

## **CHAPTER II**

### **THEORETICAL FRAMEWORK**

#### **2.1. Narrative and Cinematography Element**

Intrinsic elements consist of narrative elements developer of the literary works. They are theme, conflict, characters and characterization, settings, and so on. However, in this study, the researcher uses character and characterization, plot, setting, as well as conflict in order to identify and analyze *The Lost Daughter* movie.

##### **2.1.1. Characters and Characterization**

Consist of various elements to develop the story, one of the most essentials intrinsic elements is character and characterization which is used in order to analyze characters in the movie. Character is the entity, including humans or animals, which takes part in the narrative action. The definition of characters can be acknowledged through Abrams' work, as "Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the dialogue—and from what they do—the action" (Abrams 32-33). Through his perspective of character, characters are essential to literature, and their portrayal entails a combination of explicit descriptions and implicit characteristics based on speech and actions, which contribute to the narrative's quality and complexity.

In supporting his view, Abrams used Forster perspective in distinct the characters of literary, such as flat and round characters. He stated “a “flat” character can be summed up in a single sentence and acts as a function of only a few fixed character traits. “Round” characters are capable of surprise, contradiction, and change; they are representations of human beings in all of their complexity” (Forster 4-5). Forster divides characters into two types, which are round and flat characters. The round character seems more affluent, nuanced, and artistically compelling than the flat character since it relates more to real-life human nature. These differences are essential for comprehending how characters enhance the narrative and attract readers through their development and interactions throughout the story.

In determining the characters’ type, characterization is necessary to employ. Characterization is how the author portrays the characters’ traits, background, and motivation, directly or indirectly. This is made clear by Johnson's words. He mentions, “Authors present their characters either directly or indirectly. In direct presentation they tell us straight out, by exposition or analysis, what the characters are like, or they have another character in the story describe them...In indirect presentation the author shows us the characters through their actions; we determine what they are like by what they say or do” (Johnson and Arp 143). As stated, authors also employ characterization methods based on their narrative goals, story needs, and desired influence on readers. Both direct and indirect offer different advantages to the audiences. For instance, a direct type of characterization provides clarity and immediacy. It is clear for audiences to know directly the characters’ traits through the description by the author or by other

characters. However, the audience tends to engage more actively in indirect characterization by creating conclusions about characters based on observed behaviors and interactions.

### **2.1.2. Plot**

In literature, the plot becomes the crucial narrative element to develop its storyline. It is crucial to a story by providing structure, excitement, and a sense of direction. As Forster explained concerning the definition of plot, “a plot is also a narrative of events, the emphasis falling on causality” (Holman 335). His perspective of plot indicates that the occurrences in a plot are not haphazard but instead a deliberately constructed series of cause-and-effect connections. Besides, Greg Johnson also claims that the plot is about the purpose of action, “the plot is not the action itself; rather, it is the way the author arranges the action toward a specific end” (97). Referring to Johnson, the plot is also the author’s deliberate and purposeful construction of the story, which includes action and characters as a significant part in developing the story. It is not merely about what happens but also how the events are constructed to create particular outcomes that lead the viewer to a given conclusion. Hence, the story is going to flow and develop properly in literature. Without the plot, the storyline lacks direction and meaning and fails to engage the audience.

The plot has several devices, and one of them is the flashback. A flashback is an element that breaks up a story's present timeline to send the audience to a previous time, event, or period. Flashbacks in the plot provide crucial information about the

storyline by displaying the chronological order of a story to provide an overview or information about the details of past events which able to raise a character's current behavior. Flashbacks can also be used to describe the story's background and context and provide information about the present conflicts. This is reinforced by Abrams' statement about the plot's flashbacks, specifically “interpolated narratives or scenes (often justified, or naturalized, a memory, a reverie, or a confession by one of the characters) which represent events that happened before the time at which the work opened” (226-227). ). In Abrams’ viewpoint, a flashback is a narrative device that allows the viewer to recall prior events in the context of the ongoing plot. It is frequently portrayed through the lens of a character's recall, daydream, or confession, to improve the overall storytelling experience.

In analyzing plot within the literature, various points of analysis are included in developing a story. Johnson writes “there are various approaches to the analysis of plot. We may, if we wish, draw diagrams of different kinds of plots or trace the development of rising action, climax, and falling action” (104). Both types of analysis are able to assist a more chronologically structured story. It links inside each point and may be used for examining the linked situations and scenes. Added to this, Abrams quotes from Gustav Freytag regarding plot analysis, “The German critic Gustav Freytag, in *Technique of the Drama* (1863), introduced an analysis of plot that is known as Freytag's Pyramid. He described the typical plot of a five-act play as a pyramidal shape, consisting of a rising action, climax, and falling action” (227). Freytag’s Pyramid offers a structured approach to examine plot progression followed by a five-act structure such

as exposition, rising action, climax, falling action, and resolution. Flashbacks can be analyzed within each plot structure. It does not just appear out of nowhere, and there has to be a specific event that is able to trigger the flashbacks, which is usually located in the introduction or exposition part. Furthermore, the trigger of a flashback can be through dream sequences, external influences such as conversations or memories, or simply by a character's internal reflections, as Abrams stated regarding flashback in previous passage.

### **2.1.3. Settings**

Setting plays an essential role in the development of literary works since it allows for interactions among characters and influences their actions and emotions throughout the story. Setting refers to the time and place where the story of the event takes place, including its environment for unfolding the narrative. This can be understood through Hugh Holman's view regarding settings, which is "the physical, and sometimes spiritual, background against which the action of a narrative (novel, drama, short story, poem) takes place" (413). His concept of setting relates to the narrative structures that define the characters' experiences and interactions. It serves as an ideal background for a story to unfold.

Furthermore, Abrams also writes that "the overall setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs" (284). Thus, the setting types are divided into three types as Abrams' view, such as setting of place, setting of time, and setting of social circumstances.

Setting of place refers to the specific geographic location used in the story; setting of time concentrates on the time or period in which the action occurs; and the characters' profession and lifestyle are referred to as the setting of the social environment, or, in other words, it is the portrayal of the societal setting in which the story is set.

#### **2.1.4. Conflicts**

Emerge as an important component in literary works, influencing the basic character of storytelling. In terms of conflict, Holman says, “the struggle which grows out of the interplay of the two opposing forces in a plot” (98). In concordance with his view, conflict grows in the interactions or relationships of two opposing characters when their desires, aspirations, and beliefs meet, creating tension and pulling the story along. Like Holman, Greg Johnson views conflict as “a clash of actions, ideas, desires, or wills” (98). It is considered that conflict is defined as a collision between characters or their thoughts, which may contribute to develop the storyline and make it more intriguing.

Conflict has two different types which are internal conflict and external conflict. Internal conflict, as Greg Johnson’s view, occurs when characters are at clash with themselves or with parts of their own natures, “...they may be in conflict with some elements in their own natures (conflict of person against himself or herself)” (98). In short, internal conflict frequently shows as a character struggling with difficult decisions, inner turmoil, or contradictory feelings. It digs into a character's psychological and emotional journey. Johnson states, external conflict, on the other

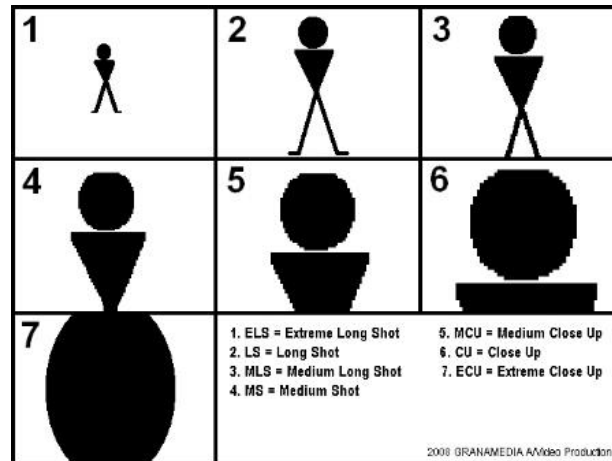
hand, "...they may be in conflict with some external force—physical nature, society, or "fate" (conflict of person against environment)" (98). It leads the plot of the story to move forward, creates tension, and encourages character development.

### **2.1.5. Cinematography**

Cinematography is an art of visual storytelling and the aesthetical element of a film. Various types of cinematography include camera shots, framing, lighting, camera angles, and camera movements. However, this study mainly focuses on camera shots and camera angles. Both are fundamental aspects since the distance and angle of the camera shot could affect viewers' perception of the subject of the movie.

#### **2.1.5.1. Camera Shot**

Camera shot is defined as a single, continuous viewpoint from the camera's perspective in filmmaking and cinematography. Various camera shots are utilized to communicate various visuals and emotions to the viewer. David Bordwell and Kristin Thompson divide camera shots into seven types: Extreme Long Shot (ELS), Long Shot (LS), Medium Long Shot (MLS), Medium Shot (MS), Medium Close-Up (MCU), close-up (CU), Extreme close-up (ECU).



Pic. 2.1. Types of Camera Shot (Hone).

The First camera shot is Extreme Long Shot (ELS), which frames landscapes in bird's-eye perspective. The human form may not be entirely visible at this distance. It is used to emphasize the relationship between characters and their surroundings. Besides extreme long shot (ELS), the second shot is long shot (LS) that shows “figures are more prominent, but the background still dominates” (Bordwell and Thompson 191). Nevertheless, due to the broad picture taken from afar, viewers sometimes do not get a clear grasp of the subject's emotions and are rather detached from what is happening in the scene.

Moreover, Bordwell and Thompson explained the types which stated in the prior paragraph, such as medium long shot, medium shot, and medium close-up. They wrote, “Shots in which the human figure is framed from about the knees up are called medium long shots. These are common, since they permit a nice balance of figure and surroundings. The medium shot frames the human body from the waist up. Gesture and expression now become more visible. The medium close-up frames the body from the

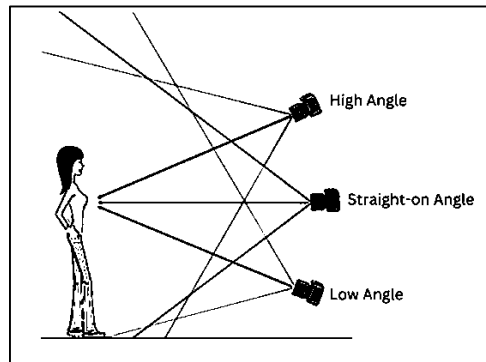


chest up” (191). Through their view, the three medium shot types provide the filmmakers with various possibilities for presenting the actors and their environment while also paying particular attention to facial expressions, including body language. The level as well as the function differ; as instance, medium long shot (MLS) frames about knees up are often used in dialogue scenes to show both speakers, medium shot (MS) is from the waist to up and valuable in conveying emotions and relationships, as well medium close-up (MCU) which is taken from the chest up showing intense emotion or close-quarters conversations.

Lastly, two types of close-up shots, such as close-up (CU) and extreme close-up (ECU), present the characters’ detailed emotions. Bordwell and Thompson's idea in camera shots, especially close-up types, says, “The close-up is traditionally the shot showing just the head, hands, feet, or a small object. It emphasizes facial expression, the details of a gesture, or a significant object. The extreme close-up singles out a portion of the face (often eyes or lips) or isolates and magnifies an object” (191). Referring to their view, the close-up (CU) shot commonly shows only a specific or tiny object that indicates facial expressions, gesture details, or a meaningful object. Further, extreme close-up (ECU) shot isolates and amplifies an object or a part of the face. It is a flexible technique in cinematography that allows filmmakers to communicate emotions, details, and meaning precisely. It offers an intimate and captivating viewpoint that may greatly influence the audience's comprehension and emotional response to a film.

### 2.1.5.2. Camera Angle

Another element of cinematography that will give a different experience in viewing motion picture as well as presenting the characters' emotion, is called camera angle or angle of framing. According to Bordwell and Thompson, they defined camera angle as “the position of the frame in relation to the subject it shows” (477). It is referred to the specific position which the camera record the scenes. In which, camera angle is also related to the height of the camera used for filming.



Pic. 2.2. Types of Camera Angle (Takahashi)

Bordwell and Thompson classified three main types of camera angle, “in practice, we typically distinguish general categories: (1) the straight-on angle, (2) the high angle, (3) the low angle” (190). Those three main types are the most general camera angle that are frequently used for filming a motion picture or film with different purposes. Straight-on angles are the most frequent, measured in eye-level degrees or 90-degree angles. The high-angle is viewing down at the objects within the frame from a high perspective. The low-angle positions, on the other hand, are akin to gazing up at the framed things.

Camera angle and framing are only a matter of degree, yet the intended purposes of the camera angle are significant. As Brodwell and Thompson state, “framing from a low angle automatically presents a character as powerful and that framing from a high angle presents him or her as dwarfed and defeated” (192). Thus, the camera angle helps present the characters' emotions and personalities in a film, depending on which camera angle is used.

## **2.2. Gender Inequality and Motherhood**

Beside intrinsic elements, in order to develop the plot or the storyline, literature also needs extrinsic elements which is the aspect from outside literary works that have an impact on the existence and comprehension of the literary work, such as the author's or reader's psychology, social–cultural circumstances, and so many others. However, this study uses Feminist literary criticism approach in aimed of examining, especially focused on motherhood struggle that cause guilt in the main character of the film.

### **2.2.1. Gender and Gender Inequality**

Gender is understood as social interpretation regarding individuals' self-identified sex. It is distinctive with the biological sex in which it is determined by physical and genetic anatomies such as chromosomes. Lorber then describe the definition of gender, as “a social status and a personal identity, as enacted in parental and work roles and in relationships between women and men” (8). Similar with Lorber's view of gender, Beasley states regarding gender, “‘Gender’ typically refers to the social process of dividing up people and social practices along the lines of *sexed-*

*identities*” (11). Diguind also thinks about gender, which is “sex refers to biological differences, whereas gender refers to social differences—what are often called gender roles” (502). According to these perspectives, gender is socially and culturally constructed and is not primarily defined by one's biological sex. However, critical thinkers understand gender within the gender or sexuality field, which is divided into just two major sub-fields: Feminist, which focuses on women, and Masculinity, which focuses on men. As a result, it impacts the emergence of gender roles, that is, responsibilities based on sex identification.

The concept of gender considerably impacts the emergence of gender roles. This can be understood by Lorber's thought of gender role. She states “through the social processes of gendering, gender divisions and roles are built into the major social institutions of society, such as the economy, the family, the state, culture, religion, and the law—the gendered social order. Woman and man are used when referring to gender” (Lorber 8). Lorber views gender roles as women and men having various roles in all sectors of life. However, it distinguishes them—women and men—to be believed to have different roles and rights such as responsibilities, occupations, and obligations based on their sex identity. Thus, gender inequality appears since there is distinction within both genders' roles. In order to fulfil what they desire and engage in a variety of fields, women sometimes must put in more effort than average to challenge established norms, empower individuals, and promote gender equality.

Gender inequality can be described as unequal treatment, opportunities, and access to both resources and decision-making power for people of different genders,

often resulting in a bias in favor of one gender over the other. It manifests in various forms depending on a society's economic structure, social organization, and cultural norms of specific groups, including gender inequality in the household, inequality between men and women, or husband and wife as in charge of domestic labor tasks, including childcare. By examining Lorber's published work on gender inequality, this can be more understood. She states "there is usually an imbalance in the amount of housework and child care a wife does compared to her husband, even when both spend the same amount of time in paid work outside the home" (Lorber 5). According to Lorber, gender inequalities can be observed within the household, apart from disparities in economic, political, as well as education. Inequality in the household also occurs because of the persistence of a hierarchy and the widespread belief that division is based on gender, particularly in the societal setting, which makes it difficult for women, notably housewives, to obtain the chances and privileges they deserve. Women frequently bear a disproportionate share of the burden of domestic work, for instance, devoting more time to house chores such as cooking, cleaning, childcare, and even eldercare, whilst men's contributions in these areas are limited. Domestic work imbalances can lead to limitations on time, emotional and physical exhaustion, unequal power, and less opportunity for women to engage in other activities such as education, profession, or vacation. Therefore, during this period, numerous women spoke up about their rights and chances, or in other words, sought gender equality. Even though gender inequality issue involves individuals, but genuinely it is not an individual issue, it is

profoundly implemented in society's structure. Thus, achieving gender equality requires societal interventions rather than individual efforts.

### **2.2.2. Motherhood in Simone de Beauvoir**

Individual responsibilities and duties become more separated depending on gender or sex-identity, especially in women who have more limitations and responsibilities in their role. A mother holds a big responsibilities in the household, they present a big role of caring for the household. In general, mother is a term that refers to a woman who gives birth to and raises her children as well as plays an important role in providing care, affection and guidance to her children. A mother can also refer to a woman who adopts and cares for her children, and provides love and support. Yet, Simone de Beauvoir presents mother as being relegated to the category of the "Other" alongside other traditionally feminine roles. This can be understood in Bressler's work regarding de Beauvoir "*The Second Sex*", it says "Beauvoir believes that the male defines what it means to be human, including what it means to be female. Since the female is not male, Beauvoir maintains, she becomes the Other, an object whose existence is defined and interpreted by dominant male" (149). The "othering" in the statement can lead to a loss of individual identity and agency, as women become defined solely by their role as mothers and caregivers. She encourages a recognition of the complexities and contradictions within motherhood, where women can cherish their children while also pursuing their own goals and aspirations.

Furthermore, mother is not simply destined to become mothers but face an existential choice in embracing this role. This choice, however, is often influenced by societal pressure, economic limitations, and lack of support systems, pushing women into motherhood even when it might not align with their individual desires. They go through a variety of experiences that are the expectations of a “good” mother, leading to a challenge that must be confronted with the risks she must take. As a result, mothers play a critical role that should not be disregarded. Giving birth and nursing are two of the many duties that come with becoming a mother. As in Simone de Beauvoir work “*The Second Sex*”, she says “it is maternity that woman fulfils her psychological destiny; it is her natural ‘calling’, since her whole organic structure is adapted for the perpetuation of the species” (Beauvoir 467). She sees maternity as a form of responsibility that must be fulfilled, as she use the term of ‘natural calling’ which means that maternity is seen as an inherent and instinctive aspect of a woman's identity and purpose. It suggests that there is something inherently natural and essential about the role of motherhood for women. In her statement also believes in a biological or evolutionary viewpoint that emphasizes the reproductive role of women in ensuring the continuation of the human species. Yet this nature and responsibility of a mother brings with it a huge psychological challenges as she has to take good care of her infant, whether before or after they give birth. This viewpoint reflects some conventional or essentialist conceptions of gender roles, in which women are frequently linked with nurturing and caring behaviors, especially in the context of parenting. It indicates that

a woman's psychological satisfaction is intimately linked to her capability to birth and raise children.

Despite the challenges that mother should face, they still passionately love and care for her children, even though she struggles. This can be understood through de Beauvoir's perspective. She states "with her children she feels affectionate and at the same time has an impression of emptiness, which she gloomily interprets as complete indifference" (Beauvoir 489). She implies that mother has contradictory feelings when she interacts with her children. She feels loving towards them on the one hand, but she also feels an emptiness that she interprets as apathy on the other. This makes the mother mostly try to bear with the feelings she has when caring for the children since she is afraid to affect them. This adds to the complexities of the mother-child bond. As Beauvoir says, "the relation of mother to child becomes more and more complex: the child is a double, an alter ego, into whom the mother is sometimes tempted to project herself entirely, but he is an independent subject and therefore rebellious; he is intensely real today, but in imagination he is adolescent and adult for the future" (Beauvoir 491). She viewed that the complex relationship probably results from the interplay of emotional, psychological, and developmental factors. However, the mother sees herself mirrored in her child, and they have similarities and a deep connection with the child. Particularly, her view of the relationship embodies the complex and multidimensional character of the mother-child bond. It recognizes the child's dual nature as both an intimately tied to the mother and a unique, autonomous entity. The



friction between the mother's need for connection and the child's growing sense of independence contributes to the relationship's changing and dynamic character.

The amount of challenges and responsibilities that a mother faces causes a lot of mothers to feel guilty and remorse later in life, believing that they are a 'bad' mother. This is frequently shown in literature as a medium for interpreting real-life conditions. De Beauvoir claims “in recent literature the “bad” mother has been frequently portrayed, and if such types seem somewhat exceptional, it is because most women have the morality and decency to repress their spontaneous impulses; nevertheless these impulses suddenly flash out at times in angry scenes, slaps, punishments, and the like” (492-493). It implies a knowledge of the complexity of parenthood and the emotional obstacles that mothers may experience. However, it shows that literature is increasingly focusing on complex depictions of mothers that go beyond idealized pictures and dive into the psychological struggles and sometimes breakdowns in self-control that can occur in the area of parenting. Therefore, it helps to give a more realistic and multidimensional view of motherhood.

### **2.3. Motherhood Struggles and Maternal Guilt**

As one of the effect of motherhood expectation, guilt emerge as the emotion or feeling that the mothers frequently feel. Guilt, in general, is one of the negative feelings or emotions that individuals experience emotionally and psychologically when they do something wrong. Through Breggin works, “guilt is blaming ourselves without doing anything effective about it more akin to futile self-punishment than to self-help”(151-

152). From the quote, Breggin argues that guilt is a futile feeling felt by a person. However, this is where guilt, like any other emotion, serves a purpose when it encourages people to acknowledge their actions, take responsibility, and make amends when necessary. Guilt is also described as a profound and frequently unpleasant sense of responsibility for a perceived wrongdoing, offence, or moral misbehavior. It is a powerful and universal human emotion used by authors to explore several aspects of the human experience. It is an effective instrument for exploring the moral and emotional complexities of individuals, the effects of their choices, and the larger topics of morality, ethics, and human nature.

Related to motherhood, it is hard to imagine motherhood without guilt, because surely every mother has things that make them regret, especially during the motherhood phase. According to Rosenberg who exclaims that “motherhood and guilt seem inextricably linked. Mothers feel guilty about their mothering; they feel guilty that they do not always say or do the right thing” (Rosenberg xii). She envisioned guilt in motherhood as tied to each other as it emerges anytime mothers feel inadequate in child rearing or have done something wrong to their children. Mother guilt is to be linked with societal standards of proper mothering. This has been explained in a discussion of guilt in motherhood, which is acknowledged through Warner's works of *Perfect Madness* claims, “too many are letting their lives be poisoned by guilt because their expectations can't be met, and because there is an enormous cognitive dissonance between what they know to be right for themselves and what they're told is right for their children” (61). Society norms and its high expectations become the standard of

someone doing something, such as mothers who have to meet the standard of being the perfect mother to their children. They will feel that their caring does not and never enough, so guilt emerge as an effect of their struggle they feel in motherhood phase. Thus, there are many mothers who feel remorse and self-blame towards themselves regarding to what they have done during the motherhood phase.

Guilt, in psychological terms, has no symptoms that may be used for identifying someone considered guilty. It can be interpreted as Breggin's viewpoint "unlike shame and anxiety, guilt has no direct physiological links to bodily signs or symptoms" (141). From the perspective of Breggin, there is no exact detail that shows someone having guilt, but he adds that guilt frequently causes individuals to feel depressed or uncomfortable, such as stomach pain, exhaustion, and headaches. This can be observed in Breggin himself writes, "depressed people often have a vague feeling of, "There's something wrong with my body." The suspicion that there is something "wrong" inside oneself is often the result of guilt and self-blame" (142). Thus, guilt still shows signs in which individuals experience guilt as they feel uncomfortable with their own self.

#### **2.4. Method of Research**

The research method is a method for analyzing and gathering data. The researcher employs two methods in this study: method of collecting data and method of approach.

#### **2.4.1. Method of Collecting Data**

The library research is used in order to collecting the data for this study. According to George, library research engages defining and locating sources which give actual information or expert opinions on a research issue (6). The researcher is acquiring information, approaches, and theories or concepts related to this study and applying them to the data source. *The Lost Daughter* movie, directed by Maggie Gyllenhaal, is chosen as the researcher's data source, and it will be analyzed using a descriptive–qualitative method. Journal articles, books, and websites are also used in gathering the data.

#### **2.4.2. Method of Approach**

This study employed the intrinsic and extrinsic aspects that developed the movie. The intrinsic aspect consists of a narrative element that are character and characterization, plot, settings, conflict, as well as cinematography elements such as camera shot and camera angle that used in the movie. Meanwhile, feminist literary criticism of Simone de Beauvoir “*The Second Sex*” is used to analyze extrinsic element of the object of the study. De Beauvoir examines literary works from the perspective of women's lived experiences and societal oppression. She emphasizes the importance of understanding literature in its historical and social context, examining how literary developments and representations of women reflect and influence broader societal views and power dynamics. As Charles Bressler cited in de Beauvoir work “*The Second Sex*”, “Women, she maintains, must rejects the societal construct that men are the

subject or the absolute and women are the Other” (Bressler 150). The statement highlights the challenges faced by women in a patriarchal society. Its insights can be effectively applied to film criticism, providing a framework for analyzing how movies depict and reinforce gender roles, expectations, and struggles. Feminist film analysis employs the insights of *'The Second Sex'* as a critical lens to move beyond surface-level interpretations and engage with the complex representations of gender contained within film narratives. By analyzing them, it is possible to gain a deeper insight into women's roles, as well as the struggles and challenges faced by main characters.