

CHAPTER 2

THEORITICAL FRAMEWORK

2.1. Narrative Element

According to Abrams (2012:170), stories that incorporate embedded hyperlinks, allowing readers to navigate freely and explore plot details, characters, or settings, or even create their own sequences of events, are referred to as hypertext fiction, cyberfiction, or electronic literature. To analyze the story element, the writer applies the Objective approach as suggested by Abrams. This method is particularly useful when examining the shared narrative structures and storytelling techniques found in both film studies and literature. Both disciplines explore themes, character development, and plot construction, allowing for a cross-disciplinary analysis that enriches understanding in both fields (Stam, R. 1992:10).

2.1.1. Intrinsic Aspect

These elements are essential to the literary work's construction and organization and add to its overall impact, beauty, and significance. should be examined and assessed exclusively in light of "intrinsic" factors, such as its complexity, coherence, equilibrium, integrity, and the relationships between its constituent parts, as stated by Abrams (2012:73).

2.1.1.1. Themes

According to Abrams, theme is:

Theme is sometimes used interchangeably with “motif,” but the term is more usefully

applied to a general concept or doctrine, whether implicit or asserted, which an imaginative work is designed to involve and make persuasive to the reader (Abrams 2012:230).

A literary work's theme is a reflection of the concepts or messages the writer wishes to get over to the reader through the story and the characters he creates. The author can explain worldviews, ideals, or conflicts that are pertinent to the lives of people or society at large through the use of theme. Theme, then, provides an emotional and intellectual base that enhances reading and enables readers to comprehend and value literary works on a deeper level (Abrams, 2012:233)

2.1.1.2. Character and Characterization

A literary work's characters are the people it portrays, including their goals, personalities, characteristics, and roles in the story. Characters might be antagonists, protagonists, or supporting figures, and each has a distinct role to play in moving the story along and illustrating ideas.

In contrast, character development is the process of forming new characters and seeing them through to the end of a novel. Writers employ a range of methods to give their works personality, such as explicit explanation, conversation, deeds, ideas, and relationships with other characters. By exposing the inner workings of their characters, authors enable readers to comprehend the motivations, struggles, and development of their characters over the course of the story.

The characters are the center of the story. Character is defined as follows by Abrams (2012:48) in the book *A Glossary of Literary Terms*:

Characters are the people portrayed in a dramatic or narrative work who, through inferences drawn from their words and unique ways of saying them the dialogue and

their actions the action are understood by the reader to possess specific moral, intellectual, and emotional qualities.

One can use direct or indirect characterization techniques. When a character's characteristics, goals, or past are stated in detail by the author, this is known as direct characterization. For instance, the narrator might say outright that a character is brave or deceitful. On the other hand, indirect characterization happens when a character's characteristics are revealed by the author through their language, actions, thoughts, or relationships with other people. By use of indirect characterization, readers are required to deduce details about the characters from their actions and interactions with the surrounding environment.

All things considered, characters and characterization are essential to literature because they give stories life and enable readers to engage with the story on a deeper level. They enhance the narrative's richness, complexity, and nuance, which makes literary works more captivating and memorable.

2.1.1.3. Setting

As defined by Abrams, the overall “setting” of a narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs; the setting of a single episode or scene within the work is the particular physical location in which it takes place (Abrams, 2012:362). The location, historical period, and social circumstances that form the background of the entire narrative are all included in the overall setting. It offers the overall structure that all of the story's action is set inside. On the other hand, the precise physical location where a scene is located is meant to be understood when discussing the setting of an episode or scene in the work. This draws attention to the specific location where the story's action is directly

set. As a result, the phrase emphasizes how crucial setting is to creating the framework of time and place in a literary work.

2.1.1.4. Conflict

The term conflict not only implies the struggle of a protagonist against someone or something, but it also implies the existence of some motivation for the conflict or some goal to be achieved by it. Conflict is the raw material out of which the plot is constructed (Holman, 1960:105).

A complicated and frequently multifaceted element of literary works is conflict. Characters may be at odds with one another internally, with the environment or circumstances outside of them, or with greater forces or ideals. Every one of these conflict kinds gives the story a new depth and advances both the characters and the plot in general.

Conflict is therefore a crucial component in the creation of literary masterpieces. In addition to adding suspense and drama, conflict enables writers to delve deeper into their subjects, create nuanced personas, and enhance the reading or viewing experience for their audience. Thus, a full analysis and appreciation of literature require a solid grasp of conflict and its function in literature.

2.1.2. Extrinsic Aspect

2.1.2.1. Dystopian

The word dystopia apparently first appears in English, spelt as dustopia, in 1747, with the spelling dystopia occurring the following year, describing “an unhappy country.”. Having originated in literature, dystopian fiction has turned out to be very flexible; it is capable of entering various forms across the media, as dystopian films,

TV series, digital games, and graphic novels testify. Dystopian fiction has also been mixed with other genres that are not dystopian by definition such as alternative histories and Gothic, horror, survival, and disaster fiction and in this way penetrated into new areas within each medium (Isomaa, Korpua and Teittinen 2020:14). As a result, dystopian features can nowadays be found almost anywhere in the field of art, literature, and cultural production generally. Considering the world in which we live and the scenarios for the future offered by science, it is not surprising that dystopian fiction continues to be written, read, and examined. they express and encapsulate visions, fears, and risks typical of our time, often stemming from the development of science and technology.

Dystopia focus on societies ruled by totalitarian or authoritarian governments that are extremely powerful and regulate every aspect of citizens lives (Isomaa, Korpua and Teittinen 2020:18). Such governments usually create harsh rules, limit individual freedoms, control information, and may use violence to suppress opposition. In this context, dystopias also highlight resistance or rebellion against such totalitarian governments. This rebellion can arise from various backgrounds, such as individuals who realize the injustice of the system, groups fighting for human rights, or even a group of people who want to overthrow the government itself. As such, the main focus of these dystopias is how people struggle against the totalitarian government that rules them, and how they seek freedom and change. This is often a powerful and compelling narrative as it reflects human concerns and struggles against excessive power and oppression.

This indicates that the genre has functioned as an anti utopian device at various points; that is, as a means of indicating the degree to which the pursuit of utopia,

usually defined as the ideal society, results in its opposite, a dystopian condition, often because of some combination of sin, stupidity, folly, and malevolence. Such devices have often been used to indicate the potential limits of social and political reform (Claeys 2022:54). Here dystopia is a state or condition characterized by malevolence, fear, social and political breakdown, and disorder. The clarity of the genre is muddled further by the routine introduction of science fiction elements. Often this is in service of perpetuating a particular political regime (as in Huxley and Orwell), while also serving to expose the threat of potential technological developments (Claeys 2022:61).

2.1.2.2. Forms of Dystopian

2.1.2.2.1. Totalitarian Control

Totalitarian control becomes an extreme manifestation of oppressive and pervasive power, creating a divided and unjust society. Authoritarian or totalitarian governments in dystopian fiction such as novels, movies, or other works of art often exploit their power in ways that harm society. They restrict access to information, suppress freedom of expression, and repress any form of resistance. Through censorship, propaganda, or acts of violence, governments create an environment of fear and oppression.

As stated by Raza and Awan (2016:30), “Totalitarianism” is a type of government which controls everything, from individual to collective life. Totalitarian regime is characterized with force and suppression. Totalitarianism works on two concepts: It is an official and exclusive philosophy which makes the society bow down before it and it is a sort of dogma which compels the society to work as it orders without even complaining.

This control can also include physical restrictions on individual mobility,

genetic or psychological manipulation, and economic domination. As a result, society is trapped in a cycle of uncertainty and injustice, where individual lives are controlled by the uncontrollable forces of a corrupt and tyrannical government. This theme is used in dystopian works as a critique of excessive power and a warning about the dangers of extreme authoritarianism.

2.1.3. Cinematography

A visual narrative that conveys a story, elicits emotions, and creates a certain atmosphere or mood is known as cinematography in the film industry. This art and technique of capturing moving images on camera or digitally is known as cinematography. It involves choosing the best camera angles, framing, lighting, camera movement, and other technical elements when taking pictures on film or digitally. According to Bordwell and Thomson, there are numerous variations of shooting, including edge, level, tallness, and separation. Filmmaking is what the audience takes away from each scene both psychologically (as the storyline) and emotionally (Bordwell and Thomson, 1990: 3). Getting the emotions of the character requires taking a character shot. To get a character shot, there are many different shot types.

2.1.3.1. Character Shot

Various terms are employed to describe different portrayals of a single character. Most films, including short films, focus on individual characters, making character shots a crucial aspect of filmmaking. This technique is also widely used in the production of music videos and commercials. (Brown, 2011:12)

2.1.3.1.1. Full Shot

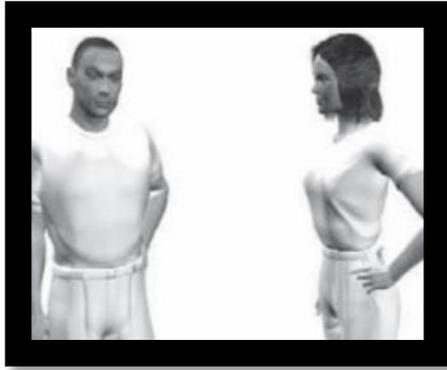
The character is entirely visible to us in one shot, head to toe. This makes it possible to use it to represent objects as well; for example, a complete image of a car would comprise the entire vehicle.



Picture 2.1. Full Shot
(Brown, 2011:12)

2.1.3.1.2. Two Shot

The two shots combine to form a frame with two characters. The discussion that takes place between two characters in a scene is one of the most important elements of narrative, and as a result, the shot that you will utilize it most often is the one in which they are speaking to one another.



Picture 2.2. Two Shot
(Brown, 2011:12)

2.1.3.1.3. Medium Shot

As with the wide view, the middle shot has some connection to the topic at hand. It is evident that a full shot is not necessary at this point. People who are purchasing a beverage or sitting at a restaurant table could be featured in the medium pictures, which are taken from the waist up.

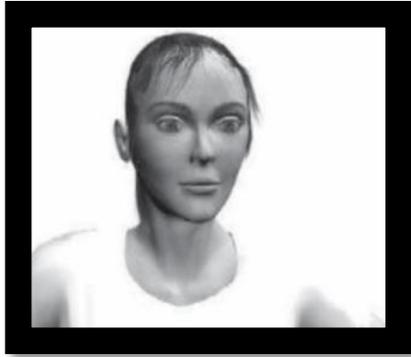


Picture 2.3. Medium shot
(Brown, 2011:12)

2.1.3.1.4. Close – Ups Shot

In the world of cinema, close-ups are some of the most crucial shots. In most cases, only the top of the head is shown in a close-up shot that goes from the head to underneath the shirt pockets. There are many other permutations, but in general, a

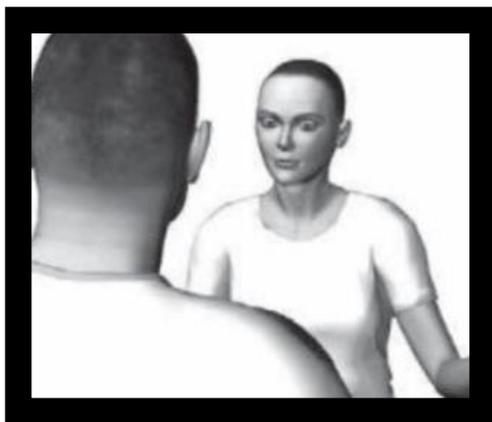
medium close-up is thought of as a shot that extends from the top of the head down to the waist or anywhere in between those two points.



Picture 2.4. Close Ups Shot
(Brown, 2011:12)

2.1.3.1.5. Over-the-shoulder Shot

A subtype of the close-up is known as the over-the-shoulder (OTS) shot, in which the camera moves from one actor's shoulder to a medium or close shot of another actor. It establishes a link between the two characters and paves the way for us to respond appropriately to the character.



Picture 2.5. Over-the-shoulder
(Brown, 2011:12)

2.1.3.2. Sound

In movies, sound can be categorized into two types: diegetic and non-diegetic. Diegetic sound, such as dialogue or the sound of a car starting, originates from on-screen sources captured during shooting. On the other hand, non-diegetic sound, which includes voiceover narration and soundtracks, is added during the editing process and does not come from on-screen sources.

Diegetic sound is often modified during post-production to distinguish it from surrounding sounds and make it more audible. However, achieving high-quality diegetic sound largely depends on using appropriate recording equipment during shooting. If the recorded audio on location is inadequate, it may be necessary to re-record it or add dialogue and sound effects produced by foley artists.

According to "Film Art: An Introduction," the selection and arrangement of sound elements can establish recurring themes throughout the entire movie. This is evident in the filmmaker's choice of musical score. Sometimes, existing musical pieces are chosen to complement the visuals, while other times, music is specifically composed for the film, involving collaboration between the filmmaker and composer.

Various elements within the music, such as rhythm, melody, harmony, and instrument choices, can deeply influence the emotional responses of the audience. Additionally, a specific melody or musical motif can be associated with a particular character, setting, circumstance, or concept (Bordwell and Thompson, 2008: 273).