

CHAPTER II

THEORETICAL FRAMEWORK

2.1 Intrinsic Elements

In analyzing intrinsic elements, the writer applies some parts to be elaborated such as theme, character, setting, conflict, story and plot. In narrative, intrinsic is the components that are fundamental to the nature of film itself. The overall form that the film adopts is the synthesis of all of these fundamental systems (Barsam and Monahan, 2015: 36).

2.1.1 Theme

Theme in a movie is a central concept that the story or visuals of the picture convey (Barsam and Monahan, 2015: 89). In short, the term "theme" describes the main concept, lesson, or revelation that a creative work conveys. The fundamental idea or conceptually unifying element gives the work as a whole coherence and meaning. Themes may be implicit, meaning that viewers or readers must deduce and evaluate them from the work's content and context, or explicit, meaning that the artist must articulate them explicitly. The conflict in almost all Westerns is between civilization and wildness: the role of the wilderness is filled by free-range cattlemen, Indians, prostitutes, outlaws, and the wide-open areas itself; the role of civilization is represented by settlers, towns, schoolteachers, cavalry outposts, and law enforcement (Barsam and Monahan, 2015: 89).

2.1.2 Character

Barsam and Monahan (2015: 88) state that the conflict between chaos and order is personified by Western characters as the free-spirited. Female characters usually act as a prostitute or a schoolmarm, and very infrequently as both at once (Barsam and Monahan, 2015: 88). The sly gambler, the greenhorn, the sidekick, and the settler are other Western character types. Barsam and Monahan (2015: 127) states that in a film, a character's pursuit of a goal is influenced by their upbringing, status, position, attitudes, and beliefs. Characters that are more intricate than others are referred to as "round characters" because of their complexity (Barsam and Monahan, 2015: 127). In contrast, Characters that are generally simple or "flat" have few distinguishing characteristics and do not alter all that much as the plot develops (Barsam and Monahan, 2015: 127-128). According to Abrams (1999 p.32-33), Characters are the people portrayed in a dramatic or narrative work who, through inferences drawn from their actions and dialogue —from what they say and how they say it— are understood by the reader to possess specific moral, intellectual, and emotional qualities.

2.1.3 Setting

The location and time in which the story takes place define a movie's setting (Barsam and Monahan, 2015: 155). Setting is not only specifies the time, place, and nation, but also the social, cultural, and educational backgrounds of the characters, as well as other crucial details that help the reader comprehend them, like what they dress, eat, and drink (Barsam and Monahan, 2015: 155). The American West is the

usual backdrop for Westerns, but setting is more than just location (Barsam and Monahan, 2015: 88).

2.1.4 Conflict

According to Barsam and Monahan (2015: 97), Conflict is a fundamental component of story. A lot of artistic expression stems from the unsaid, even unconscious, worries. Tension and conflict permeate what was once a benign and mostly insignificant conversation (Barsam and Monahan, 2015: 79). Almost all stories end with the conflict resolved and the audience able to enjoy and/or reflect on the outcome before the credits roll (Barsam and Monahan, 2015: 135). Understanding many sorts of conflict is essential for both analyzing and crafting interesting narratives.

2.1.5 Story and Plot

The story of a movie is made up of two parts: (1) all the narrative events that are stated clearly on screen, and (2) all the events that are implied, or that we assume happened but are not stated clearly (Barsam and Monahan, 2015: 140). The particular actions and events that the filmmakers choose, along with the sequence in which they present them, make up the plot, which is what the audience is meant to understand (Barsam and Monahan, 2015: 140). The fact that plot and story intersect and interact in every movie makes it difficult to distinguish between the two.

2.2 Cinematography

2.2.1 The Shots

One of the most fundamental elements in cinematographic are the shots. The quantity of subject content included within the screen's frame determines the shots (Gianneti, 2002, p. 11). Gianneti also divided the basic categories of shots into several parts; (1) the extreme long shot, (2) the long shot, (3) the full shot, (4) the medium shot, (5) the close-up, and (6) the extreme close-up (Gianneti, 2002, p. 11).

2.2.1.1 The Extreme Long Shot



Picture 2.1. **Extreme Long Shot**
(Gianneti, 2002: 11).

It is referred to as the extreme wide shot, is a cinematic technique in which the camera is set very far away from the subject (Gianneti, 2002, p. 11). An extreme long shot gives viewers a wide perspective of the surroundings while establishing the scene's context (Gianneti, 2002, p. 11-12).

2.2.1.2 Long Shot



Picture 2.2. **Long shot** (Gianneti, 2002: 12).

According to Gianneti (2002), long shot, sometimes referred to as a wide shot, shows the subject from a significant distance away. The subject is frequently shown in this picture in connection to its surroundings.

2.2.1.3 Full Shot



Picture 2.3. **Full shot** (Gianneti, 2002: 17).

A full shot is a complete shot which the head and feet are positioned near the top and bottom of the frame, respectively, and the human body is just barely visible in its whole (Gianneti, 2002 p. 12).

2.2.1.4 Medium Shot



Picture 2.4 **Medium shot** (Gianneti, 2002: 13).

A medium shot is shows some of the surrounding area while providing a more thorough perspective of the characters and their actions by framing the topic from the knees or waist up (Gianneti, 2002 p. 12).

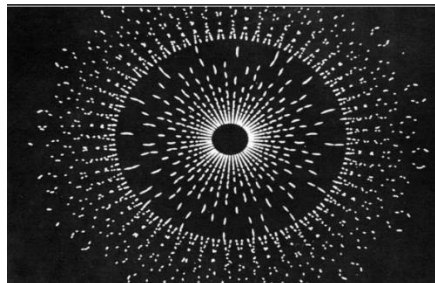
2.2.1.5 Close-up Shot



Picture 2.5 **Close-up Shot** (Gianneti, 2002: 6).

The close-up focuses on a comparatively small object, such as the human face, and displays very little or no background. Due to the close-up's ability to enlarge an object's size, it frequently suggests a symbolic value, elevating the object's importance (Gianneti, 2002 p. 13).

2.2.1.6 Extreme Close-Up (ECU)



Picture 2.6 **Extreme Close-up** (Gianneti, 2002: 9)

Captures minuscule features like an actor's mouth or eyes by zooming in even closer than a close-up (Gianneti, 2002 p. 13). This image is frequently employed for dramatic effect and heightens the emotional impact.

2.2.2 Sound and Dialogue

Sound is talking, laughing, singing, as well as the aural effects of objects and locations, can all be just as expressive as the other narrative and stylistic components of film (Barsam, 2015: 388). Both the plot and the characters would be less engaging without a strong sound design, which is a crucial component of the film's artistic vision (Barsam, 2015: 388). Film communicates both visually and vocally; using movement, gesture as visualization and dialogue as vocalization (Boggs & Petrie, 2008: 3). The use of sound in film allowed actors to express themselves more freely, but it also necessitated the use of dialogue scripts, dialogue coaches, and foreign accent mastery (Barsam & Monahan 2015: 282).

2.3 Extrinsic Elements

Extrinsic elements are those found outside of literary works that do not have a direct impact on the structure or organization of the literature (Nurgiyantoro, 2007: 23). Therefore, extrinsic refers to a thing that is not part of something's fundamental makeup or inherent qualities. It pertains to things that are clearly outside of the object under consideration or neither a part of or derivable from its fundamental nature. The writer uses the four basic types of stereotypes to analyze the data and examine the impacts of it.

2.3.1 Gender

Gender is culturally produced; it is neither as fixed as sex, nor is it the causal outcome of sex (Buttler, 1999: 9-10). It means gender is formed via repeated social

performances and behaviors rather than being a fixed biological or natural truth. This idea contradicts the gender binary that has long been accepted. Gender appears to be as determined and fixed as it was under the biology-is-destiny theory when the relevant "culture" that "constructs" gender is understood in terms of such a law or collection of laws (Buttler, 1999: 12). Gender overlaps with racial, social, ethnic, sexual, and regional modalities of discursively constructed identities, and gender is not always constituted coherently or consistently in different historical settings (Buttler, 1999: 6). According to Buttler (1999: 6), it becomes difficult to isolate "gender" from the intersections of politics and culture in which it is inevitably created and preserved.

Gender is the result of the intricate interaction between social, cultural, and psychological elements that molds both social institutions and personal identities. Gender is intricately linked to power dynamics and institutional frameworks; it is not just about individual identity or social roles. Gender is a dynamic and complex notion that has an impact on many facets of society and daily life (Beasley, 2005).

2.3.2 Gender Stereotype

Gender stereotype is a generalized opinion or preconception about the characteristics or qualities that women or men should or should not have, or the roles that they should or should not play (UNHCR, 2014, para. 1). United Nation Children's Fund (UNICEF) states Gender stereotypes are fixed, condensed, and widely accepted thoughts or beliefs about masculine and feminine. They virtually invariably concern the roles, behaviors, pursuits, passions, and skills deemed

normal for girls and women as well as for boys and men. When it restricts a woman's or man's ability to grow personally, pursue a job, or make decisions about their lives, a gender stereotype is damaging (UNHCR, 2014, para. 1).

Prescriptive and descriptive elements make up gender stereotypes, the former are views about how men and women generally behave, while the latter are opinions about how men and women ought to behave (Koenig, 2018: 1). Gender stereotypes are more broad beliefs and attitudes about masculinity and femininity, yet they frequently have something to do with the actions that women and men commonly engage in within a specific society.

Concepts regarding the traits and actions of each sex are known as gender stereotypes (Del Boca & Ashmore in Martin in C. L., Wood, & Little, 1990: 1891). We all harbor unconscious prejudices that lead to gender stereotyping. When we have unconscious bias, we make judgments about other individuals that are based on their actual or imagined backgrounds.

2.3.3 The Basic Types of Gender Stereotypes

A stereotype is extremely simplistic and not necessarily true, it is a commonly held opinion or bias about a person or group. Due to a person's gender, gender stereotypes can lead to unjust and unequal treatment. According to Parenthood (2018: 3), Gender stereotypes can be identified into four categories: Personality traits, domestic behaviors traits, occupations traits, and physical appearance traits.

In personality traits, it usually entails defining characteristics of people exclusively according to their gender. For instance: Men are typically expected to be assertive and self-assured. Men are also viewed as being strong, independent, competitive, logical, and forceful. On the other hand, women are considered to be emotional, weak, and accommodating. In addition, women are viewed favorably in areas like cooperation, emotional expressiveness, empathy, sensitivity, and nurturing.

When analyzing gender stereotypes via the prism of domestic behavior traits, certain societal norms and presumptions about duties in the house are frequently taken into consideration. The examples of behavior traits: Men are stereotyped as being less active in household activities like cooking, cleaning, and child care, while women are supposed to be in charge of these duties. It's common knowledge that women are more suited for nurturing and caring responsibilities, such as looking after young children and aging family members. Men are typically expected to focus more on their careers and earning money because they are viewed as the family's principal breadwinners and financial providers.

Occupation traits frequently mirror cultural norms and prejudices on the kinds of occupations or vocations that are deemed suitable for people according to their gender. These are a few prevalent stereotypes: Men are considered good at science, technology, engineering, and mathematics. Men are overrepresented in managerial and leadership roles across a variety of industries because they are regarded as being more forceful, decisive, and natural leaders. However, there are

prejudices that say women are less adept or competent in leadership positions. Some people jump to the conclusion that nurses and teachers are women.

Gender stereotypes concerning physical appearance frequently concern cultural standards and expectations about what people should look like according to their gender. It is expected of men to be tall and powerful, and of women to be graceful and slender. Additionally, it is expected of both sexes to groom and dress in ways that are stereotypical for their respective genders—women in dresses and men in slacks.

2.3.4 The Impacts of Gender Stereotypes

Gender stereotype has caused a lot of impacts. There are negative impacts as well as positive impacts. Girls may experience less support and hence perform less well in math and science. Boys may experience peer pressure to adopt attitudes that put athletics above academics. Following gender norms might be detrimental to one's mental health. We may therefore draw the conclusion that masculinity is linked to higher psychological well-being as some research indicates that males are less likely than women to be diagnosed with disorders related to anxiety and depression (Mahalik, J. R., Good, G. E., & Englar-Carlson, M. 2003).

Some women's lack of confidence can prevent them from seeking important positions in fields they think they will not be good at, even when they have the necessary skills (Gerdeman, D., 2019: 1). Gender stereotypes have the potential to limit the options and self-imposed expectations of youth. According to Sexual Health Tayside (n.d.), they may also have a negative effect on relationships, mental

health, and self-worth. People who feel under pressure to fit with these expectations might experience psychological suffering as a result of gender stereotyping.

2.3.5 Sexism

When the term "sexism" was first coined, it referred to prejudice against women. These days, the phrase is used more widely to refer to positions that are strictly specified, restricting opportunities for either sex (Gough, 1976: 5). Power and sexism are related in that people in positions of authority are usually given preferential treatment while others in less powerful positions face discrimination. Stereotypes and sexism are related because discriminatory behaviors and attitudes are often predicated on inaccurate assumptions or generalizations about gender, as well as on treating gender as significant when it is not. Sexism stems from attitudes about the underlying nature of men and women and the roles they should play in society (European Institute for Gender Equality, n.d., para. 1) .

Brannon (2016: 16) states that Gender stereotypes are the result of sexist beliefs about men and women that may prioritize one gender over the other. Not just African American women experienced discrimination from multiple sources at once. Gender stereotypes are the result of sexist beliefs about men and women that may prioritize one gender over the other. Not just African American women experienced discrimination from multiple sources at once (Brannon, 2016: 16). Women of color frequently found it difficult to identify feminist organizations that aligned with their priorities, which were centered on sexism and racism, respectively (Brannon, 2016: 16). In cases in daily life of American society,

examples of sexism that can be taken are sexism in the fields of work and education. Women are usually considered lowly and trivial if their education is too high or their job position dictates that it is difficult for women to become leaders. What is even worse is the significant salary difference between women and men.