

CHAPTER 2

THEORETICAL FRAMEWORK

2.1 Intrinsic Aspects

As proposed by Bordwell and Thompson, the essence of cinema can be defined as its capacity to engender immersive experiences for its audience (2013:2). In order to cultivate a comprehensive appreciation of movie as an artistic medium, it is imperative to inquire into the rationale underpinning the design choices manifested within a given cinematic work (2013:2). Therefore, this study will use intrinsic aspects which include theme, character and characterization, and plot.

2.1.1. Narrative Aspects

The intrinsic elements are those that contribute to the presentation of a movie within a particular scene. The combination of these elements is what gives rise to the existence of a movie in its own right. As David Bordwell and Kristin Thompson write in *Film Art: An Introduction*, "We might regard a story to be a chain of events linked by cause and consequence and occurring in time and space," (2013:3). In this thesis, the writer will imply several intrinsic aspects, as follows:

2.1.1.1. Theme

According to Abrams (2009:205), theme is a basic concept, whether implicit or explicit, that an imaginative work is intended to involve and persuade the reader or viewer. This is strengthened by Bordwell and Thompson (2013:59) that themes can be explicit and implicit meaning that suggest very broad concepts. In essence, a theme embodies the overarching concept that envelops a movie, encapsulating the message that author seek to convey through their cinematic endeavor.

2.1.1.2. Character and Characterization

In *Film Art: An Introduction*, Bordwell and Thompson assert that characters in movies are usually human beings or entities that resemble humans (2013:77). Characters act as the agents of the story, and their attributes and motives are crucial for the audience's comprehension and connection with the movie. Characterization is highly significant because it employs techniques for generating and evolving characters in a movie. This involves utilizing dialogue, behavior, appearance, and other elements to communicate the character's characteristics, motivations, and persona (Bordwell & Thompson, 2013:77).

2.1.1.3. Plot

In accordance with the perspectives articulated by Bordwell and Thompson, the term plot is utilized to encapsulate all that is visually and audibly discernible within the movie currently under examination (2013:75). This viewpoint finds resonance with the arguments posited by Staton, emphasizing that a plot embodies a progression of interconnected events within a narrative (1965:26). Fundamentally, the plot serves as the chronological unfolding of events within a narrative, commencing from its inception and culminating at its denouement. It thus stands as an indispensable conduit for elucidating the manner in which a movie's storyline is communicated to its perceptive audience.

2.1.2. Cinematic Aspects

The analysis was supported by cinema theory. *Mise-en-Scene*, cinematography, and movie semiotics are the three fundamental concepts in movie analysis. The writer employed cinematography and *mise-en-scene*.

2.1.2.1. *Mise-en-Scene*

Mise-en-scene, which means "insert into the scene" and refers to everything that the Frame encompasses, maintains its theatrical connotations (Bordwell & Thompson, 2013:113). *Mise-en-scene* examines everything in the frame, including the setting and the object: Costume, hair, makeup, and figure behavior all have meanings in relation to lighting (Bordwell & Thompson, 2013:115).

2.1.2.2. Camera Shots

There are some camera angles as mentioned by Bordwell and Thompson (2013:190) consisting of seven elements as mentioned below,



Extreme Long Shot



Long Shot



Medium Long Shot



Medium Shot



Medium Close-Up



Close-Up



Extreme Close-Up

Picture 2. 1 Camera shots in *Film Art: An Introduction* by David Bordwell and Kristin Thompson

2.1.2.2.1. The Extreme Long Shot (ELS)

In the wide frame of an extreme long shot, people become tiny or completely

disappear, overwhelmed by the vastness around them (2013:190). This is the framing for landscapes, bird's-eye views of cities, and other vistas.

2.1.2.2.2. The Long Shot (LS)

In the context of a long shot, figures occupy a more significant portion of the frame compared to an extreme long shot, yet they remain subordinate to the overarching presence of the background (2013:190). This framing choice allows viewers to discern the characters or subjects within the scene more clearly while still emphasizing the environment that surrounds them.

2.1.2.2.3. The Medium Long Shot (MLS)

The medium long shot captures the human figure from approximately the knees up, offering a broader view of both the subject and their environment. This framing choice strikes a delicate balance, allowing viewers to perceive the details of the figure while still maintaining a connection to the surrounding setting (2013:190).

2.1.2.2.4. The Medium Shot (MS)

The medium shot meticulously frames the human body from approximately the waist up, creating a visual space that captures the nuances of gesture and expression with greater clarity (2013:190).

2.1.2.2.5. The Medium Close-Up (MCU)

The medium close-up expertly frames the human body from approximately the chest upward, offering a visual canvas that delves deeper into the intricacies of gesture, expression, and physicality (2013:190). This framing decision situates the viewer in closer proximity to the subject, allowing for a more intimate examination of their emotions, actions, and interactions within the narrative landscape.

2.1.2.2.6. The Close-Up (CU)

The close-up traditionally narrows the visual focus to depict solely the head, hands, feet, or a small object within the frame (2013:190). This deliberate framing choice serves to magnify the significance of facial expressions, intricate gestures, or pivotal objects, thereby intensifying the emotional impact and narrative resonance of the scene (2013:190).

2.1.2.2.7. The Extreme Close-Up (ECU)

The extreme close-up elevates the idea of visual focus by carefully isolating a precise section of the human face or magnifying a specific object within the frame (2013:190). This deliberate framing choice enhances the importance of tiny elements, such as the smallest facial expressions or the detailed textures of an object.

2.1.2.3. Sound

Sound constitutes a potent cinematic technique for a variety of compelling reasons. To begin with, it actively engages the sensory faculties, thereby exerting a profound influence on how we perceive and construe the visual imagery, as elucidated by Bordwell and Thompson (2013:266). Sound serves as an intermediary medium, effectively molding the impressions of those who are privy to the auditory elements accompanying the on-screen events.

2.2. Extrinsic Aspects

Extrinsic elements are elements that affect a literary work but do not come from within the literary work itself. According to Wellek and Warren, the extrinsic element refers to the author's personal subjectivity, including their attitudes, beliefs,

and worldview, which forms the backdrop for the creation of a fictional work. In other words, the biographical elements of the author can significantly influence the characteristics of their literary output (1956: 65).

2.2.1. Representation of Pakistanis and Americans

Representation is a crucial aspect of the process through which meaning is generated and shared among members of a culture. This process includes the use of language, signs, and images that symbolize or stand for various things (Hall, 1997:15). According to Stuart Hall, there are two systems of representation. The first system is known as a conceptual map, which is “The ‘system’ by which all sorts of objects, people, and events are correlated with a set of concepts or mental representation which we carry around in our heads.” (Hall, 1997:18). The second involves creating a series of correspondences between our conceptual map and a collection of signs, which are arranged or organized into different languages that symbolize or represent those concepts (Hall, 1997:18). The possession of conceptual frameworks is indispensable for meaningful interpretation, as the absence of such frameworks would render comprehension ineffective. Despite the likelihood of idiosyncratic interpretations among individuals, these interpretations tend to converge around common themes, thereby demonstrating that the conceptual maps ingrained within each individual are largely identical (Hall, 1997:18).

To examine how language is used to depict the world, Stuart Hall identifies three distinct approaches to representation: the reflective, intentional, and constructionist approaches. The reflective approach involves language or various

symbols mirroring meaning, reflecting the true meaning that already exists in the world (Hall, 1997:24). The intentional approach focuses on how language or symbols convey the personal intent of the speaker (Hall, 1997:25). Lastly, the constructionist approach posits that language users can establish meaning within language, suggesting that representation can be socially constructed to convey meaning (Hall, 1997:25).

Among these three approaches, the writer adopts the constructionist approach. This approach is chosen because the writer aims to derive meaning through representation from the writer's perspective. The constructionist perspective creates meaning by establishing connections between the conceptual world, the mental concepts each person holds, and the signs organized into languages (Hall, 1997:61).

2.2.2. Cross-Cultural Conflict

Conflict between individuals or social groups from different cultures is known as cross-cultural conflict. As Stewart and Bennet stated in their book, cross-cultural conflict is understood to arise from differences in behavior, thinking, assumptions, and values between Americans and people from other countries and cultures with whom they interact (1991:2-3). These cultural differences often result in misunderstandings and lead to ineffectiveness in face-to-face communication (1991:2-3). It is supported by Avruch in Hamel's book review stated that each group has the potential to contain culture, resulting in various subcultures within a complex society. This means that not only at the higher levels of social grouping, but also at many different levels, intercultural conflict can occur simultaneously

(Hamel, 2014:124).

The cross-cultural conflict can be separated from others perception toward something. Stewart and Bennet states in their book that perceptions can be divided by two faces one looking inward and one looking outward (1991:17). The inward-facing aspect pertains to the subjective processes of perception and cognition, encompassing perspectives, intuition, opinions, and beliefs. In contrast, the outward-facing aspect is concerned with monitoring features of the physical world and registering sensory impressions of objects. For instance, in the realm of "vision," attributes such as shape, color, texture, and size are evaluated (Stewart and Bennet, 1991:17).

2.2.3. Conflict Resolution in Cross-cultural Setting

Most existing research on resolving cross-cultural conflicts has primarily concentrated on negotiation, rather than delving into alternative third-party methods such as mediation, facilitation, or more specialized approaches like problem-solving workshops (Avruch, 2003:357). A significant portion of academic investigation relies on Edward T. Hall's foundational distinction between "high context" and "low context" communication patterns. In low context styles and cultures, there is an emphasis on practical, straightforward language use, minimizing the reliance on non-verbal cues like facial expressions, gestures, or body language (Avruch, 2003:363). In contrast, high context styles and cultures are characterized by expressive, indirect, and nuanced language use, with a greater dependence on non-verbal cues. These communication styles often align with broader cultural orientations, with low context styles associated with individualistic

societies and high context styles with collectivist, interdependent, or communal cultures (Avruch, 2003:363).