CHAPTER II

THEORY AND METHOD

2.1 Theoretical Framework

In this study, the analysis of the movie *Spectre* (2015) is done by direct obsevation on its narrative and cinematography, while the audience's reaction to the movie's use of male gaze is grounded in text-based data that is sourced from the reviews and discussions on Letterboxd. This approach aligns with literary research methodologies, ensuring that the audience's perspective is thoroughly explored.

2.1.1 Intrinsic Aspects

The intrinsic aspects will include the narrative elements and the cinematography element—specifically the composition—of *Spectre* (2015).

2.1.1.1 Narrative Elements

The narrative elements in literary work are plot, theme, setting, point of view, and character and characterization.

2.1.1.1.1 Theme

Birkerts (1993:71-72) proposes that the characters, plot, and setting of a work of fiction can be interpreted as the body but the theme by analogy is the heart, or

the soul of the story. Themes are the understandings we obtain when we look at the most important parts of the human existence; they have to be explored.

2.1.1.1.2 Plot

According Abrams (2005:233), the plot in a dramatic or narrative work refers to the arrangement and sequence of its actions, meticulously crafted and rendered to achieve the intended emotional and artistic impacts.

In a book titled *Die Technik des Dramas* (1863:114-115), Gustav Freytag explains a system for dramatic structure (later named Freytag's Pyramid). The Freytag Pyramid consists of a five-act structure which are: (1) Exposition, which is the introductory part of the story where the characters, setting, and initial conflict are established; (2) Rising Action, the part that builds upon the initial conflict and introduces additional complications and obstacles for the characters; (3) Climax, which is the turning point of the story, often the most intense and crucial moment; (4). Falling Action, the part that shows the consequences or aftermath of the climax and begins to resolve the conflicts and complications introduced earlier; (5) Denouement (Resolution), the part of story which provides the ultimate outcome or resolution of the conflicts and ties up loose ends.
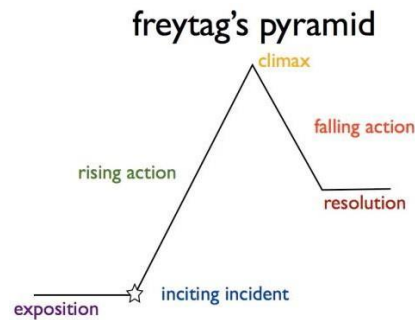
Figure 2.1. Freytag's Pyramid

2.1.1.1.3 Setting

According to Birkerts (1993:54), setting refers both to the physical location of the events and to the time in which they happen. Time encompasses various aspects, including the character's age, the specific time of day, the season, or even the time period, whether it be in the past, present, or future. Similarly, place involves a wide range of locations, such as buildings, rooms, cities, beaches, and modes of transport like cars or boats, whether indoors or outdoors.

2.1.1.1.4 Point of View

According to Abrams (2005:240-245), in literature, "point of view" refers to the narrative perspective from which a story is told. It involves the relationship between the narrator and the events within the narrative. Point of view can be categorized into various types:

1) First-person point of view: In this perspective, the story is narrated by a character within the story using first-person pronouns such as "I" or "we." It

provides a subjective view of events, offering insights into the narrator's thoughts and emotions.

2) Second-person point of view: A narrative perspective in which the story is told from the perspective of "you," addressing the reader directly. This POV creates the impression that the reader is directly involved in the events of the story, experiencing them firsthand.

3) Third-person point of view: In third-person point of view, the narrator is an external observer who is not a character in the story. It uses third-person pronouns such as "he," "she," or "they" to refer to the characters. This perspective can be further divided into: (a) Third-person omniscient (which is also known as Third-person objective): The narrator has access to the thoughts, feelings, and perspectives of multiple characters. (b) Third-person limited: The narrator's perspective is confined to the thoughts and experiences of a specific character or a limited group of characters.

2.1.1.1.5 Character and Characterization

A character in literary work is a person who is portrayed as having specific moral, intellectual, and emotional qualities based on their speech and actions as interpreted by the audience (Abrams, 1993:33).

Characterization is a literary device to provide information regarding the characters in the story. According to Abrams, by indicators, characterization is divided by two, which are "telling" and "showing." In storytelling, characters are portrayed through their dialogue and actions through the technique of "showing." "Telling," on the other hand, involves the author explicitly or subtly evaluating

the character's motives and qualities. The character who plays a major role and becomes the center of interest is called the protagonist, which generally is portrayed with good moral. Meanwhile, the character who is always opposite the protagonist is called antagonist (Abrams, 2005:34).

2.1.1.2 Cinematography Element

Cinematography elements are divided into six, which are lighting, shot size, camera focus, composition, camera placement, and camera movement (StudioBinder, 2022). The cinematography element that the writer will be focusing on is the composition, due to its relevancy to the aim of this research.

2.1.1.2.1 Composition

Composition is the arrangement of elements within an image used to express emotions, narratives, or ideas through the arrangement of elements in a picture (StudioBinder, 2022:7). The composition rules in film are not meant to be restrict the artist's creativity, rather, they are meant to be utilized to deliver the idea that the artist aims to express. (2022:5) The rules of composition in filmography include Rule of Thirds, Angle, and Color Scheme.

2.1.1.2.1.1 Rule of Thirds

The Rule of Thirds involves dividing an image into nine segments using two horizontal and two vertical lines, creating four intersection points (2022:11). This technique encourages a dynamic composition by promoting interaction and connection between the subject and the background, rather than placing the subject at the center of the frame. The frame below (Figure 2.2) is a scene by the :

1:34:34 timestamp from *Mission Impossible:Fallout* (2018) and how rule of thirds

is used.

Figure 2.2 A still from *Mission Impossible:Fallout* (2018)

by 1:34:34 timestamp

2.1.1.2.1.2 Angle

In this context, the term "angle" refers to the viewpoint provided to the viewer

regarding the presented image. For instance, Low Angle Shot, where the camera

looks up towards the subject, is frequently employed to convey a sense of power

or authority (2022:86). Meanwhile, High Angle Shot, where the camera looks

down on the subject, can have the opposite effect, portraying them as vulnerable

or powerless (2022:91). The most commonly used technique, Eye-level Shot,

offers a neutral perspective on the subject (2022:87). Provided on the next page

are some examples; from top center, bottom left, bottom right: Low Angle Shot

from *The Matrix* (1999), Eye-level Shot from *American Psycho* (2000), and High

Angle Shot from *Titanic* (1997).

Figure 2.3 A still from *The Matrix* (1999)

by the 14:44 timestamp

Figure 2.4 A still from

American Psycho (2000)

by the 06:24 timestamp

Figure 2.5 A still from

Titanic (1997)

by the 38:31 timestamp

2.1.1.2.1.3 Color

Color involves various aspects that require careful consideration. Once you have selected a specific color, there are additional decisions to be made regarding its saturation, brightness, and particularly how it will interact with other colors present (2022:76-77). Examples are attached on the next page as follows: the picture on top center uses monochromatic color scheme from *The Grand Budapest Hotel* (2014), the picture on bottom left uses analogous color scheme from *Children of Men* (2006), and the bottom right uses triadic color scheme from *Superman* (1978).

Figure 2.6 A still from *The Grand Budapest Hotel* (2014)

by the 03:07 timestamp

Figure 2.7 A still from

Children of Men (2006)

by the 1:02:22 timestamp

Figure 2.8 A still from

Superman (1978)

by the 1:27:47 timestamp

2.1.2 Extrinsic Aspects

In literature, extrinsic aspects encompass the broader context in which the work exists. As what the title of this study suggests, the author intends to utilize the Male Gaze theory.

2.1.2.1 Male Gaze

When it comes to literature analysis, few theories have stirred as much discourse as Laura Mulvey's concept of the Male Gaze. Her essay "Visual Pleasure and Narrative Cinema," published in 1975, is one of the most seminal pieces of feminist film theory. In the essay, Mulvey examines the ways in which

cinema reinforces and perpetuates patriarchal power dynamics through its portrayal of gender and sexuality. Mulvey introduces the concept of the "male gaze," which refers to the way in which visual media predominantly presents the world from a heterosexual male perspective, arguing that in mainstream cinema, women are often objectified and positioned as objects of male desire (1975:3). Women are frequently depicted as passive, decorative, and existing solely for the pleasure of male characters and viewers (1975:4).

Mulvey goes to explain that there are two types of male gaze, the first one is *Scopophilic*[3], and the second one is a form of narcissism (1975:9-10). The former arises from being aroused in using another person as sexual object through sight, while the latter comes from the identification (the constitution of the ego) with the image or picture seen (1975:5-9). Taking moving pictures into consideration. cinema has developed a unique illusion of reality where the conflict between libido and ego finds harmony within some sort of "fantasy" realm (1975:10). Nonetheless, it is important to recognize that the fantasy world depicted on the screen is shaped by the laws that govern it, and as a result, the act of looking, which brings pleasure in some ways, can carry a sense of threat in its content (1975:10).

Over the years, the on-going normalization of women being portrayed as the supporting characters that are replaceable (and oftentimes being suited into the

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[3] The adjective form of *Scopophila;* used to refer something related to *Scopophilia* (refer to footnote number 2) to modify or describe it.

whole "hopeless damsels in distress" trope) is very damaging for women as a whole (1975:21-23). The imagery of women, in most cases, is oppressive and constraining especially regarding the characterization (1975:23). Inasmuch as the representation of women in cinema reinforces perceptions of women in real life, it provides an inroad into sexism (1975:24).

2.2 Research Method

This section discusses the methods that are used by the writer to achieve the aim of this research. This section will be divided into 3 sub-topic(s), which are Data and Data Source, Methods of Data Collection and Methods of Approach.

2.2.1 Data and Data Sources

The source material of this study is *Spectre,* the twenty-fourth movie of the James Bond franchise. Although it was released back in 2015 on theaters, it is hitherto available to stream or buy on Amazon Prime Video, Google Play, and AppleTV.

In this study, the writer gathers the data of the intrinsic aspects that include the narrative aspects (theme; plot; setting; point of view; and character and characterization of James Bond, Franz Oberhauser/ Ernst Stavro Blofeld, Estrella, Lucia Sciarra, and Madeleine Swann) and cinematography aspect (composition) by direct observation. The data gathered (in forms of relevant scenes and script from the movie) is then analyzed by the writer.

As for the extrinsic aspects, the writer will apply the Male Gaze theory by Laura Mulvey to dissect the use of male gaze in the movie thoroughly.

The writer gathers the material for the public reception analysis through Letterboxd, a text-based website containing user-generated content that reflects the audience reactions, interpretations, and evaluations of films. The website is a great platform to conduct analysis from due to its diverse perspectives, real-time insights, large dataset, and open expression.

Additionally, the writer also includes a few interviews from the actors of *Spectre* that the writer deems relevant to the studies. The interviews included are from Esquire, Yahoo!Life, and Radio Times print magazine. The previous studies are obtained from a couple of digital journals, namely JSTOR, ResearchGate, and Internet Archive.

2.2.2 Methods of Data Collection

The writer uses library research in order to find, develop, and support the validity of this research. According to George (2008), library research involves the process of gathering information by examining and comprehending data that is closely related to specific issues, sourced from books, theories, and documents.

The studies that support this research will include some relevant past studies relating to the James Bond franchise and the concept of male gaze. The writer obtains the data and information by taking sources from books, journals, and other valid sources that are available online. In collecting the data, this study used non-participatory observation method, which is a research method that is relatively unobtrusive, aiming to collect primary data about a facet of the social environment without direct contact with the individuals involved (Williams, 2008).

2.2.3 Methods of Approach

In this study, the writer uses multiple methods of approach, namely narrative analysis method, film analysis method, and reception analysis method. Narrative analysis is a method of approach that focuses on delving into the underlying ideologies embedded in stories and the larger culture that creates the narratives (Stokes, 2003). According to Thomas Sobchack and Vivian Carol Sobchack in "An Introduction to Film" (1987), film analysis is an approach to study a film, particularly the film space, time, and sound. They also note that film elements such as image, tone, composition and movement are crucial. In this study, the writer will focus on the composition of the film. Reception analysis sees the production of meaning as an unfolding process in which the audience negotiates and establishes categories of meaning (Jensen, 1986:70). All of the aforementioned methods of approach fall under the category of qualitative research method. Qualitative research method is a method approach that focuses on uncovering underlying meanings in datasets that cannot be easily quantified because it typically offers an understanding of a person's motivations, beliefs, and behaviors (Dovetail Editorial Team, 2023).