CHAPTER II

THEORETICAL FRAMEWORK

This chapter covers two main aspects, namely intrinsic aspects and extrinsic aspects. The intrinsic aspect works as object material that elaborated film and everything it entailed. The formal object included in the extrinsic aspect; it uses the approach of mythology and contemporary American society.

2.1   Intrinsic Elements

Kusumawati states that the intrinsic aspect includes elements that aid in the growth of a literary work from within the storyline. The existence of inherent characteristics can aid viewers in comprehending the story more effectively (2007, p.2).

2.1.1   Film Definition

Film is recognized as a distinctive and influential art form, comparable to painting, sculpture, music, literature, and drama. The substantial financial costs associated with producing motion pictures highlight the dual role of film as both an industry and an art form. Each film is the product of a dynamic collaboration between business professionals and artists, reflecting the intricate balance between artistic and commercial elements. According to Josef Von Stenberg, the cinema is considered a work of art when the motion is characterized by a discernible rhythm, incorporating

pauses and pacing. Additionally, all elements of the continuous image must be cohesive and reflective of the world around us. (Boggs & Petrie, 2008, p.2).

2.1.2 Narrative of Film

According to Helen Fulton in her book titled Narrative and Media, "narratives in any medium or genre – oral or written, novel or letter, film or soap opera – are ways of structuring representing lived experience." (Fulton et al., 2005, p.27). Studying the narrative elements of a work is a way for the audience to be immersed in the story, because narrative elements can encourage them to understand in detail the conditions in the film. Therefore, the audience's expertise in learning and understanding the intrinsic elements is particularly important to understand the film. There are three narrative elements used by the writer, namely character or characterization, setting, and conflict.

2.1.2.1 Character and Characterization

Accroding to Henderson, et al, major characters are typically classified as round characters in literature and film. As the narrative unfolds, these characters often undergo significant changes, making them dynamic in nature. On the other hand, minor characters are often portrayed as flat characters. This indicates that we only see a limited aspect of their personalities. Flat characters are generally static, meaning they do not experience any significant change throughout the narrative (2006, p.19). According to Joseph M. Boggs, the methods of revealing characters could be from the

appearance, dialog, action, reactions of other characters, and dramatic foils. Another approach to analyzing film characterization involves examining three distinct categories: stock characters and stereotypes, static versus dynamic characters, and flat versus round characters. This method provides a structured framework for understanding the several ways in which characters are developed and portrayed in films. (Boggs & Petrie, 2008, p.67-70). So, character cannot be separated from characterization.

2.1.2.2 Setting

Setting is a crucial element in film that influences the overall context and atmosphere of a story. According to Abrams in "A Glossary of Literature" (1999, p.284), setting not only determines the location and period of the narrative but also shapes the environmental and social conditions of the characters. The setting can be broadly categorized into three primary components: time, place, and environment. By analyzing these three aspects of setting, filmmakers and scholars can gain a deeper understanding of how the context influences the characters and their experiences within the story.

2.1.2.3 Conflict

Ansen Dibell (1988, p.) stated that events with significant meanings make a plot. It can be interpreted that conflict exists to form a storyline. Conflicts can be formed from the presence of pressure from several figures, in which one character

cannot reach his goal because of obstacles from other figures. In general, conflict consists of two types, namely internal conflict, which is a conflict between one character and himself, and external conflict, which is a conflict between one character and another, the environment, or society.

2.1.3 Cinematographic Elements of Film

Cinematic elements are intrinsic elements in films that discuss the science of capturing an image into a series of events capable of conveying ideas. The frame not only conveys the spatial context outside itself but also indicates the specific vantage point from which the material within the image is being viewed. Typically, this vantage point is analogous to the position of the camera capturing the event. (Bordwell, Thompson, Smith, 2012, p.188). The elements used by the writer in this film are shot and sound. *The Conjuring 1* offers the audience multiple types of shot, including:

2.1.3.1 Shot (Camera Distance)

The image's framing positions the audience either near to or far away from the subject matter. This framing characteristic is commonly called camera distance. Camera distance terms are approximations based on the scale of human beings in the shot. (Bordwell, Thompson, Smith, 2019, p.190).

2.1.3.2 Long Shot

Figure 2.1 Long Shot Bordwell & Thompson, 2012, p.190

The long shot is a closer version of the camera placement than the extreme long shot. According to Bordwell, this long shot can show the entire human body, which will show the environment around humans and what humans do in that environment because the setting still dominates the frame. (Bordwell, Thompson, Smith, 2019, p.189).

2.1.3.3 Medium Long Shot

Figure 2.2 Medium Long Shot (Bordwell & Thompson, 2012, p. 190)

Medium long shots are those that show the human form from the knees up. These are common because they allow for a nice balance of environment and figure where the focus emphasizes both. (Bordwell, Thompson, Smith, 2019, p.189).

2.1.3.4 Medium Shot

Figure 2.3 Medium Shot (Bordwell & Thompson, 2012, p. 190)

Shot Close up is relatively close to the object. The medium shot focuses on the human body from the waist up. (Bordwell, Thompson, Smith, 2019, p.189).

2.1.3.5 Medium Close Up

Figure 2.4 Medium Close Up Shot (Bordwell & Thompson, 2012, p.190)

The medium close-up frames the body from the chest up. The main focus is facial expression because there is a minimum space taken for the background. (Bordwell, Thompson, Smith, 2019, p.189).

2.1.3.6 Sound

The sound contained in the film is sound effects and voice dialogue between characters. In general, sound in films provides continuity between images and audio character narratives. It is also stated by Jill Nelmes (2012, p.100) sound is divided into dialogue, music, and sound effects. Dialogue is verbal conversation between the characters, music is the element to build atmosphere, and sound effects are additional elements such as the sound of animals, wind, and rain.

2.1.3.7 Dialogue

Dialog refers to a conversation carried out by two or more characters in a film. Taken from Marc Glasser in Explorations in National Cinemas, Volume 1: Dialog is the closest juncture of film and fiction; in each medium dialog communicates a character's voice commenting on some aspect of his world. Although film and fictional dialog share this primary function of characterization, film has several obvious advantages over fiction in presenting dialog to an audience. (Glasser, et al., 1997, p.1)

2.1.3.8 Mise-en-Scene

Film scholars use this term to signify the director's control of what appears in the film frame. To achieve realism so the film can give an authentic look of a setting and help actors perform as naturally as possible, mise-en-scene include those aspects of film that overlap with the art of the theater: setting, lighting, costume and makeup, and staging and performance. (Bordwell, Thompson, Smith, 2019, p.113).

2.2 Extrinsic Aspects

A film does not only contain intrinsic aspects, but also extrinsic aspects. Commonly, extrinsic aspects are still related to the story of the film. As the title *The Conjuring 1*, the writer uses the theory of mythology by Roland Barthes.

2.2.1 Myth: Denotation and Connotation Level

Barthes declared that myth is a form of speech, hence it entails form, and it demands structure (Barthes, 1972, p.107). This is the reason Barthes incorporated a semiotic idea to examine myths in culture. Myths are employed by powerful social institutions to establish and strengthen cultural beliefs and values. Barthes employs the concept of myth in his examination of culture and in any critique of ideology (Barthes, 1972, p.109). It is present in numerous cultural works that have formed language for communication like modern myths of society. It originates from mythological wealth, such as magazines, TV, movies, ads, and various images. One of the main areas of interest for Barthes in sign analysis is the role of the reader. The observer's interpretation of the text is most crucial as they are able to perceive the message from different angles. Barthes suggests that all things have the potential to be considered as myths (Barthes, 1972, p.107). Hence, there is no correct or incorrect interpretation.

Barthes expanded Saussure's significant-signifie theory to focus on the grammatical structure and connotative meanings. A connection must exist between the

symbol and what it represents in order to create a meaningful sign (Barthes, 1972, p.110-111). Understanding symbols can happen in two ways: the first level being denotation and the second level evolving into metalanguage (E) and connotation (C). Metalanguage may be present when there is equivalent evolution and connotation in a society's secondary and connotation. The interpreter assigns a value to the sign, which is the actual value. Barthes defines connotation as the extension of a sign's meaning, resulting in the sign acquiring a new connotative layer (Akmal, 2008, p.247).

According to Barthes, connotation is the "tone" of a text, the way in which it has been adorned. Ultimately, the meaning of a connotative sign is a part of an ideology. Therefore, according to Barthes, any object that provides significance is considered a symbol and any collection of symbols forms a structure. Even though there is no evidence of an intention to communicate, a complete sign inventory, or combination rules or opposing features. At this stage, the mythical meaning can also become ideological. Meaning is determined by cultural values and beliefs that are commonly held. (Krampen, 1987, pg. 80)
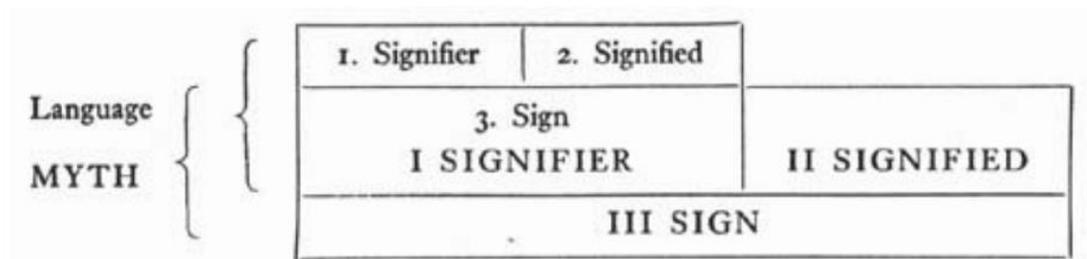

Figure 2.5 The Barthes' Map of Sign Functioning

From the table above (Barthes, 1972, p.113), the denotative sign (3) consists of the signifier (1) and the signified (2). Both create the denotative sign that also serves as the connotative signifier (4) on the second tier of the semiotic system. The connotative sign must create a connotative meaning in order to generate a connotative symbol.. That is where the kind of systematic approach to sign that Barthes wished to pursue (Cobley & Janzs, 1999, p.120-121).

To simplify, the denotative sign is what the audiences see or watch the way it is. It refers to the literal and explicit interpretation of a sign. In *The Conjuring I* film; it is visible to see one of the characters–Christine wears a rather light color outfit. The denotative sign of the color is just color, yellow, green, blue, or white. Following the second level, which is a connotative sign, light colors represent youth and happiness. Even white symbolizes purity or holiness. In the middle to end of the films, audiences can see Christine in a light-color outfit with a lot of dirty stains. This can mean that a kid is going through terrible stuff in her life. This is what the writer wishes to reveal in this research.

2.2.2 Supernatural: Contemporary American Society

Contemporary American culture in the United States, known as modern US society, is shaped by a variety of factors including politics, economy, social structures, values, and belief systems, all of which have been influenced by historical events such as European colonization. Cultural anxiety is portrayed as a defining feature of modern

American society in The Conjuring 1 film. Cultural anxieties are the shared worries and apprehensions that emerge in a community, influenced by its cultural environment. These fears are not just individual emotions but are shaped by larger social concerns, past occurrences, and cultural stories. In The Conjuring 1 movie, these fears are shown through economic problems and the supernatural.

n popular culture, paranormal topics have become increasingly prominent in recent years. In the 1970s and 1980s, Americans had a strong desire for non-fiction supernatural material (Molle, A. & C. D. Bader, 2014, p.121). The perception of America in the 1970s as a hub for supernatural phenomena is reasonable, given the cultural and societal influences that increased fascination with the paranormal. As late as the 1970s, there was a widespread presence of ghost tours and local ghost-hunting groups in American cities, indicating a rising fascination among the public for exploring haunted locations. Numerous cities offer ghost tours, indicating a strong connection to supernatural themes within their cultural fabric. (Molle, A. & Bader, C. D. 2014: pages 131-134 (2014: 131-134).