

CHAPTER II

THEORETICAL FRAMEWORK

2.1 Intrinsic Aspect

Close examination of how films embody narrative structure is essential due to the ubiquity of stories in human experience (Bordwell & Thompson, 2001, p. 59). The presence of intrinsic elements is essential for the development of narrative form in a film, rendering it presentable.

2.1.1 Narrative Elements of Film

The way fictional or fictionalized stories are portrayed in narrative films is termed narrative (Barsam & Monahan, 2016, p. 68). Therefore, narrative elements are the components used to structure and display fictional or fictionalized stories in narrative films.

2.1.1.1 Plot

The actions and events chosen by the filmmaker, along with their sequence, form the plot of the story. A plot can simply be a series of techniques designed to evoke common feelings of excitement and worry in the audience. Such a storyline is accepted because it is understood that it will resolve the tension, mystery, and frustration within the story (Barsam & Monahan, 2016, p. 137). Thus, plot's examination helps to understand the chronology of an event in depth along with its influence.

2.1.1.2 Theme

A film's theme is an essential idea that the story or visuals of the picture convey. This essential idea may offer a deeper experience than one might expect from the genre (Barsam & Monahan, 2016, p. 89).

2.1.1.3 Character and Characterization

Every film story is based on two fundamental elements: a character and their goal. Regardless of how a character is developed, a story cannot exist without their purpose. This goal does more than assign a task to the character; it engages the audience by creating expectations they hope will be met or challenged (Barsam & Monahan, 2016, p. 90). Characterization, on the other hand, is a collaborative process by professionals in making films and how they build characterization in scenarios to develop characters. Each character is developed in terms of appearance, way of speaking, and behavior in the film. However, Characterization may differ in complexity and depth depending on the character.

2.1.1.4 Setting

A film's setting defines the place and time in which the narrative takes place. It covers the sociocultural and educational backgrounds that are essential for character portrayal in addition to providing time and spatial constraints. The location creates a more realistic cinematic experience by adding crucial background information that enhances the story of the film and helps us comprehend characters and plot points (Barsam & Monahan, 2016, p. 89).

2.1.1.5 Conflict

When the first-person narration does not match what is seen on screen, a more meaningful and complex story experience can occur. The contrast between what the camera offers and the perspective supplied by the first-person narrator may improve our engagement with the narrative beyond what a camera alone can deliver (Barsam & Monahan, 2016, p. 68). Therefore, conflict creates a richer and more engaging narrative experience.

2.1.2 Cinematographic Elements of Film

The process of capturing moving pictures on film or a digital storage device is known as cinematography (Barsam & Monahan, 2016, p. 212). Therefore, cinematographic elements of film are elements that support this process.

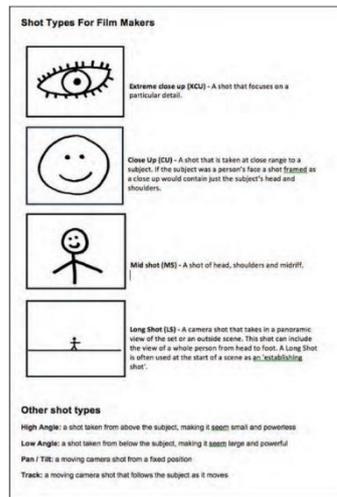
2.1.2.1 Mise-En-Scène or Staging

The French term *mise-en-scène* (pronounced "meezahn-SEN") means "staging or arranging an action or scene," although it is sometimes called staging. A film's *mise-en-scène* affects viewer's emotions in a subtle way, much like how furnishings, lighting, sounds, and smells affect how a real-world setting is perceived (Barsam & Monahan, 2016, pp. 164-165).

2.1.2.2 Camera Distance

Camera distance is the perceived distance between the camera lens and the subject being captured (Barsam & Monahan, 2016, p. 235). This indicates that

different camera distances can create different types of shots, which can be categorized according to how close the camera is to the subject.



Picture 2. 1 *Camera Distance: Shot Types*
(Barrett, 2020, p. 220)

2.1.2.1.1 Extreme Long Shot and Long Shot

An extreme long shot (ELS or XLS) is usually taken from a significant distance and often captures a wide view of an area, including extensive background details while long shot (LS) pictures a whole body or more characters where it almost fills the frame yet also shows a portion of the surroundings to the sides, above, and below the frame (Barsam & Monahan, 2016, p. 236).

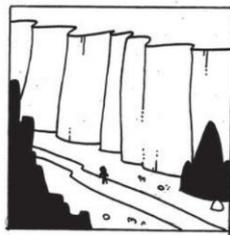
2.1.2.1.2 Medium Long Shot and Medium Shot

A medium-long shot (MLS) is a shot that stands anywhere between a medium and a long shot and is used to pictures of one or more characters alongside their surroundings, often from the knees up. Medium shot (MS), on the other hand, usually include some of the background while focusing on one or

more characters from the waist up and it comes with more body detail (Barsam & Monahan, 2016, pp. 237-238)

2.1.2.1.3 Close-Up Shot, Medium Close-Up Shot, Extreme Close-Up Shot

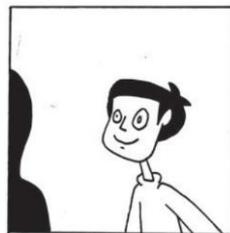
The close-up shot focuses intently on the subject, whether it is an object or a person. Regardless, close-ups shot often focuses on actor's faces. While close-up intently focuses on a subject, a medium close-up shot (MCU) captures an actor from roughly the middle of the chest to the top of the head, revealing some detail about the character's posture and allowing for a view of the face that picks up on little changes in expression. The last type of close-up shot is an extreme close-up shot (XCU or ECU). It is a strong version of the close-up that happens when the camera captures a very little detail of the subject (Barsam & Monahan, 2016, p. 236).



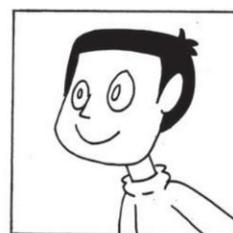
Picture 2. 2 *Extreme Long Shot*



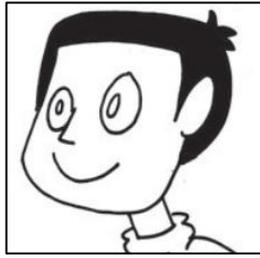
Picture 2. 3 *Long Shot*



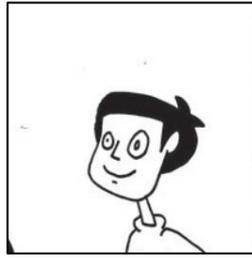
Picture 2. 4 *Medium Long Shot*



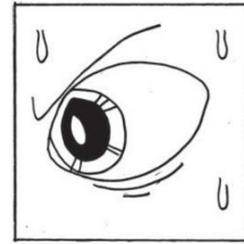
Picture 2. 5 *Medium Shot*



Picture 2. 6 *Close-up Shot*



Picture 2. 7 *Medium Close-up Shot*
(Heiderich, 2012, pp. 7-9)



Picture 2. 8 *Extreme Close-up Shot*

2.1.2.3 Sound

Films appeal to the senses of hearing and seeing. In many cases, the audio components of the screen can hold even greater significance than the visual ones. 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 & Monahan, 2016, p. 281).

2.2 Extrinsic Aspect

Gaining film analysis skills requires practical experience and reading other critical analyses. An essay can illuminate a film's working (Bordwell & Thompson, 2001, p. 350). Therefore, “other critics” and “an essay” are the examples of the elements outside of the film, known as extrinsic aspect.

2.1.2.1 Imperialism Theory by Johan Galtung

While Lenin's imperialism suggests a new stage of capitalism (McDonough, 1995, p. 339), Johan Galtung imperialism presents a certain type of dominating system. Imperialism begins with the most obvious facts about the world:

tremendous inequality within and between states in practically every area of human living conditions, including the power to select those living conditions, and the resistance of this inequality to change. Imperialism will be conceived of as a dominance relation between collectivities, particularly between nations (Galtung, 1971, p. 93). By applying and acknowledging Johan Galtung's theory of imperialism, this study can further analyze and clarify the implementation of assimilation policies, particularly in the late 19th century.

Galtung classifies imperialism into five types including economic imperialism, political imperialism, military imperialism, communication imperialism, and cultural imperialism (Galtung, 1971, pp. 94-109). As a result, no type of imperialism is more fundamental than the others, and any one type can entirely be changed into another. The primary feature of imperialism appears to be mutual reinforcement between kinds rather than a simple casual chain. Galtung states that imperialism is also a system separates society into parts and relates some of the parts to each other in a a harmonious relationship, where their interests align, while others are linked in a conflicting relationship, resulting in a disharmony of interests or outright conflict.

The classification of imperialism reveals that each type can exert influence over other types. For instance, the implementation of political imperialism can have a profound impact on various aspects of a society, including economic, military, cultural, and communication spheres. This is because all decisions are typically centered at the state level, without considering inputs from Periphery nation (Galtung, 1990, p. 107).

Another illustration of the far-reaching implications of imperialism is the concept of cultural imperialism. This phenomenon grants the dominant nation or Center nation, the authority to make decisions regarding the dissemination of knowledge and cultural values. The Center nation, which often holds economic and military dominance, provides what lessons are deemed worthy of being taught, while the Periphery nation is tasked with facilitating learners. This dynamic can exert significant pressure on the Periphery nation, as it is compelled to adapt to the cultural and values-based norms issued by the Center nation (Galtung, 1990, pp. 117-134). The peripheral nations, subjected to cultural imperialism, often face significant pressures that can result in cultural homogenization and the erosion of their distinct cultural identities. This holds true for other types as well. Each type affects all others. Acknowledging Galtung's imperialism theory in this study is crucial for understanding the domino effect it creates, as it relates to the aspects discussed in the extrinsic aspect. By applying Johan Galtung's theory, this study can effectively address the research questions.

2.1.2.2 American Assimilation Policies in the Nineteenth Century

Assimilation refers to both the process of becoming a community and the analysis of that process (Hirsch, 1942, p. 39). A significant worry about assimilation, sometimes supported in the name of diversity, is that it can lead to the disappearance of long-standing cultural groups (Callan, 2005, p. 474). Education served as the blunt tool of assimilation in the United States. The government started more boarding schools while adhering to the Dawes Act's

allotment guidelines (Sabol, *Internal Colonization*, 2017, p. 216).

The main tool by which indigenous culture is subverted and internal colonialism is altered is education. The United States government implemented educational programs aimed at transforming Native Americans into civilized citizens and Christian converts (Sabol, *Assimilation and Identity*, 2017, pp. 188-190). While the government made both extensive and restricted efforts to civilize Native Americans, it provided modest assistance to East Indian children. In the nineteenth century, attempts were made to bring the Sioux under civilized control. Almost all treaties between the United States and Native Americans included provisions for education, which were accompanied by goals to civilize and Christianize Native Americans, were signed.

The education system in the United States neglects and marginalizes Native Americans culture, particularly Native languages, which are distinct from the dominant colonial ideology. Despite this, the education system produces intellectual graduates who become advocates for Native Americans culture (Sabol, *Assimilation and Identity*, 2017, pp. 218-219). One notable example is Charles Eastman, who was a prominent speaker and advocate for Native American rights.

Charles Eastman employed the periodical press to defend and emphasize the significance of Native American languages, cultures, and traditions. The Sioux tribe's intellectual contributions significantly influenced internal colonization reforms and changes in American policy, including the land allotment. In 1934, President Roosevelt signed a law that marked a significant milestone in Native American history, known as a Native American historical Independence Day

(Sabol, *Assimilation and Identity*, 2017, p. 224). This law was determined by Native Americans themselves and marked a turning point in their struggle for self-determination.

United States continued to pursue its original goal of assimilating Native Americans. Even so, Native Americans's voices and culture were preserved and promoted by the Society of American Indians (SAI), the first organization led by Native Americans (Sabol, *Assimilation and Identity*, 2017, p. 226). The use this knowledge is relevant to the topic being studied. By applying this knowledge, the researcher can argue that assimilation policies extend beyond mere definitions of integration; they represent a broader framework and strategy that can be maximized through "tools" including land allotment.

2.1.2.3 The Dawes Act

Between the 1870s and the middle of 1930s, there were various techniques of assimilation, all of which had a profound impact on the fundamentals of traditional tribal life. The government used confiscation and allotment to achieve this (Poupart, 2002, p. 149). As mentioned in Chapter I, the concept of allotment was previously understood both theoretically and practically. The practice involved reserving individual parcels of land, for which patents were frequently obtained afterwards. In 1839, Congress specifically used the term "allotment" due to act of providing for the distribution of the Brotherton Indians' lands (Otis, 1973, p. 1). In 1887, The General Allotment or Dawes Act of 1887, which dictated a significant shift in federal policies toward Native Americans, formally empowered

the president of the United States of America to partition Indian reservations.

There are four chief provisions in The Dawes Act where each family head will receive a grant of a hundred and sixty acres, with eighty acres allocated to each single person over eighteen, eighty acres to each underage orphan, and forty acres to each additional single person under eighteen and a provision where a patent in fee will be issued to each allottee, with the government holding the patent in trust for twenty five years, during which the land cannot be mortgaged or encumbered (Otis, 1973, pp. 4-5). The third provision is Indigenous people have four years to choose their representatives after allotment is applied to their tribe. The last provision is citizenship will be granted to all allottees and to any other Indigenous individuals who have left their tribes and adopted "the habits of civilized life."

The fundamental purpose of the Native Americans allies was to replace their tribal culture with white culture (Otis, 1973, p. 6). They argued that disparities in the concept of property were the main element that may distinguish the way of life of Native Americans and white people. On the one hand, this land allotment was calculated to break up the tribal life of Native American communities. The Dawes Act and related measures remained in place until 1934, when the law was repealed (Sabol, Internal Colonization, 2017, p. 225). By considering the Dawes Act as a 'tool' in implementing assimilation policies, this study can narrow its analysis to focus specifically on the assimilation policies stemming from the Dawes Act.

2.1.2.4 Stereotype Threat

Throughout the past 20 years, stereotype threat has been one of the social psychology ideas that has been acknowledged the most. Stereotype threat is the risk of acknowledging a negative stereotype about a person's group as part of some group's identity (Steele & Joshua, 1995, p. 797). The potential to affect someone's performance without one's being aware that they are prompting the stereotype is a frequently disregarded aspect of stereotype threat. Stereotype threat can be experienced consciously or subconsciously. The subconscious activation of negative stereotypes can have unintended consequences, such as increased anxiety and self-doubt, leading to decreased performance and motivation (Steele & Joshua, 1995, p. 809).

Interracial encounters are a significant root of stereotype threat. These interactions can be fertile ground for the development of stereotype danger and social identity threat. During interracial interactions, people of traditionally stigmatized low-status groups as well as members of dominant high-status groups commonly voice concerns about the integrity and worth of their social identities (Steele & Joshua, 1995, pp. 797-798).

Stereotype threat has an impact not only on the threatening environment but also on other domains, where it may have much more negative impacts. Individuals subjected to negative stereotypes often experience a range of unintended consequences that extend beyond the immediate context of the stereotype. These effects can be broken down into short-term and long-term outcomes. Short-term consequences include increased hostility, impulsive

decision-making, and maladaptive behaviors like overeating. Chronic physical difficulties, such as hypertension, and mental health problems including depression and anxiety, are possible long-term consequences (Steele & Joshua, 1995, pp. 799-810). Given that Johan Galtung's theory of imperialism suggests that nations under a dominating system often face pressure, the Stereotype Threat theory can help this study understand the influences of assimilation policies, including emotional reaction.