CHAPTER II

THEORITICAL FRAMEWORK

2.1 Narrative Aspect

As proposed by Bordwell and Thompson, the essence of cinema can be defined as its capacity to engender immersive experiences for its audience (2013:2). In order to cultivate a comprehensive appreciation of movie as an artistic medium, it is imperative to inquire into the rationale underpinning the design choices manifested within a given cinematic work (2013:2). Therefore, this study will use intrinsic aspects which include theme, character and characterization, and plot.

2.1.1. Intrinsic Aspects

The intrinsic elements are those that contribute to the presentation of a movie within a particular scene. The combination of these elements is what gives rise to the existence of a movie in its own right. As David Bordwell and Kristin Thompson write in Film Art: An Introduction, "We might regard a story to be a chain of events linked by cause and consequence and occurring in time and space," (2013:3). In this thesis, the writer will imply several intrinsic aspects, as follows:

2.1.1.1. Theme

According to Abrams (2009:205), theme is a basic concept, whether implicit or explicit, that an imaginative work is intended to involve and persuade the reader or viewer. This is strengthened by Bordwell and Thompson (2013:59) that themes can be explicit and implicit meaning that suggest very broad concepts. In essence, a

theme embodies the overarching concept that envelops a movie, encapsulating the message that author seek to convey through their cinematic endeavor.

2.1.1.2. Character and Characterization

In Film Art: An Introduction, Bordwell and Thompson assert that characters in movies are usually human beings or entities that resemble humans (2013:77). Characters act as the agents of the story, and their attributes and motives are crucial for the audience's comprehension and connection with the movie. Characterization is highly significant because it employs techniques for generating and evolving characters in a movie. This involves utilizing dialogue, behavior, appearance, and other elements to communicate the character's characteristics, motivations, and persona (2013:77).

2.1.1.3. Plot

In accordance with the perspectives articulated by Bordwell and Thompson, the term plot is utilized to encapsulate all that is visually and audibly discernible within the movie currently under examination (2013:75). This viewpoint finds resonance with the arguments posited by Staton, emphasizing that a plot embodies a progression of interconnected events within a narrative (1965:26). Fundamentally, the plot serves as the chronological unfolding of events within a narrative, commencing from its inception and culminating at its denouement. It thus stands as an indispensable conduit for elucidating the manner in which a movie's storyline is communicated to its perceptive audience.

2.1.2 Extrinsic Aspect

The theory of extrinsic elements in film theory and analysis refers to external factors and influences that can shape the interpretation and reception of a film beyond the elements intrinsic to the film itself. These extrinsic elements exist outside of the actual content of the film but play a significant role in how the film is understood, received, and contextualized.

2.1.2.1 Age in the Aging Society

Many aspects of our age-related society are changing. People's perceptions of life stages, role changes, social skills, and the age ranges that delineate them are all changing. There are emerging discrepancies over age-appropriate conduct in both legally codified and informal age norms. Longevity is causing some of these changes, but there are also other factors at play, such as the growing educational demands of a technological society, changes in family dynamics, shifts in the economy and labor force composition, and adjustments to the official health and social service systems.

Social time is derived from biological time and socially significant units. The social systems that emerge are based in a general way on functional age; that is, as the individual's competencies change over lifetime, those competencies are nurtured and utilized in the interests of society (Neugarten,1986:32). Responsibilities and privileges are divided differently based on social age, and social age distinctions are established and formalized. Childhood, adulthood, and old age are the three stages of life that are defined in even the most basic

communities (Neugarten,1986:32). The phases of life become more numerous in more complex cultures because they mirror many types of societal development. Age divisions follow diverse patterns in various spheres of life, including school, family, and the workforce. Age chronologically turns into a useful metric.

Although disparities between people, disparate representations of age groups, and inconsistent age norms existed earlier in our history, they are now more pronounced due to the complexity of our society. The anomalies are what are transforming into the norm in society. Public attitudes also reflect these tendencies. There is a decreasing general consensus regarding the stages of life and their signs, notwithstanding the paucity of systematic study. For example, in the early 1960s, a group of middle-class, middle-aged people were asked what they thought the "best" ages were for significant life transitions to happen (such finishing school, getting married, or retiring), or what ages they identified with terms like "a young man," "an old woman," as "when a man (or woman) has the most responsibilities." Two decades later, when the same questions were asked of a comparable group of people, there was no longer any unanimity on any of the questionnaire's items. In the previous poll, nearly ninety percent of respondents said that a woman should marry between the ages of nineteen and twenty-four; just forty percent of respondents selected this short range of years for her marriage (Neugarten,1986:35). When this study was repeated, the definition of "a young man" was expanded to include anyone between the ages of eighteen and twenty-two. Although these results are based on very small sample groups, they show how public perceptions are shifting in tandem with the social realities.

It is consequently unnatural to consider people as distinct from the society in which they live, as the meanings of age are always changing as a result of the ways in which people choose to live. However, there is an additional facet of social reality that pertains specifically to individuals. When most people reach adolescence, they begin to form ideas of typical, expected life sequences and expectations that significant changes in family, career, and education would happen at largely predictable times. They absorb societal clocks that inform them of their punctuality. Being late or on time provides a strong foundation for self-evaluation since it allows people to judge their own performance relative to others and determine if they are doing well or poorly for their age.

In many ways, the social schedules of today's society do not result in the regularities that young people and teenagers so frequently look forward to. We have observed the ways in which schedules are becoming less persuasive, yet in other situations, some of those schedules might be stronger than before. If the young man does not "make it" in his corporation by the time he is thirty-five, he feels that he will be a failure (Neugarten,39). Or an elderly corporate leader receives a retirement invitation right when he believes his career is coming to an end. Due to her work, a young woman postpones marriage and rushes to become a parent due to biological imperatives. Within five years, the same young lady might feel pressured to get married, start a family, and advance in her job. And this, despite the fact that she is aware that she probably won't live past the age of 85.

2.1.2.2 Dramaturgy

The writer chooses dramaturgy theory from the book The Presentation of Self in Everyday Life to strengthen the analysis. Erving Goffman's concept of "dramaturgy," as presented in his book "The Presentation of Self in Everyday Life," is a central theme in his sociological analysis of human behavior in social interactions. In this book, Goffman uses the metaphor of the theater to describe how individuals present themselves and manage their identities in everyday life. According to the introduction in the book, Erving Goffman (1956:2) states that when the individual is in the immediate presence of others, this activity will have a promissory character. The others are likely to find that they must accept the individual on faith, offering him a just return while he is present before them in exchange for something whose true value will not be established until after he has left their presence.

2.1.2.3 Front Stage and Back Stage

In Erving Goffman's book "The Presentation of Self in Everyday Life," he introduces the concepts of "front stage" and "back stage" as part of his dramaturgical framework. These concepts are central to his analysis of how individuals engage in impression management and construct their social identities in everyday interactions. According to his book, Erving Goffman said (1956:2), "Let us now turn from the others to the point of view of the individual who presents himself before them. He may wish them to think highly of him, or to think that he thinks highly of them, or to perceive how in fact he feels toward them, or to obtain

no clear-cut impression. He may wish to ensure sufficient harmony so that the interaction can be sustained, or to defraud, get rid of, confuse, mislead, antagonize, or insult them. Regardless of his motive for having this objective, it will be in his interests to control the conduct of the others, especially their responsive treatment of him." From this statement, we can distinguish that people try to manage their impression in front of other people in order to show something or make a statement about them self.

Based on the paragraph above, Goffman proposed that people engage in a kind of social performance, where they present a front stage and a back stage. The front stage refers to the social settings and situations in which individuals actively perform and present themselves to others. It represents the "public" aspect of one's life, where individuals are aware of being observed by others, and they typically conform to social roles, norms, and expectations. In the front stage, people engage in various forms of impression management, using strategies and behaviors to create a specific image or identity for their audience. Goffman emphasizes that the front stage is where individuals maintain their "face," which is their desired public image or social identity. Then for the backstage, in contrast, represents the hidden or private aspects of an individual's life. It is the space where individuals can be themselves without the pressure of performing for an audience or conforming to social roles and norms. In the back stage, people may engage in more spontaneous and informal behaviors, revealing their true selves and expressing thoughts, feelings, or behaviors that they might suppress or hide on the front stage. It is the

area where individuals can relax and be less concerned with managing their public image.

Goffman's concepts of front stage and back stage illustrate how individuals engage in a kind of social performance in their daily lives, moving between these stages as they navigate different social contexts. These concepts highlight the idea that people actively construct and manage their social identities by presenting themselves in particular ways to different audiences and in different situations.

2.1.2.4 Impression Management

Impression management, a central concept in Erving Goffman's book "The Presentation of Self in Everyday Life," refers to the strategies and techniques individuals use to control the impressions they make on others in social interactions. When the individual employs these strategies and tactics to protect his own projections, we may refer to them as 'defensive practces' ; when a participant employs them to save the definition of the situation projected by another, we speak of 'protective practices' or 'tact'(Goffman 195:7) .Goffman explores how people actively shape their behavior, appearance, and communication to create specific images or impressions for their audience. The context of impression management, the terms "self-promotion," "ingratiation," "intimidation," "exemplification," and "supplication" are five distinct strategies or tactics that individuals use to control the impressions they make on others. These strategies are part of the broader concept of impression management, which involves consciously influencing how

others perceive you in social interactions. Here's what each of these strategies means:

2.1.2.4.1. Self-Promotion

Self-promotion is a strategy where individuals actively highlight their positive qualities, achievements, and skills in order to create a favorable impression. This strategy involves showcasing one's strengths and accomplishments to gain recognition, admiration, or respect from others.

2.1.2.4.2. Ingratiation

Ingratiation is a strategy where individuals seek to make themselves more likable or attractive to others by using flattery, compliments, or other tactics to win favor. This strategy involves trying to create a positive emotional connection with others to gain their trust or approval.

2.1.2.4.3. Intimidation

Intimidation is a strategy where individuals use assertive or aggressive behavior to create a sense of power or dominance in social interactions. This strategy can involve asserting authority, using threats, or displaying confidence to influence others through fear or respect. In some cases, individuals may employ intimidation to establish control in a group or negotiation.

2.1.2.4.4. Exemplification

Exemplification is a strategy where individuals try to create a positive impression by setting a high moral or ethical standard for themselves. This strategy involves

acting as a role model and demonstrating virtuous behavior to gain admiration or respect.

2.1.2.4.5. Supplication

Supplication is a strategy where individuals present themselves as helpless, dependent, or in need of assistance to elicit sympathy, support, or help from others. This strategy involves portraying oneself as vulnerable or unable to handle certain tasks or situations. For instance, someone might express vulnerability or ask for help when facing a difficult challenge to receive assistance from others.

These strategies can be used strategically in different social contexts to achieve specific goals or to influence how others perceive and react to the individual. Depending on the situation and the people involved, individuals may employ one or more of these tactics to manage the impressions they make and achieve their desired outcomes in social interactions.

2.2 Cinematic Aspects

Considering the object of this study is a movie, it is necessary to involve cinematographic aspects. The relation between cinematographic aspects and semiotic concepts will further assist the study. Henceforth, the following passages provide cinematographic theories employed in this study.

2.2.1. Camera Shot

Camera shot defines as a single, uninterrupted action of a camera. It can be held on the screen for any length of time, resulting in a certain editing pace or rhythm.

Different types of camera shots include establishing shots, shot/reverse-shot, zoom shots, pan shots, and process shots. Each type serves a specific purpose in conveying the story and guiding the viewer's attention. According to Corrigan and White (2021: 459 -496), the scale of the shot is the distance between the camera and the subject. There are various terms used to describe the scale, including extreme close-up, close-up, medium close-up, medium shot, medium long shot, long shot and extreme long shot.

2.2.1.1. Extreme Close-Up

In movies, this term refers to a shot which focuses on a small detail of the subject, such as the eye or a particular feature of the face or subject. This type of shot is used to highlight the importance of the detail and create an intense or intimate effect on the viewer.

2.2.1.2. Close-Up

It frames the person from just above the head to just below the chest, capturing their expression and body language, but leaving some background in the frame. This type of shot recognizes the viewer to see the subject's face more clearly without getting too close. It also provides context for the action or dialogue in the scene.

2.2.1.3. Medium Close-Up

In film frames the subject from just above the head to just below the chest, capturing the subject's facial expression and body language while still leaving some background in the frame. This shot is slightly wider than a close-up and closer than a medium shot, allowing the viewer to see the subject's face more clearly without

getting extremely close. It is often used to show off detail or to create a feeling of intimacy between the subject and the audience.

2.2.1.4. Medium Shot

This type of shot allows the viewer to see the subject's face more clearly without being in close a proximity, and provides context for the action or dialogue in the scene. Middle shots are versatile and can be used for a variety of scenes, including group shots, double shots and symbolic shots.

2.2.1.5. Medium Long Shot

This shot shows the physical space between the character and the surroundings, which helps establish the setting. This shot can be used for a wide range of scenes, including group shots, two shots and symbolic shots, as it provides enough space in the frame to include several characters or visual elements.

2.2.1.6. Long Shot

This is a type of camera shot that takes in a scene from a considerable distance, making people appear as indistinct shapes. In film, these shots are used to establish the setting, to provide context, and to give the audience a sense of the place and the scope of the action.

2.2.1.7. Extreme Long Shot

This type of shot provides information about the place and time of the scene and the character's relationship to the environment. It can convey a lot of information, making it a great choice for establishing shots. Extreme long shots are often used

to place the character in their environment, creating a sense of insignificance or loneliness.

2.2.2. *Mise-en-scène*

Mise-en-scène is a French expression that can be interpreted as "what is arranged in the scene" or "what is presented before the camera". *Mise-en-scène* comprises all the elements of a filmic image that are self-contained, independent of camera position, camera movement, and editing (Timothy, 2021). In the film studies context, *mise-en-scène* encompasses practices such as cinematography, acting style, lighting, art direction, setting, costume, props, and colour. It is the arrangement of actors and stage design for theatrical or film productions, incorporating visual storytelling techniques such as storyboarding, cinematography, and visual themes, together with narrative direction.