CHAPTER 2

THEORETICAL FRAMEWORK

2.1. Intrinsic Elements

Intrinsic elements are factual elements that build a literary work, which will definitely be found in the literary work itself (Nurgiyantoro, 2002: 23). It is a necessary element of any literary work. The writer cannot create a work if the intrinsic element is lacking. Movies, like any other literary work, must have both intrinsic and extrinsic elements. The intrinsic elements that would be used are theme, character and characterization, conflict, and setting. The definitions of these intrinsic elements are explained in the book M.H. Abram and Geoffrey Galt Harpham's A Glossary of Literary Terms (2009).

2.1.1. Theme

Theme is one of the intrinsic elements which is often referred to as "motive", but this tends to be used explicitly or implicitly in concepts or doctrines so that they can invite or imaginative readers of their works. Some experts consider that nontrivial literary works, one of which is poetry, in which there is an implied theme so that the composition of what is described becomes more dramatic and developed (Abrams, 2009: 205).

2.1.2. Characters and Characterizations

Characters are persons that appear in a literary work, whether it be a drama or a narrative, and who are afterwards noticed by readers or audiences as having related moral, intellectual, and emotional qualities. This can be determined by the dialogue the characters use or by the actions they take.

Characters can also remain constant or unchanging from the start of the story until its conclusion; these characters are known as static characters. Dynamic characters, on the other hand, go through changes and usually reflect the outcome of a crisis or the character development stage (Abrams, 2009: 42).

Meanwhile, characterization is a pattern created to represent the character. Based on the definition of character, whether a character changes or not is a component of the characterization. The writer utilizes characterization as a method to demonstrate the variety of characters in each character. The writer will speak authoritatively to discuss and evaluate the motivations or traits of the character (Abrams, 2009: 43).

2.1.3. Conflict

One of the intrinsic elements of a story that must be present is conflict. This is due to the fact that conflict increases the audience's interest in and enjoyment of the story. There are two categories of conflict: internal conflict and external conflict. Internal conflict typically arises within the character and is linked to the character's individual psyche and morality. Internal conflict is a conflict whose character shows opposition to one's own desires or personal emotions (Abrams, 2009: 265). Meanwhile, external conflicts occur outside the character's self, which are usually related to the social conditions around the character. External conflict is a conflict that arises because of a character's relationship with another character, leading to a disagreement or encounter that forces the character to fight their destiny in order to accomplish their own goals (Abrams, 2009: 265).

2.1.4. Settings

Setting is usually considered the place and time at which a story occurs. It helps viewers and readers determine where and when the story takes place. The setting of a story depends on the wishes of the writer; it could take place in a sunny summer in Italy or in the spring of 1979 in the writer's imaginary country. The overall setting in a literary work can be seen as a general locale, a historical time, and also the social event where the action occurs (Abrams, 2009: 330).

2.1.5. Cinematography
2.1.5.1. Camera Angle
2.1.5.1.1. High Angle

Picture 2.1 High Angle

(Brown, 2021: 32**)**

High angle is the position of the camera when it is above eye level, giving the illusion of object dominance. There are two possibilities when taking high angles, namely: the subject can be considered trivial or even very important. However, this does not have much effect on large subjects, such as roads or buildings. Apart from that, high angle is also called the *God's Eye Shot* because the perspective is far away, invisible, philosophical and contemplative (Brown, 2021: 30).

2.1.5.1.2. Low Angle

Picture 2.2 Low Angle

(Brown, 2021: 33)

A low angle is a shot that makes the character look unpleasant and disturbing or wants to show the mysterious side of the character. However, shooting at low angles can also give rise to a subjective opinion of the character and tend to be dominant (Brown, 2021: 31).

2.1.5.1.3. Dutch Tilt

Picture 2.3 Dutch Tilt

(Brown, 2021: 34)

A Dutch tilt or Dutch angle is a position designed to produce visual tension in order to provoke feelings of unease, suspicion, and tension. The results of capturing images that are not perpendicular can be affected if the camera is set slightly differently, although in some situations, this is necessary in order to provide the depiction of "Dutch tilt" (Brown, 2021: 32).

2.1.5.2. Camera Distance

2.1.5.2.1. Wide shot (or Long Shot)

Picture 2.4 Wide Shot or Long Shot

(Brown, 2021: 66)

A wide shot is one that captures the entire scene. As a result, the connection between the scene and the characters becomes rather subjective (Brown, 2021: 70).

2.1.5.2.2. Full Shot

Picture 2.5 Full Shot

(Brown, 2021: 71)

A full shot is a shot that depicts the subject's entire body. This also applies to shooting objects, such as a school bus, which shows the entire bus. A variation of this technique is cowboy (Brown, 2021:71).

2.1.5.2.3. Cowboy

Picture 2.6 Cowboy

(Brown, 2021: 72)

Cowboy is a variation of the full-shot technique, which differs in that it captures the subject's entire body from top of head to mid-thigh. (Brown, 2021:71).

2.1.5.2.4. Two Shot

A two-shot is a shot with two individuals in it. Two shots are frequently employed in filming because the relationship between the two characters in this instance is straightforward. With this approach, photos can be taken in a variety of ways, such as with the two characters facing each other or even walking away from the camera (Brown, 2021: 71).

2.1.5.2.5. Medium

Picture 2.7 Medium

(Brown, 2021: 69)

Similar to a wide view, a medium shot is one that is situated in relation to the subject. However, the way this shot is taken is closer to the subject, as people sitting at a restaurant table are shown from the waist up (Brown, 2021: 71).

2.1.5.2.6. Close-Ups

One of the shooting methods that is frequently used in movies is the close-up. Typically, a close-up is captured between the top of the head and the bottom of the shirt pocket (Brown, 2021: 71).

2.1.5.2.7. Clean Single

A clean single can include a close-up, medium, or even full shot if the shooting is done by just one actor without a foreground (Brown, 2021: 72).

2.1.5.2.8. Dirty Single

A dirty single is actually the opposite of a clean single because there are several actors or several objects in the foreground (Brown, 2021: 72).

2.1.5.2.9. ECU

Extreme Close-Up (ECU) is a shooting technique that only shows the lips and eyes, although occasionally it can be in the form of an object like a ring that is lying on the table. Each shot only shows one character and is hence often referred to as a single (Brown, 2021: 71).

2.1.5.2.10. Over-the-shoulder

Over-the-shoulder is a shooting technique that brings two characters together and helps to place the characters in the intended position. The characteristic of over-the-shoulder is that it keeps other characters in the

shot even when the characters are talking to each other at close range. Close-up's version of over-the-shoulder has its own branch, known as dirty single (Brown, 2021: 73).

2.2. Extrinsic Elements

Extrinsic elements are elements that are outside the scope of a literary work but have an influence on the intrinsic elements in the literary work. Extrinsic elements do not directly participate in literary works but are quite determining in the totality of the literary work itself (Nurgiyantoro, 2002: 23-24). In this section, the writer will discuss the theory that will be used for the main discussion. Which consists of the definition of alcoholism, a theory developed by Dr. Benjamin Rush and Charles Horton Cooley, and their concepts. This section also addresses the idea of alcoholism as a social problem.

2.2.1. Alcoholism in America

According to Joseph W. Schneider's article "*Deviant Drinking as Disease: Alcoholism as a Social Accomplishment*" from 1978, America's drinking culture began to develop in the 17th and 18th centuries when it became legal to consume alcohol on a regular basis (Lender, 1978; Levine, 1978; Paredes, 1976; Keller, 1976).

In that century, drinking was not seen as shameful and was even described to as a "good creature of God." There is a serious paradox created by the proximity of churches and places of alcohol consumption. Aristocratic church organizations were particularly concerned about this because excessive

drinking in public was becoming more and more common; as a result, they were labeled as sinners and frequently associated with the devil. In order to discourage people from drinking carelessly during the time, especially in public, the church established punishments for intoxicants. This typically starts with a warning, followed by a severe suspended sentence, and if things do not go well, excommunication will be carried out, which demonstrates plainly that religion still exerts great influence over people. The church in that century used a variety of sanctions to deal with intoxicated offenders who disobeyed church laws, including fines, exclusion from church activities, lashings, and imprisonment (Lender: 1973: 362).

Dr. Benjamin Rush published "*An Inquiry into the Effects of Spiritual Liquors on the Human Body and Mind*" in 1784, which was about alcoholism. According to Dr. Benjamin Rush, alcoholism is a disease that causes sufferers to lose control over their lives. Dr. Benjamin Rush also said that becoming an alcoholic is a "disease of the will" and that its development is gradual and progresses over time. Their bodies would also gradually deteriorate as a result of alcoholism. People who have become heavy drinkers, he claims, will not be granted freedom. He also disclosed that drunkards were remembered as thieves or liars by society. Therefore, the odd usage of alcoholic beverages ran in the family and was referred to as arsenic or hemlock brew (Rush, 1784: 321-341). This clearly demonstrates that the culture of consuming alcoholic beverages has existed in America for a long time. Factors that influence this occur as a result of a desire to flee from life's problems.

Meanwhile, in 1991, Barbara Bozeman published an article titled "*From Despair to Victory: An African-American Woman's Struggle with Alcohol*" in which she expressed her thoughts on alcoholism from a societal perspective. She gives a clear picture of alcoholism as a moral failing in society's eyes, especially when the drinkers are a woman. Being an alcoholic, of course, carries a negative reputation in American society.

2.2.2. Alcoholism as Social Problem

Alcohol is often found in western movies, especially American movies. This definitely showed the significance of history, which is complicated and contains a number of aspects. As a result, it may be claimed that historical variations in alcohol production and use may have been a reflection of broader economic and cultural developments in America (Holt, 2006: 225). The development of alcohol drinking in American culture began during the antebellum era and continued into the 1930s. However, along with industrialization's self-formation and the emergence of consumer culture, this was followed by shifts in Americans' ideas on what constitutes needs, options, and constraints (Yates, 2007: 2).

In the 2000s, drinking was frequently seen as a component of social constructs in American culture, such as friendships. Friends play a big part in how habits, like drinking alcohol, are formed. This is caused by the mutualistic relationship that exists between people. In American society, drinking alcohol is one way to mature, since friendships can begin with shared alcohol preferences. In some societies, internal tension leads to a reflexive

process known as "peer pressure," which produces a culture of social drinking with alcohol. However, middle-class ideals cannot always be used to evaluate the worth of friendships or the effects of alcohol because occasionally the friendships made by alcoholics might be more intense and helpful, even among those who are already living on skid row. The fact that alcohol contributes to emotional instability, which is evident in the friendship group, cannot be disregarded (Klingemann, 2001:3).

2.2.3. American Social Norm

According to Nadel, culture is the entirety of behaviors that are taught, shared, and conveyed to the community through an individual's or group's ideas, values, and habits. It is due to the differing definitions of the two words that "culture" refers to a community's way of life, whereas "society" refers to a collection of people who interact socially and share a common way of life. (Nadel, S.F., 2006: 17) On the other hand, Pertierra (2004: 17) claims that society is a gathering of individuals who have their own interests within the framework of formal laws defined by specialists and enforced by the state.

Marvin Harris, an anthropologist, once stated "Humans cannot eat, breathe, defecate, mate, reproduce, sit move about, sleep or lie down without following or expressing some aspect of their society's culture. Our cultures grow, expand, evolve. It's their nature" (Harris, 1999: 16). He asserts that conforming to societal norms about gender roles is one way to fit in with them. For instance, Americans are socialized from a young age to uphold the standards of masculinity and femininity. Norms can take many different forms

and be written or unwritten. People are forced to behave, dress, and work in accordance with norms. This is linked to the existence of a societal system of social rewards and punishments. Norms also teach that an individual's social status is defined by their actions. As a result, individuals may grow and understand the significance of their actions.

2.2.4. The Looking-Glass Self

Viktor Gecas and Michael L. Schwalbe explain that the Looking-Glass Self hypothesis stresses external elements of humans (such as people's opinions) in their journal article "*Beyond the Looking-Glass Self: Social Structure and Efficacy-Based Self-Esteem*" from 1983. When people create their identities, as the primary emphasis or foundation (whether it fantasy or reality). Because human self-concept is formed by external factors, one of the processes cited to support this hypothesis is the passivity that exists in humans. The concept's creator, Cooley (1964 [1902]), still continues to urge for people to be creative and active in daily life, even though he still restricts the application of his theory in some specific circumstances. Despite his theoretical metaphors, Cooley emphasizes assertiveness as his main focus when describing childhood self-appreciation. According to Cooley, the first emotions experienced as a child are frequently expressed through possession, which might occasionally cause the child to become involved in new conflicts.

Furthermore, Charles Horton Cooley proposed the theory of the Looking-Glass Self (1864-1929). According to Cooley, society acts as a mirror, or "looking glass," reflects who we are back to us. We build our

self-image based on how we believe others perceive us. The three main concepts in this theory are: the imagination of our appearance to others; the imagination of [the] assessment of that appearance; and some type of self-feeling, such as pride or mortification (Cooley, 1964: 184). Individuals' social image in a social community has a significant impact on social interactions with other individuals or groups. Furthermore, Cooley stated that not everyone's opinion of a person is essential.

As a result, Cooley re-divided group categories into primary and secondary groups, based on the importance of other people's perspectives on the individual. A primary group is a small group in which each member has direct interaction with the others and collaborates. Family, close friends, childhood friends, close neighbors, and close colleagues are usually the primary groups. This demonstrates that the major group is made up of people who are close to the person. A secondary group is a huge collection of people who do not engage directly or have close relationships with one another. The majority of people join this group because it provides them with benefits.