

## CHAPTER II

### THEORETICAL FRAMEWORK

#### 2.1 Intrinsic Aspects

The intrinsic aspects of a literature work are elements that forms the text itself. Cohen states that the study of relating novel and cinema is possible because two of these system bear a resemblance to a certain degree (Andrew, 1984: 102). Some aspects that can overlapped are like character, theme, plot, setting, and conflict.

##### 2.1.1 Character

According to Abrams, characters are the people that the reader will interpreted from their action and their dialogue. They are people who will be endowed by the author with particular moral, intellectual, and emotional qualities. The characters will have motivation as the ground for their temperaments, desires, and moral nature in their speech and actions (Abrams, 2009: 33-34).

Some characters may change throughout the story or remained unchanged at all. E.M. Forster in his *Aspect of the Novel* further explain the difference between the dynamics of the characters. The fleshed out characters that have motives, changes or developement throughout the story that will sometimes surprised even the reader are called Round characters (Forster, 1927: 48). While the other is flat characters, or characters that is two-dimensional, where as said characters will only have certain traits without much complexity and sufficiently to be mentioned in few sentences.

The way of showing the traits of the character according to Henkle (1997: 161-173), could be shown through nine angles: The first is through the characters appearance, second is through the character speech, third is through the view point of other characters with their conversation. Fourth is the character's past life where the readers can infer said character's motive, Fifth is through their reaction toward certain events or situation, six is through thought where the author can show the character's way or process of thinking, seventh is mannerism, where the character may have certain habit or peculiarities, eighth is another character, where we can infer to the personality of a character through the point of view or the opinion of another character. The last is through direct comment.

### **2.1.2 Theme**

Theme is the general concept or doctrine in the narrative that is usually used interchangeably with "motifs". It is used to make the art to be more persuasive for the reader. Theme can be incorporated into a narrative implicitly or asserted as is and enable the reader to understand the theme of the narrative easily (Abrams, 2009: 170). A theme of a story can be derived by analysing the conflict, or from the interaction between the characters.

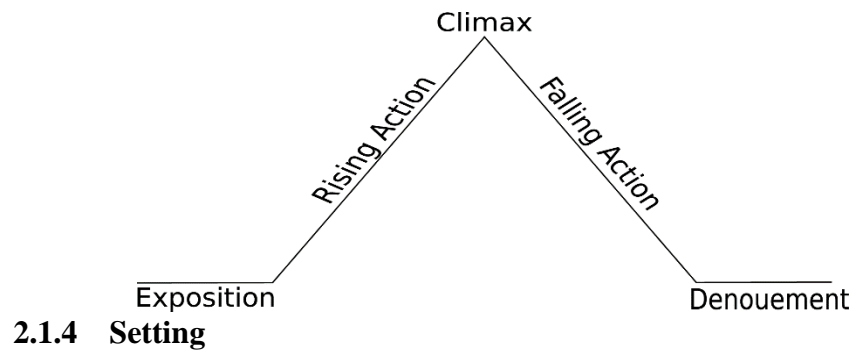
### **2.1.3 Plot**

In literary works, plot is the sequence in which the events in the story play out. Plot is important to the story because it shows the chronological of a story and how the events affect one another in a cause and effect principle. Certain event must happen for

another event to happen. According to Forster, "The king died, and then the queen died, is a story, while The king died, and then the queen died of grief, is a plot (E.M Forster, 1927: 61)".

A German writer, Gustav Freytag, propose a plot scheme based on Aristotle's theory of tragedy in 1863. The scheme is called "The Freytag's Pyramid" where it divides the plot into 5 sections. Those sections are: The exposition, The rising action, Climax, Falling action, and Denouement (Freytag, 1900)

*Picture 1 Freytag's Pyramid*



The place where the story occurs, when it happened, and the social circumstances in which the story being told is what can be called as setting (Abrams, 2009: 284). Setting is important as it would allow us to understand more of the context that happened in the narrative.

#### **2.1.5 Conflict**

Conflict is a central tension or struggle that the characters face in a narrative. Some of the conflict could be in a form of conflict between individuals, conflict of

character against fate, or conflict of the character against a goal that he sets for himself and the circumstances that would not allowed it (Abbrams, 2009: 225).

## **2.2 The Extrinsic Aspect**

Extrinsic aspect of a literary work is the external aspect outside of the literary work that surrounding its creation. The aspects can be the world environment when the story is created or the situation of the author as they created the story (Abbrams, 2009: 52).

### **2.2.1 Individual Psychology**

According to Adler (Ryckman, 2008: 14), individual psychology is the science that aims to understand the complete experience and behavior of a person. Adler asserts that all of human action is based on that person attitude towards life . He also strives to correct the wrong or bad attitude in person through his knowledge in his theory.

In Adler's view (Schultz and Schultz, 2013: 108-109), each person is fundametally a with their personalities molded by individual social environments and interactions rather than efforts to fulfill biological needs. In contrast to Freud's emphasis on the significance of sex in shaping personalities, Adler downplays the role of sex. Adler asserts that personality essence lies in consciousness, not the unconscious. Rather than being driven by forces that we cannot see and control, Adler suggests that individuals actively participate in creating their unique selves and steering their own futures.

Even though his writings demonstrate profound insights into the intricacies of the human personality, Adler formulated a theory that was essentially uncomplicated and restrained. For Adler (Feist, 2006: 77) individuals are born with a frail and inferior physique, leading to a sense of inferiority, and the consequences depend on others. Consequently, the intrinsic sense of unity with others (social interests) is inherent in individuals and serves as the primary parameter for psychological well-being. To outline the main tenets of Adlerian theory, the following adaptation is derived from a list representing the conclusive statement of individual psychology (Adler, 1964 in Feist and Feist 2006: 69).

#### **2.2.1.1 Inferiority Feeling**

Inferiority is a feeling where a person will always strive to find a situation where they are good at (Adler, 1922: 74). Adler (Ryckman, 2008: 119) proposed that psychological and social feelings of inferiority are universal experiences, starting from our early participation in family life. Parents and other adults not only hold physical superiority but also possess greater experience and problem-solving skills. This sense of inherent inferiority serves as a motivation for individuals to strive for achievements.

According to Adler, there are two types of feeling of inferiority based on what they are striving to achieve: exaggerated and normal feeling of inferiority (Feist and Feist, 2006: 78). An exaggerated sense of inferiority prompts individuals to pursue superiority, often prioritizing personal gain at the expense of neglecting their social surroundings. Conversely, the normal sense of inferiority encourages individuals to

remain within their current circumstances while actively pursuing their aspirations and maintaining concern for their social environment. This normal feeling of inferiority motivates individuals to strive for success, exerting effort for both their personal well-being and the success of those around them. Therefore, despite seeking personal gain, they still strive to achieve success that benefits everyone.

Instances of inferiority manifest when heightened feelings of inferiority result from despair or failure. Those susceptible to experiencing this complex comprise individuals with diminished self-esteem, members of ethnic minorities, individuals with a low socioeconomic status, or those with a history of depressive symptoms. Children brought up in environments of constant criticism or unmet parental expectations may also develop this condition (Adler, 1907).

#### **2.2.1.2 Fictional Finalism**

Adler (Schultz and Schultz, 2013: 118) introduced the concept of finalism to refer to our objectives or aspirations for the future. These goals represent our potential rather than our current reality. They are also subjective ideals that we hold. Pursuing these goals drives individuals to strive for their achievement. For instance, Adler's personal goal was to overcome or transcend mortality, which led him to aspire to become a doctor. This belief significantly influences how individuals interact with others. Adler further developed the notion of finalism and interpreted it as our future dreams, which inspire us to strive towards their realization.

### **2.2.1.3 Social Interest**

Social interest is the inherent state of the human as a species, acting as the cohesive force that binds society together (Adler, 1927 in Feist and Feist, 2006: 75). The intrinsic sense of inferiority experienced by individuals compels them to unite and create communities. Infants, lacking the protection and care of parents, would be unable to survive. Similarly, our ancestors would have succumbed to stronger, fiercer, or more perceptive animals without the safeguarding of family or clans. Therefore, social interest emerges as the fundamental need to preserve the human species.

According to Adler, establishing connections with others is the fundamental challenge we face in life. . Our capacity to interact successfully with others becomes a vital aspect of our way of life, influencing how we navigate life's challenges. He referred to this concept as social interest, indicating individuals' inherent ability to work collaboratively with others to achieve personal and communal objectives. The original German term Adler used for this concept, *Gemeinschaftsgefühl*, is best translated as "community feeling" (Stepansky, 1983, p. xiii in Schultz, 2013: 116).

### **2.2.1.4 Life Style**

Lifestyle, originally referred to as a life plan or guiding image encompasses the unique approaches individuals take to pursue their objectives. For instance, an athlete dedicates themselves to achieving perfection through diligent study, practice, and maintaining a healthy physique. Similarly, a student seeks superiority through intensive reading, learning, critical thinking, and engaging in discussions with peers. These

endeavors arise as responses to our feelings of inferiority, whether real or perceived. Once established, they prove challenging to alter (Ryckman, 2008: 119).

Individuals with healthy and socially beneficial lifestyles manifest their social interest through their actions. They actively strive to address what Adler considers the three primary challenges in life: showing love to others, cultivating intimate relationships, and pursuing meaningful work. They approach these challenges with collaboration, personal bravery, and a sincere commitment to the well-being of others. Conversely, individuals with unhealthy lifestyles display indifference towards their surroundings, exhibit selfishness, disregard for others, and lack a sense of genuine humanity. Adler (1956 in Feist and Feist, 2006: 78) believed that those with socially beneficial lifestyles represent the highest form of humanity in the evolutionary process and are likely to shape the world of the future.

#### **2.2.1.5 Creative Power**

Creative power is a means by which individuals shape their own approach to life. It encompasses how they interact with others, navigate their environment, and confront their feelings of inferiority. According to Adler, every individual possesses the ability to exercise creative power and create their own unique lifestyle. Ultimately, individuals bear the responsibility for their identity and behavior. Through their creative power, they take charge of their lives, assume responsibility for their ultimate objectives, determine the strategies they employ to pursue those goals, and contribute to the development of social interests. Essentially, creative power empowers



individuals to be autonomous agents. It is a dynamic concept that embodies movement, and such movement represents the most prominent characteristic of life. All aspects of psychological existence involve a progression towards a specific goal, a purposeful movement (Adler, 1964 in Feist and Feist, 2006: 79).

#### **2.2.1.6 Striving for Superiority or Success**

The drive for superiority or success can be seen as a means of compensating for feelings of inferiority or vulnerability. Adler (1930 in Feist and Feist, 2006: 71) posited that everyone is born with bodies that are small, weak, and inherently inferior, leading to the emergence of feelings of inferiority. This arises due to the innate human tendency toward resolution or completeness. Consequently, individuals are continuously motivated by the need to overcome their sense of inferiority and driven by a desire for resolution.

Feist and Feist (2006: 72) explained that the goals individuals pursue as part of their creative power can take various forms and need not necessarily mirror their deficiencies. For instance, someone with a physically weak body may choose not to become a strong athlete but instead pursue a career in the arts, acting, or writing. Success is a subjective concept, and everyone formulates their own definition of it. While creative power is influenced by both hereditary and environmental factors, individuals ultimately bear responsibility for their personalities. Heredity sets the potential, while the environment contributes to the development of social interests and courage. The interplay between nature and nurture cannot strip individuals of their

power to establish unique goals or choose a style of achievement that aligns with their specific objectives (Adler, 1956 in Feist and Feist, 2006: 72).

### **2.2.1.7 Early Memories**

Adler try to understand a person's present and future personality by asking them about their early memory (1932). Whether it is accurate or not, a person's infancy or childhood memory could provide an important clues on their style of life based on their self-selected goal that they pursue. According to Adler, "The individual's interpretation of life is not a trivial matter, for it is the plumb-line of his thinking, feeling, and acting" (1938, p. 32). Adler believe more on how a person remembered their childhood memory and not the actual childhood themselves. Which is why he put less concern on the accuracy and more on the person's perspective and interpretation on their life (1932).

## **2.3 Cinematography**

Cinematography is the art of making a motion picture by making use of various techniques during production or post-production in the lab to add or to correct some effect for the film (Bordwell and Thompson, 1994:724). The aspects that will be used in this research would be framing and camera angles.

### **2.3.1 Framing**

Framing is a technique that is used to choose or compose that will be shown using the edges of the film frame (Bordwell and Thompson, 1994:726). This technique

can be used to help emphasize or showing the importance of certain scene or object by composing it into certain size and position that is shown in the film.

### **2.3.1.1 Long Shot**

This framing technique is usually used to show the background and the surrounding object to dominates the scene but the main subject still remain prominent (Bordwell, 1994 p.726).



*Picture 2 Long Shot p.83 (A character walking along a country road in L'Inondation )*

### **2.3.1.2 Medium Shot**

Medium shot usually taken to show the object as a moderate size and showing human subject from the waist up. This technique allows the cinematographer to show gesture and expression to be more visible to the viewer (Bordwell, 1994 p.726).

*Picture 3Medium Shot p.381 (The opening scene of mad Kiichi arguing with his sons in Record of a Living Being)*



### 2.3.1.3 Close up Shot

This framing technique is used to emphasize a small object, or a part of a human body such as head, hands, and feet. It helped to show more of the facial expression, detailed gestures, and small object (Bordwell, 1994 p.724).



*Picture 2.4 Close up Shot p.381 (A shot from another camera to show a close-up of the old man rage in Record of a living Being)*

### 2.3.1.4 Extreme Close Shot

The extreme close up is used to emphasize small details that usually single out certain portion of the face such as just the mouth, a finger movement, or could also emphasize certain lines on a paper. As an example is the **Picture 2.4** which showed an extremely close shot of hand about to pickpocket a purse (Bordwell, 1994 p.725).



*Picture 4 extreme close shot p.386 (A shot of arm that seemingly cut-off from the body as it about to pickpocket in Pickpocket)*

## **2.3.2 Camera Angle**

Camera angle is the position of the frame in which the subject is shown from such as shown from above (The high angle), from horizontal (the straight-on angle), and from below (The low angle) (Bordwell, 1994 p.724).

### **2.3.2.1 High Angle**

The High angle is shot from above, positioning the frame to overlooking the subject making it so the audience is seem to have the superiority over the subject as the viewer can see everything that the subject cannot. If there's another character that is shown talking from above the other character, they are seen to have the superiority over the one below (Bordwell, 1994 p.724).



*Picture 5 High Angle p.371 (A shot of Lorenzo lamenting in front of the church in Maria Candeleria)*

### 2.3.2.2 Straight-on Angle

The straight-on angle is the most used angle as it is the most normal angle that doesn't really give any psychological effect to the viewer as much as the other two (Bordwell, 1994 p.724).



Picture 6 Straight-on Angle p.380 (scene of testimony with the witness facing the camera in Rashomon)

### 2.3.2.3 Low Angle

The low angle is taken from below making the viewer to look up to the subject on the screen making the subject to have superiority over the viewer (Bordwell, 1994 p.724).



Picture 7 Low Angle p.151 (a scene of showing the characters against the sky as the march in protest in Mutter Krausens Fahrt ins Glück )