CHAPTER 2

THEORETICAL FRAMEWORK

2.1. Intrinsic Aspect

Intrinsic aspect plays an important role in determine the quality of a film. According to Richard Barsam in his book *Looking at Movies : An Introduction of Movie,* The film's meaning expressed through form ranges from narrative information as plain as where and when a specific scene takes place to more subtle suggested meaning, such as mood, tone, significance, or what a character is thinking or feeling (2013:14). According to Nurgiyantoro in the book *Teori Pengkajian Fiksi* (2018:29), intrinsic elements are the building a literary work. Intrinsic elements consist of plot, characterization, theme, setting, point of view, language style, and others.

2.1.1. Narrative Elements

2.1.1.1. Theme

The theme is the main idea or idea behind a story. According to Richard Barsam in his book *Looking at Movies : An Introduction of Movie,* a film's theme is a cohesive notion conveyed through the story or imagery. Not every genre is tied together by a single, clear-cut thematic idea, but the Western comes close. Nearly all Westerns contain a basic clash between civilization and wilderness: settlers, cities, schoolteachers, cavalry outposts, and lawmen represent civilization; free-range cattlemen, Indians, prostitutes, outlaws, and the wide-open areas themselves fill the wilderness role (2013 : 88). From the theory, there are so many types of themes which can be found in films. Themes are used as the main idea of a story. Themes can be found in literary works and film.

2.1.1.2. Setting

Setting can be defined as the time setting and geographic location where events occur in a text, both fiction and non-fiction. According to Richard Barsam in his book *Looking at Movies : An Introduction of Movie,*

> Setting—where a film's action is located and how the environment is depicted—is also a common genre convention. Obviously, Westerns are typically set in the American West, but the setting goes beyond geography (2013 : 88).

The setting of place is mostly based on the country where the film was made. However, there are several films that are set abroad. The setting of time is also taken according to the plot of the story, it can be from the past, present or future. Settings are related to the place, time, area and certain people with certain characteristics due to the environmental situation or the era, the way of life and the way of thinking.

2.1.1.3. Characters and Characterization

Character is one of the elements that builds a story. Characters are used by the writer to find out how a plot can be formed through the actions of characters.. According to Richard Barsam in his book *Looking at Movies : An Introduction of Movie,* the charactershave their own uniqueness and roles in film. Characters with major roles make themost things happen and have the most things happen to them. These characters areidentical to their role as the main character in a film. This categorized as round character (2013:127). Meanwhile, there is also the term flat character which can bedefined as "one-dimensional, possessing one or very few discernible traits, and generally predictable—includes Hatfield, Peacock, and Gatewood." (2013: 160).This character has a simpler character and a lower frame rate. The protagonist is the main character who sets out to achieve the goal. The term "hero" or "heroine" might be misleading, since compelling

stories do not always revolve around noble ideals or likable characters (2013 : 129). Meanwhile, The person, creature, or force responsible for hindering our protagonist is known as the antagonist (2013 : 133).

2.1.1.4. Plot

The plot is an important part of the film because it contains all the events that occur in the film. Based on Richard Barsam in his book *Looking at Movies : An Introduction of Movie,* A movie's story is made up of (1) all of the narrative events that are explicitly displayed on screen, as well as (2) all of the events that are implied or that we infer to have occurred but are not expressly presented. The story's entire world--the events, characters, objects, settings, and noises that make up the environment in which the story takes place--is referred to as its diegesis, and the elements that comprise the diegesis are known as diegetic elements (2013:131). From the explanation above, the plot in a film is more complex than a book because it involves sounds and images that can be interpreted in many ways.

2.1.1.5. Conflict

Conflict is an essential thing in a film. According to Richard Barsam in his book *Looking at Movies : An Introduction of Movie*, there are several phase of conflicts in a film story. Firstly, stake is the phase in which the story becomes deeper and the protagonist has greater risks. Second, the rising action provokes the enhanced engagement with ongoing narrative. Thirdly, crisis is the protagonist's phase in facing various obstacles. The final phase is climax. The protagonist faces major obstacles so the protagonist must take risks, make significant sacrifices, or overcome personal flaws (2013 : 135).

2.1.2. Cinematography

Cinematography plays an important role in shaping the quality of a film. Basedon Brown in *Cinematograph Theory*, the word cinematography is from the Greek roots kìnema "movement" and, gràphein "to write." Cinematography is the process of taking ideas, words, actions, emotional subtext, tone, and all other forms of nonverbal communication and rendering them in terms of images (2012 : 2). Cinematography is more than just taking pictures or documenting what is in front of the camera.

2.1.2.1. Sound

According to Mascelli in *The Five C's of Cinematography*, sound can be defined as dialogue or narration, music, and sound effect (1965:67). Sound relates to how the feeling is conveyed by a scene. Visual elements interact with the sound design to enhance the narrative and emotion in the film. Sound is essential for improving a film's narrative and emotional impact. Not only is the conversation important, but so are the ambient sounds, music, and sound effects that contribute to the film's overall mood and storyline.

2.1.2.2. Shot

Shots are a significant thing that differentiates films from novels. There aremany types of shots. Each type of shot has its own meaning.

2.1.2.2.1. Extreme Long Shot
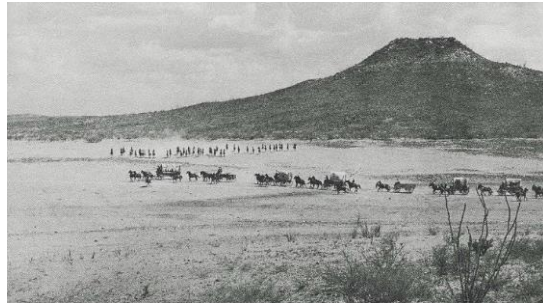
Picture 2.1 : Extreme long shot

An extreme long shot captures a vast area from a great distance. It can be used whenever the audience is impressed by the vast scope of the setting or event. An extremely wide angle static shot is usually better suited for extreme long shots than a panning camera movement. The pan should only be used when the scene becomes more interesting or reveals more of the setting or action as it progresses. (Mascelli 1965: 25).

2.1.2.3. Long Shot

Picture 2 : long shot

A long shot captures the entire scene of action. The location, people, and objects in the scene are shown in long shots to help the audience understand their overall appearance. A long shot can include a street, a house, a room, or any other location where the event takes place. (Macscelli, 1965:26).

2.1.2.4. Medium Shot

Picture 3 : Medium shot

A medium shot is more accurately described as an intermediate shot becauseit falls somewhere between a long shot and a close-up. Players are filmed from above the knees or slightly below the waist. While several players may be groupedin a medium shot, the camera will be close enough to clearly record their gestures. Facial expressions and movements. Medium shots are ideal for television filming because they present all action in a limited area in large size figures. (Mascelli 1965:26).

2.1.2.5. Close up

Picture 4 : close up

A medium shot is more accurately described as an intermediate shot becauseit falls somewhere between a long shot and a close-up. Players are filmed from above the knees or slightly below the waist. While several players may be groupedin a medium shot, the camera will be close enough to clearly record their

gestures. Facial expressions and movements. Medium shots are ideal for television filming because they present all action in a limited area in large size figures. (Mascelli 1965:26).

2.2. Extrinsic Aspect

Extrinsic elements are important elements because they determine the entire story. According to Nurgiyantoro in the book *Teori Pengkajian Fiksi*, extrinsic is used to explain functions, relationships, strengths and weaknesses which lead to a better and fuller understanding of the text in question. Extrinsic elements are elements outside the work of fiction that influence the writing of the work but are not part of the work of fiction itself (2018:31).

2.2.1. Utopia

The term 'utopia' was first used by Sir Thomas More in his fictional book entitled "Utopia". This term refers to a perfect community life without any contradictions or bad things. In the book *Utopia*, the author describes a fictional island in the Atlantic Ocean, having a perfect legal, social and political system. In general, utopia is defined as a place where an ideal point of view, especially in the field of law, government and social conditions exists. Based on More, the word utopia comes from the Greek word ou-topos meaning "no place". Ironically, it is the opposite of a similar-sounding Greek word eu-topos meaning "good place". More published this novel as a form of satire or subtle allusion to the British government.

In More's book Utopia, utopia is described as a country stretching three hundred kilometers with several sub-regions that have their own governments. Governors are elected by the people with the task of completing public and private

affairs such as each person's role and daily schedule, without being dictatorial. If there are signs of tyranny, the governor will be fired.

> Thirty families choose every year a magistrate, who was anciently called the Syphogrant, but is now called the Philarch; and over every ten Syphogrants, with the families subject to them, there is another magistrate, who was anciently called the Tranibore, but of late the Archphilarch. (More 1516 : 71)

Utopian society is described as an orderly and productive society. They have their own jobs and activities so no one sits still. There is no trading activity. They barter for food and necessities of life so that there is no trade monopoly. Utopians are also allowed to study according to their wishes outside of working hours.

> Agriculture is that which is so universally understood among them that no person, either man or woman, is ignorant of it; they are instructed in it from them childhood, partly by what they learn at school, and partly by practice, they are being led out often into the fields about the town, where they not only see others at work but are also exercised in it themselves. (More 1516 : 74)

There is the term "slave" in utopia. These slaves were people from outside the region who had threatened the utopian peace and were thus given a punishment in the form of slavery. Apart from that, utopian societies and governors who break the rules also receive the same punishment. Slaves were assigned to do heavy work. Their life style is very organized. There is no kind of art such as dance, singing, and drama performances. Utopians do not have a specific religion, but they believe in the existence of God. Some revere the sun, moon and planets as gods.

According to Miami Dade College, there are several characteristic of utopia (1) Information, independent thought, and freedom are promoted; (2) A figurehead or concept unites the citizens of the society but is not treated as singular; (3) Citizens are truly free to think independently; (4) Citizens are fearless of the outside world; and (5) Citizens live in harmony. Utopias are classified into four types:

(1) economic ideas, (2) governing ideas, (3) technological ideas, and (4) philosophical/religious concepts. This form of utopia is differentiated by the ideals that utopian people follow and the features that become the axis of their life (2023:1).

2.2.2. Dystopia

Dystopia was first proposed by J.S Mill in his parliamentary speech in 1868 entitled *The State of Ireland.*

> I may be permitted, as one who, in common with many of my betters, have been subjected to the charge of being Utopian, to congratulate the government on having joined that goodly company. It is, perhaps, too complimentary to call them Utopians, they ought rather to be called dys-
>
> topians, or cacotopians. What is commonly called Utopian is something too good to be practicable; but what they appear to favour is too bad to be practicable (Mill 1868).

This parliamentary speech highlights the issue of political and social reform in Ireland in the 19th century. Mill emphasized the importance of giving political rights to the Irish people and highlighted the injustices experienced by them under British rule. The use of the terms utopia and dystopia is used to emphasize a situation that is far from perfect and the hope of creating an ideal social life. Mill was not a utopian, but did not envision a dystopian life for Irish society.

According to Gregory Claeys in his book *Dystopia : A Natural History*, A dystopia (from the Greek words δυσ- and τόπος, alternatively cacotopia, kakotopia, or anti-utopia) is a community or society that is neither desirable nor frightening (2017 : 15). The term dystopia refers to a society full of bad things. The idea is mostly expressed in three different ways: the political dystopia, the environmental dystopia, and the technological dystopia, which sees science and

technology as the ultimate danger to either human dominance or extinction. Out of all these varieties, the totalitarian political dystopia received the most historical attention and has been mainly linked to the downfall of utopian dreams (2017 : 15-16).

There are five other models that are relevant to the contemporary collectivist political dystopia. Firstly, are societies that are extremely militarized or focused on fight. Secondly, Slavery is a second type of a collectivist dystopia. Thirdly, political despotisms are a major precursor to totalitarian dictatorship, a terribly typical kind of government. Their guiding concept is typically characterized as fright or fear. Fourthly, the popular link of dystopia with the death camp, harsh labor, and torture sometimes includes prisons. Fifthly, the inflexible separation of sick from well populations provides still another dystopian model (2017 : 22-25).

2.2.3. Hegemony

Referring to the characteristics of dystopia, dystopia related with strict government which leads to hegemony. In this film, hegemony is one of the causes of dystopian life. According to Gramsci in Tilaar's book, Hegemony is a social condition in which some classes dominate or support various aspects of social reality. The term "eugemonia" refers to the individual dominance of the yang position claimed by city-states (polis or city states), such as what Athens and Sparta did against other equal countries (2003:77-78). The hegemony of power is achieved by the use of government mechanisms, resulting in the formation of an oppressive framework for the lower class. Hegemony is a relationship of

agreement established by political and ideological leadership, rather than one of dominance through the use of power.

According to Gramsci in his book *Selection from the Prison Notebooks*, a social group can, in fact, have to exercise leadership before seizing governmental power (this is clearly one of the main conditions for obtaining this power). This readiness becomes very important when the group exercises power; even if power remains in the hands of the group, they must continue to lead (1999 : 212).