

## CHAPTER II

### THEORETICAL FRAMEWORK

#### 2.1 Intrinsic Elements

In this chapter, the writer utilizes narrative elements that are inherent to the film. The fundamental components like theme, character, setting, and conflict are utilized to construct the narrative in the movie used mimetic approach.

##### 2.1.1. Theme

As stated by Abrams & Harpham (2015), a theme is a general concept or doctrine, whether stated directly or indirectly, that a literary work is intended to involve and convince the reader. The typical interpretation of a theme is a central idea in a story that can be condensed into a single word, such as patriotism, betrayal, revenge, etc.

##### 2.1.2 Plot

In Abrams & Harpham's book *A Glossary of Literary Term*, Gustav Freytag explains that Freytag's Pyramid is used to outline the plot. There are 6 parts in a story: Exposition introduces information, Rising Action shows the main character in crisis, Climax has the most action and drama, Crisis is the turning point, Falling Action leads to the ending, and Denouement resolves remaining problems.

##### 2.1.3 Character

Characters are individuals portrayed in a story or play, and are characterized by readers based on their moral, intellectual, and emotional traits as revealed through their dialogue and actions. The motivation is what determines the temperament,

desires, and moral qualities of characters, influencing their speech and actions. Abrams identifies three aspects within this essential element: primary characters (central to the plot) and secondary characters (less prominent), hero (adheres to moral standards) and villain (stirs up trouble), two-dimensional characters (act predictably) and three-dimensional characters (have diverse behaviors and can be unpredictable) (Abrams & Harpham, 2015).

#### **2.1.4 Setting**

Abrams explains that the setting of a story or play encompasses the overall location, the time period in which the story occurs, and the societal conditions in which the events unfold (Abrams & Harpham, 2015). Hence, the writer will analyze three primary components of settings in the film such as time setting, place setting, and historical setting. The time period in the story is the specific sequence of events. This indicates that it is important to address time in any form in order to better comprehend the movie's plot (Abrams & Harpham, 2015). The location or setting in literature is the actual physical place where the story takes place (Abrams & Harpham, 2015). At times, the lighting is adjusted to highlight the events that took place in a particular setting. Apart from Abrams' theory, Wellek also shares his viewpoint in the book *Theory of Literature*, stating that there exists factual truth, truth related to specific details of time and place - the truth of history in a narrow sense. It can be inferred that aside from detailing the time and location, the setting also elucidates some of the movie's background (Wellek & Warren, 1949).

### **2.1.5 Conflict**

In Richard Taylor's book *Understanding the Elements of Literature: Its Forms, Techniques and Cultural Conventions*, he discusses how conflicts arise when heroes clash with society or when individuals have differing actions and goals, leading to tensions between them. Additionally, he contends that well-developed characters will continuously grab our focus with their inner and psychological struggles, while less complex characters will divert our attention elsewhere. Taylor (1981) suggests that a character can face inner conflict with themselves or their own thoughts. The information provided suggests that there are two kinds of conflict: Internal Conflict, involving a character's inner struggles and psychological complexity, and External Conflict, arising from differences in actions and goals between individuals or groups.

## **2.2 Cinematography**

This chapter consists of camera angles and camera shots. Cinematography theory is applied in writing to examine the components of the film that contribute to capturing the scenes.

### **2.2.1 Camera Angles**

According to Bordwell and Thompson's *Film Art* book, camera angle occurs when "the frame places us at an angle to view the shot's mise-en-scene." (Bordwell & Thompson, 1977). Because the camera's placement can be varied, there is no restriction on the number of possible angles. However, in reality, we can categorize it into three groups: high angle, low angle, and straight angle. High-angle shot involves placing the camera above the object to show the object from a downward

perspective. Next, the low angle positioning places the camera beneath the object's eye level in the film. This angle enhances the object's size to make a powerful impact on the viewer. Finally, the right angle is frequently utilized in movie production. The camera is aligned directly parallel to the object within the frame.



Picture 2.1 A high-angle framing  
from *se7en*



Picture 2.2 A low-angle view from  
*They Were Expendable*



Picture 2.3 A straight-on angle from  
*The Cronicle of Anna Magdalena Bach*

### 2.2.2 Camera shots

Camera shots impact how viewers perceive the visual elements depicted, thus playing a crucial role in a film. The camera distance refers to the space between the camera and the subject being viewed. The dimensions of the visible item can serve as a reference point to calculate the proximity from the camera (Bordwell &

Thompson, 1977). There are seven types of camera shots: Extreme Long Shot for capturing landscapes and cityscapes; Long Shot where figures stand out against a dominant background; Medium Long Shot framing the human figure from the knee up. This type of shot is popular because it has a balance between framing the subject and the surroundings; Medium Shot, which captures the body from the waist up. The audience can see gestures and expressions clearly; A Medium Close-up Shot frames the body from the chest upwards; A Close-up Shot focuses on just the head, hands, feet, or small objects. It focuses on facial expressions, important movement or objects details; and then the Extreme Close-up Shot, which highlights a specific part of the face or object.



Picture 2.4 Extreme long shot.



Picture 2.5 Long shot.



Picture 2.6 Medium long shot.



Picture 2.7 Medium shot



Picture 2.8 Medium close-up



Picture 2.9 Close-up



Picture 2.10 Extreme close-up

### **2.3 Extrinsic Elements**

In this section, extrinsic elements provide two theories such as feminism to analyze the women issues portrayed by the Mulan character in the film and also the analysis of marxist feminism represented by the character Mulan in Mulan 2020.

#### **2.3.1 Feminism**

Before studying feminism, we need to understand its root causes. Walby describes patriarchy as a system in which men control, oppress, and exploit women through social structures and practices (Walby, 1990: 20). A society is classified as patriarchal when its center is led by and primarily focused on men, resulting in granting privileges to men. It also focuses on regulating behavior, with a key aspect being the oppression of women. Women are bound to face oppression in various

forms as a result of patriarchy. Women are limited from entering important institutions such as the church, state, university, and the professions (Johnson, 2014: 15). Six components form the levels of patriarchy: male aggression, patriarchy dynamics in sexuality, patriarchy dynamics in the state, patriarchy dynamics in the workplace, and patriarchy dynamics in cultural institutions (Walby, 1990: 20).

Based on an understanding of patriarchy, it can be seen that men have special rights. Where men can dominate various aspects such as the division of labor or professions, positions, leadership, and education. In contrast, in these matters, women are restricted and do not have the same opportunities. where all control of economic power is dominated by a masculine-gendered society. Thus, women are silenced, they do not have the right to voice their opinions in determining their future. These are becoming the capitalism that oppressed women as in the perspective of Marxist feminism.

The movement known as Feminism was sparked by the injustice experienced by women. This unfairness happens in a variety of areas including education, politics, social issues, and literature. Three factors that sparked the birth of feminism in the United States include political, evangelical religious, and social reasons. The political aspect began with the US declaration of independence stating "all men are created equal" without specifying women's gender. Ever since, the Women's Great Rebellion came into existence. Religious factors, primarily Christianity and Protestantism in the US, are believed to subordinate women to men. Women are also viewed as unclean beings and embodiments of evil spirits.

The final factor is the ideology of socialism and Marxism, as they view domestic work as unimportant and for the lower class (Cahya, 2009: 258).

So far, feminism's principles have been a challenge for many women globally in their quest for equal rights and liberty similar to men. First-Wave feminism has overturned the patriarchal practice of limiting women to the domestic sphere. Women had secured their rights to citizenship privileges and access to the public sphere. In legal terms, they were no longer under the authority of their husbands or fathers. The initial wave of feminism altered both the form and level of patriarchy (Walby, 1990). In Rosemarie Tong's book *Feminist Thought*, she mentions that “feminism is not a monolithic ideology and that all feminists do not think alike.” (Tong, 2009: 1). Feminism encompasses various frameworks and perspectives to address the specific forms of oppression faced by women in different regions. In the book *Feminist Thought*, Tong lists eight types of feminism: Liberal Feminism; Radical Feminism; Marxist and Socialist Feminism; Psychoanalytic Feminism; Care-Focused Feminism; Multiracial, Global, and Postcolonial Feminism; Ecofeminism; and Postmodern and Third-Wave Feminism. Here, the writer will only discuss Marxist feminism.

### **2.3.2 Marxist Feminism**

There are various types of feminism, such as liberal feminism, radical feminism, Marxist and socialist feminism, psychoanalytic feminism, existential feminism, postcolonial feminism, eco-feminism, and postmodern feminism. Specialized subject matter is unique to each category. Furthermore, Marxist feminism addresses



classism as the primary source of women's oppression. It is based on the explanation of Rosemarie Tong

“...classical Marxist feminists work within conceptual terrain laid out by Marx, Engels, Lenin, and other nineteenth-century thinkers. They regard classism rather than sexism as the fundamental cause of women’s oppression...” (2009: 96).

In Marxist feminism, it is related to the patriarchal system that gives more access to men and limits women. As explained by Tong in her book, it is about the division of labor based on gender.

The man exists in the social world of business and industry as well as in the family and therefore is able to express himself in these different spheres. For the woman, however, her place is within the home (Tong, 2009: 102)

It can be seen that Marxist feminism and patriarchy are closely related, especially in the gender-based division of labor system. Where oppression against women, forcing women to be under men. This means that women cannot obtain their rights to their future.

Moreover, Marxist feminism sheds light on women's economic independence as a specific topic. Women can meet their own life needs independently.

“Always on call, women form a conception of themselves they would not have if their roles in family and the workplace did not keep them socially and economically subordinate to men. Thus, Marxist and socialist feminists believe we need to analyze the links between women’s work status and women’s self-image in order to understand the unique character of women’s oppression” (Tong, 2009: 98).

Marxist feminism teaches that women have to fight for their survival since they are primarily responsible for both their families and themselves. They completely thrive and face challenges through their own strength.

Furthermore, Marxist feminism teaches us that women should feel assured and content with themselves. They need to have fun as complete individuals. The following quotation below provides an explanation for this.

“Thus, Marxist and socialist feminists aim to create a world in which women can experience themselves as whole persons, as integrated rather than fragmented beings, as people who can be happy even when they are unable to make their families and friends happy” (Tong, 2009: 102).

Through that quotation, we can understand the objective of Marxist feminism for women. Marxist feminism seeks to create a world where women can fully experience themselves as complete individuals.