CHAPTER II

THEORETICAL FRAMEWORK

This chapter provides an in-depth exploration of the theories applied to analyze the film *Beauty and the Beast* (2017). The writer will be examining two key narrative aspects that include both intrinsic and extrinsic elements. The intrinsic components of a story include theme, character, settings (such as the location, time period, and environment), and conflict (both internal and external). These elements work together to develop and advance the narrative. Meanwhile, the extrinsic aspect consists of the issue of gender based on Chris Beasley.

2.1 Film Theory

Film is a remarkable tool for portraying drama and, particularly, evoking emotion. This gives the impression of genuine, lifelike, fluid, smooth, and continuous movement due to the visual phenomenon known as persistence of perception. The numerous literary approaches to film and cinema are referred to as film theory. It investigates the concepts, theories, and frameworks used to understand films and their link to people, society, and culture.

According to Nelmes (2012:263) As humans we are interested in who we are and how we are defined, one of the primary ways of defining ourselves is through gender. The physical characteristics which determine our gender are with us from the day we are born and are changeable only by surgery; exactly how much of gender is socialized, is constructed, is debatable however. We are usually aware that we belong to one gender or the other but sexual identity is more complex than

simply being biologically determined male or female: the 'gender role' or gender identity seem to be almost wholly learned. The way men and women act out roles is a performance, a simulation that is dynamic and ever-changing. A film is a sequence of shots with actors portraying different roles; it is not reality. These pictures are intense, symbolic, and highly charged; their meaning is immense.

Over the last decade, there has been a growing interest in exploring how we define gender and how it may be interpreted in connection to cinema. At the same time, there has been substantial disagreement in the field of cultural studies concerning how we define masculinity and femininity, as well as how much gender is culturally driven. The writer examines the book *Gender and Film* by Jill Nelmes to explore how portrayals of masculinity and femininity can be perceived by audience.

2.1.1 Narrative Elements of Film

The concept of narrative revolves around the progression of events and the way the story develops. The sequence of events performed by the main characters, from one act to the next, forms the basis of the narrative. Narrative aspects correlate to the tale itself and how the film chooses to tell it.

> "*How gender is portrayed in film does to some extent reflect concerns and anxieties in our society about who we are which are re-enacted through the narrative*" (Nelmes, 2012:263).

2.1.2. Theme

Theme plays a crucial part as the movie's storyline revolves around it. Theme also the idea that serves as a framework for what the characters in a film say, do, or believe. The term theme is frequently used interchangeably with motive, but it

refers to a broad notion or philosophy, whether implicit or explicit, that an imaginative work is intended to embody and persuade the reader.

2.1.3 Character

In film, it is evident that we are meant to relate to and acknowledge specific character and gender roles. In order for a film to truly resonate with viewers, it needs to include relatable elements and make some sort of commentary on our world.

> *"It is both interesting and revealing to look at how film characters are made recognizable and how we understand them, what our culture portrays as being representative of masculinity and femininity and what this tells us about our understanding of gender, sexuality and society" (Nelmes, 2012:263)*

2.1.4 Conflict

Conflict arises when two characters with opposing viewpoints clash, leading to a series of actions and emotions that propel the plot forward. Conflict goes beyond just a protagonist's battle with someone or something; it also suggests the presence of a reason behind the conflict.

2.2 Cinematography Elements

The term cinematography originates from the Greek roots, which signify the art of capturing motion through visual storytelling. When it comes to filmmaking, shooting is just one aspect of the process. Visual rendering involves transforming various elements of communication, such as ideas, words, actions, emotions, and tone, into a visual format. As defined in this context, cinematic technique encompasses a wide array of methods and techniques employed to enhance the depth and underlying messages within a film's dialogue and action. Exploring the

various components of cinematography, we can analyze shots, Mise-En-Scene, and sound.

2.2.1 Shots

In a film, the frame is more than just a neutral border; it actually imposes a specific perspective onto the content within the image. Camera distance is classified as extreme long shot, long shot, medium long shot, medium shot, medium close-up, Close-up and extreme close-up. According to Bordwell & Thompson (2004) In cinema the frame is important because it actively defines the image for us.

2.2.1.1 Extreme Long Shot

Extreme long shot is taken from a significant distance, making the subject or object appear very small in the frame. According to Bordwell & Thompson (2004) A framing in which the scale of the object shown is very small; a building, landscape and crowd of people will fill the screen.

2.2.1.2 Long Shot

In the long shot, the subject or object becomes more visible, while the background still maintains its dominance. According to Bordwell & Thompson

(2004) A framing in which the scale of the object shown is small; a standing human figure would appear nearly the height of the screen.

2.2.1.3 Medium Long Shot

The human figures are clearly visible in the medium long shot. A medium long shot is a type of shot that captures the object from the knees up. According to Bordwell & Tompson (2004) Medium long shot makes the object about four or five feet high to fill most of the screen.

2.2.1.4 Medium Shot

According to Bordwell & Thompson (2004) this shot provides viewers to see clear gestures, facial expressions, or the actions of human figures. It can be seen from the human figure shot from the waist up. A medium shot captures the object from the knees or waist downwards.

2.2.1.5 Medium Close-up

According to Bordwell & Thompson (2004) A medium close-up is a shot that captures the upper body, from the face to the chest. This shot allows viewers to clearly see the actor's emotions, rather than being distracted by the background in a scene. It can be seen from the human figure shot from the chest up.

2.2.1.6 Close-up

Close-up shots are a type of shot that focuses on a specific part of an object, providing a clear and detailed image. The example of close-up can be seen from a person's head which shot from the neck up (Bordwell & Thompson, 2004)

2.2.1.7 Extreme Close-up

According to Bordwell & Thompson (2004) Extreme close-up is the type of shot filmed which take the smallest part of an object such as a nose, eye, lips, etc and provides a more detailed view of the object.

2.2.2 Mise-En-Scene

Mise-en-scene, pronounced "meez-ahn-sen," is all about the art of staging an action. It was originally used in the context of directing plays. Academic experts in the field of film, particularly those who specialize in film direction, utilize this term to characterize the director's control over the visual aspects within a film. It's no surprise that mise-en-scene, with its origins in theater, encompasses the various elements of film that intersect with the art of theater. These include the setting, lighting, costume, and the behavior of the characters.An extreme close-up provides a more detailed view of the object. In controlling the mise-en-scene, the director stages the event of the camera (Bordwell & Thompson, 2004).

2.2.3 Sound

In films, sound is divided into three categories: dialogue, music, and sound effects.

2.2.3.1 Dialogue

Dialogue is a form of communication where two or more characters engage in conversation. Dialogue is the spoken or direct language used in the film as the means of communication employed by all characters outside of the story.

2.2.3.2 Music

Film music serves as a tool that conveys a multitude of meanings; it sets the tone for a scene, reflects the feelings of the characters, shows the setting, and much more. Music is the important in making a film because it can distinct different section in movie (Bordwell & Thompson, 2004)

2.2.3.3 Soundeffect

According to Bordwell & Thompson (2004) soundeffects are usually central to action sequences, while music can dominate dance scenes, transitional sequences, or emotion-laden moments without dialogue. Soundeffects all of the sounds that exist and are made in a film, from the beginning to the finish. Soundeffect creates a realistic world through the character's actions and makes viewer to become emotionally invested.

2.3 Gender

Gender was coined by social scientists to describe the distinctions between men and women based on innate characteristics and cultural upbringing. Gender was defined as the disparities in roles, functions, and obligations between men and women that were socially constructed and changing throughout time.

> *"Gender typically refers to the social process of dividing up people and social practices along the lines of sexed identities. The gendering process frequently involves creating hierarchies between the divisions it enacts. One or more categories of sexed identity are privileged or devalued" (Beasley, 2005:11).*

Some experts argue against the notion that gender is solely linked to reproductive biology and its impact on societal views of gender and social progress.

In the modern Western society, gender is commonly understood as the classification of individuals into two distinct categories (men and women), along with the categorization of social behaviors into two separate domains. Social behaviors in current Western countries often exhibit gendered patterns, with men being commonly associated with public life and women with home life, even though both genders can be found in both areas. Not only are the two groups seen as different and opposed, but they are also arranged in a hierarchy where one is usually viewed as good and the other as bad.

2.4 Gender Stereotypes

According to Beasley (2005:13) the term gender has also been criticized on the basis that it sets up too sharp a divide between social and natural/bodily. Gender has been used to indicate that nature (bodies) do not necessarily tell you much about human social organization of sexed identities and practices. Gender is a social and culturally determined classification of male and female behavior, regulations gender placement is tightly bound to society. The notion of gender, the responsibilities, rights and behavior inherent in men or women because of the formation of the social environment in which humans grow and raise. Following the statement, patriarchy is more prominent, it indicates that men have a more dominating position than women in practically every aspect of daily life, including social, political, and economic developments.

Beasley theory provides a framework of understanding how the term gender as sex or sexuality do so as a means of indicating that the differentiation of men and

women is not a simple direct expression of eternal nature. Gender stereotypes are preconceived and oversimplified beliefs or ideas about the characteristics, attributes and behavior of men and women. These stereotypes can be positive, negative or neutral but often do not accurately reflect reality. Nearly everywhere in way of life, men seem to be the authorities and women are just the followers. Man's supremacy may control a woman's mind in many aspects of her life, both social and economic activities. It will create the impression that a woman is powerless, who just needs to look after her family at home. The ideas that place women in a lesser status than men are profoundly embedded in the culture, men are seen to be innately aggressive, powerful, and capable of handling sophisticated occupations, whereas women are thought to be delicate, timid, and unsuitable for outside work. These discriminatory practices and attitudes can limit individual potential by prescribing what people should or should not do based on their gender.

2.4.1 Personality Traits

According to Beasley (2005:12) the binary nature of gender in Western society means that the features of one category exist in relation to its supposed opposite. To be a man is to be not-woman and vice versa. As an example of personality traits reflect individuals' unique patterns of thoughts, feelings, and behaviors. In societal expectations often dictate how women and men should behave. Women are often encouraged to be understanding and in touch with their emotions, while men are often expected to display self-assurance and assertiveness.

2.4.2 Domestic Behaviors

According to Beasley (2005:11) a strong association between men and public life and between women and domestic life, even though men and women occupy both spaces the gendering of social practices may be found. Domestic behavior was seen as a result of structure, while the environment was considered to have a lesser impact. There are certain societal expectations regarding gender roles, where women are often assumed to be responsible for childcare, cooking, and housekeeping, while men are expected to handle financial matters, work outside the home, and take care of home repairs.

2.4.3 Occupations

The two categories between the female and male sexes are not only perceived as different and opposite, but also put into a hierarchy where one is usually considered positive and the other negative (Beasley, 2005:11). Women were supposed to had simple jobs.

> *"Women are assisted in fitting into workplace priorities, rather than fundamentally confronting gender inequities in public and domestic life (Beasley, 2005:32)*

On the other hand, men were supposed to had more complicated jobs. There are certain stereotypes that suggest certain professions are more suitable for women, such as teaching and nursing, while others like piloting, medicine, and engineering are seen as more suitable for men.

2.4.4 Physical Appearance

The physical appearance of gender stereotypes varied across different cultures. As an illustration, societal expectations often dictate that women should have a slender and elegant physique, while men should possess a tall and muscular build. Both

men and women are often encouraged to conform to traditional gender norms when it comes to their appearance, with men typically wearing pants and sporting shorter hairstyles, while women are often expected to wear dresses and apply make-up.

2.5 Gender Roles

The development of gender roles in society is greatly influenced by how individuals interact with their environments. They offer guidance on how to conduct oneself, communicate, dress, groom, and behave in line with their assigned gender. Gender roles are influenced by the various expectations that individuals, cultures, ethnic groups, and societies have regarding the roles people should fulfill based on their sex, as well as the values and beliefs each society holds about gender. Gender role stereotypes involve societal expectations that classify certain behaviors as either feminine or masculine.

> *"It would seem that the term 'gender' as the 'proper' name for a combined field including feminist and masculinity may be deemed problematic on several front. While masculinity studies are generally more accepting of the terminology, they too often appear concerned about the potential for retreating from a focus on power relations between men and women" (Beasley, 2005:13)*

Based on societal expectations, women are frequently encouraged to dress in a way that reflects traditional feminine styles and to demonstrate qualities like kindness, flexibility, and compassion. In the past, society often placed expectations on men to display qualities such as strength, assertiveness, and courage. In psychology and society, individuals are frequently pressured to conform to specific gender roles, rather than embracing both masculine and feminine aspects. Therefore, the conventional view of the male gender role implies that men are anticipated to

assume leadership in their households, offering financial assistance and making significant choices for the family. Alternative perspectives on traditional notions of gender roles have gained considerable attention in recent years, although these ideas still hold sway in different aspects of society. There is a viewpoint that argues gender roles are not set in stone and have the potential to be altered. The argument suggests that as individuals learn gender roles, they also have the ability to unlearn them, leading to the emergence of fresh and diverse roles.