Bordwell & Thompson, 2008:191). This shot serves to significantly bring out the details of expression and movement.

Picture 2.7 Extreme Close-up
(Bordwell & Thompson, 2008:191)