

CHAPTER 2

THEORETICAL FRAMEWORKS

This chapter will discuss about the theories and the secondary data that will be used in this thesis. The writer will discuss the Ecocriticism Theory, Elements of Fictions (characters, plot, and symbol) elements of Cinema (Camera, editing, close –up, costume and voice).

2.1. Ecocriticism

According to Cherry Glotfelty, Ecocriticism is the study of the relationship between literature and the physical environment (human or non- human), (Garrard, 2005, p. 3). On the other hand, Garrard said that Ecocriticism is the way how to explore the ways in which we imagine and portray the relationship between humans and the environment in all areas of cultural production (art works, writings, scientific theories, etc). Ecocriticism is a unique theory because it has close relationship with the science of ecology.

EASLCE (European Association for the Study of Literature, Culture, and Environment) said that, Ecocriticism is the youngest of the revisionist movements that have swept the humanities over the past few decades. It was only in the 1990s that it began to gain momentum, first in the US and in the UK, as more and more literary scholars began to ask what their field has to contribute to our understanding of the unfolding environmental crisis.

Ecocriticism was released in 1990s, first in the US and in the UK, as more and more literary scholars began. It begun from a question how cultures construct and are in turn constructed by the non-human world. In the beginning of the process, some rejected. According to Bergthaller, it must be committed to political activities, and suggested alternative designation,

such as : the “environmental/ecological literary studies” or “green cultural studies.”
(HannesBergthaller, National Chung HsingUniversity)¹

Firstly, it focused on the reappraisal of Romanticism (in Western cultural history when there is still reigning concept of nature). This concept makes many questions, how cultures construct and are in turn constructed by non-human. In the process of publishing this theory, it get many critics and have rejected the label “Ecocriticism,” as it had become identified with one particular strand of scholarship that is aligned with Deep Ecology and strongly committed to political activism, and suggested alternative designations, such as “environmental/ecological literary studies” or “green cultural studies.” Glotfelty said that :

Ecocriticism is, then, an avowedly political mode of analysis, as the comparison with feminism and marxism suggests. Ecicritics generally tie their cultural analyses explicitly to a ‘green’ moral and political agenda. In this respect, Ecocriticism is closely related to enviromentally oriented developments in phylosophy and political theory. Developing the insights of earlier critical movements, ecofeminists, social ecologists and environmental justice advocates seek synthesis of environmental and social concern. (Garrard, 2005, p. 3)

Ecocriticism has its own area which focus on the interaction between humans and their natural environment (including, perhaps most crucially, the very distinction between human and the non-human). While its mainstay is still about the study of culture, such as (literature, visual arts, and also music).BasiclyEcocriticism always entail with the environment, philosophy, sociology, and science studies and not least with ecology and the life science.

Hans Bertens (2008, p. 200-201) said that Ecocriticism’s examination of the representation of the nature is not limited to the animals but also included in its original state: the landscape of pastoral, for instance, the wilderness, which often represented as a place with

¹<http://www.easlce.eu/about-us/what-is-Ecocriticism/>, accessed on June 3, 2013

special significance, a place of healing and redemption but it may also be representation of nature in government reports, developers' plans, ecological studies, philosophical treatises, wild-life documentaries (with zoos as a source for people to know more about wild animals) and other texts like films which concern about the nature. Many films that uses touch of "nature" in their masterpiece such as: little garden, at roof gardens, florist business and at the landscaping of golf links.

2.2. Elements of Fictions

2.2.1. Characters

. Some people may define that character and characterization have the same meaning but they actually do not. Characters are the imaginary people that writers create, sometimes identifying with them, sometimes judging them. Indeed, if one reason we read stories to find out what happens (to see how the plot works out), an equally compelling reason is to follow the fortunes of the characters (DiYanni, 2001, p. 55). On the other hand, characters are people in narratives. However, not only people that can be the character but also animals, or robots, or creatures from outer space, but the author gives them human personalities and human psychological traits. Characterization is the way in which an author presents and defines characters. Here is the example of the characterization.

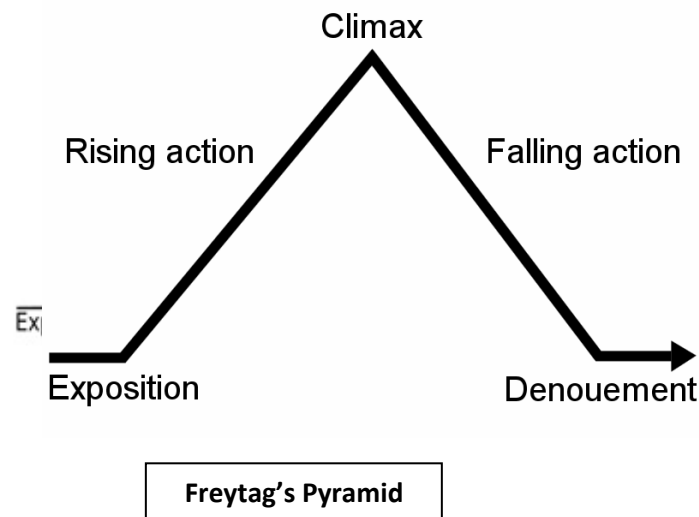
Reading for character is more difficult than reading the plot because the characters are much more complex, variable, and ambiguous. (Perrine, 1998, p.76) for the less experience readers, they may conclude that the characters easily identifiable and clearly labeled as good or bad. They may also think that the characters must be the attractive one in a story or film. According to Perrine's there are two types of characters in fiction: static or developing character.

According to Perine's LITERATURE Structure, Sound, and Sense by Thomas R. ARP (p. 79-80), he said that static character is a character which do the same way from the beginning until the end of the story. For example: Cinderella is a kind girl. She is good even though her stepmother and step sister were so cruel to her. She never did a bad thing to them but she always obey what they asked to do. On the other hand, the developing character sometimes can be called as dynamic character because this character can be change in their outlook, emotion, feelings, or personality. The change can be small or big it depends on every character. The main point for dynamic character is the change. For example: Rose in *TITANIC*. She is a high class person who always does everything with manner but since she met Jack who is from the low class, she changed her manner. She was brave to join the low class dancing party and mingle with them, she also learns how to spit. Her personality and emotion changed so that is why Rose is a kind of dynamic character.

The major character is sometimes called a protagonist whose conflict with an antagonist may spark the story's conflict. (Diyanni, 2001, p. 55)

2.2.2. Plot

Plot is the sequence of incidents or events of which a story is composed, presented in a significant order. (Perrine's, p.41). Simply we can define that the plot is a problem in every story. Some people may define that the plot is the easiest element in fiction. Less experienced persons tend to equate it with the content of the work, if someone asked them what kind of story is about, they may say that is a story about who does certain activities but on the other hand the experienced persons will do different things, they read for all the revelations of character of life may be represented by means plot. According to Freytag's pyramid, plot is divided into 5 phases, such as Exposition, Rising action, Climax, Falling action and Denouement. Here is the Freytag's pyramid (A Student Guide to Play Analysis, p. 39)



Exposition in plot means an introduction of the main characters and setting in a simple way before the story begins. In this part we will see the problem comes to the main characters. Besides that the function of the plot is to give the background of the story to the readers. It is a kind of flash back, like when you are writing something you need to look at the past to make sure

what had happened before and then continue to start writing again to the rising action to climax to falling action last to the denouement (the final resolution).

According to Freytag, rising action is a related series of incidents build toward the point of greatest interest. This part will start with the conflict or crisis of the main characters and the environment. The climax is the third phase of the plot in a story, you can also call the climax as the turning point (point of highest emotion) of a story where the main character makes the single big decision that defines the outcome of the story and who he is as a person. Mostly in a story the climax begins where the protagonist and antagonist have a plan to win against the other. The first time we see them going against one another in direct, or nearly direct, we call it as conflict. And we will see his progress to against the obstacles.

Freytag called this phase "falling action" in the sense that the loose ends are being tied up. It's a resolution of characters' crisis. It is often the time of greatest overall tension, because it is the phase in which everything goes most wrong. During the falling action the conflict between the [protagonist](#) and the [antagonist](#) unravels, with the protagonist winning or losing against the antagonist. The falling action may contain a moment of final suspense, in which the final outcome of the conflict is in doubt. Denouement or final resolution is the last phase that means all of conflicts are clear. In this last part, the problems are solved and the character and if the story comes without denouement it called open narrative.

2.2.3. Settings

According to X.J. Kennedy and Dana Gioia, setting of a story means time and place. Setting can prompt the characters to act, bring them to realization, or cause them to reveal their inmost natures. Setting is very important for an additional reason (RobertDiyanni, 2001, p. 62).

The idea of the setting includes the physical environment of a story, such as: a street, a house, a swimming pool, a mountain and a region.(Where a story takes place sometimes called as *locale*)(X.J. Kennedy and Dana Gioia, 2009, p. 107). On the other hand, setting has some elements, here are the elements: Place, time, weather and atmosphere. Place includes the physical environment as mentioned above. The next element is time. Setting may crucially involve the time of the story – the hour, year or century. It may mention that the story takes place at dawn, or on the day after the sunrise.

Next, the weather, is also include in setting elements, because to understand the story we have to recognize its locale. Fully to take the meaning of the whole story. The last elements is atmosphere, is the dominant mood or feeling that provides all parts of a literary work. (X.J. Kennedy and Dana Gioia, 2009, p. 108). In some stories the writer will seem to draw the setting by concerning in the atmosphere.

Setting is an important part for the characters because it can give many effects to them. For example if we are angry and we go to some green place such as, park and garden which surrounded by nature and living things it can give a peace for us. All of the things surround us it will give us more energy. In some stories the writer will make a setting to evoke atmosphere.

2.2.4. Symbols

As a literary meaning, symbol is something that means *more* than what it is. It is an object, a person, a situation, an action, or some other item that has a literal meaning in the story but suggests or represents other meaning as well. (Perrine, 1998, p. 182). In a story, sometimes the author will give a name for the character, but the name is not only to label them but also to suggest something about them. For example a symbol of a rose and a necklace. Rose is an

ancient symbol of love and beauty. However, A necklace is a symbol of a beauty and look of wealth. Most of fiction put symbol in their work.

2.3. Elements of Cinema

The basic elements in cinema is visual elements because it means communication. Film speaks through the images, sounds, and dialogues. Mostly a half of film's running time is take up with the dialogue because story can communicated nonverbally through the images, music, and natural sounds. Although the nature and quality of the story, editing, musical score, sound effects, dialogue and acting can do much effort to increase the film's power even they can't save a film whose images are poorly edited. (Boggs, 1991, p. 82).

According to Lightmen (Boggs, 1991, p. 81) the camera is the "eye" of the motion picture. It is not merely a mechanical thing of cogs and wheels and optical glass that records an image on a strip of film. Rather, it is an artistic tool-like a painter's chisel. In the hands of a craftsman it becomes the instrument through which a dramatic story can be placed on film-so that later on, in darkened theaters all over the world, vast audiences, can see the film, react to it, and be entertained".

- Size and Closeness of the Objects. Mostly, the eye is directed toward larger, closer objects rather than toward smaller, more distant object. Therefore, the image of an actor's face appearing in the foreground (closer to the camera and therefore larger) is more likely to serve as a focal point for our attention than is a face in the background, which appears smaller and more distant. In a normal situation, then, the size and relative distance of the object are important factors in determining the greatest area of interest (Boggs, 1991, 84). In many situation, we often see

someone larger than the other because her or his position that they are standing in front of the others.



Source: hhsda

<http://www.hhsda.com/dgomes/>

- Sharpness of Focus.

The eye is also drawn almost automatically to what it can see best. Therefore, if a face in the foreground is in soft focused or blurred our attention is must to the smaller object which in sharp focus although the image is the background. The sharp image can divert our attention from a closer, larger objects in soft focus, even the image is very large and almost full of the screen. It seems like a camera which is completed by an autofocus technology to make sharper image on what we want it to be focused.



Source: Armycommunication

-Movement

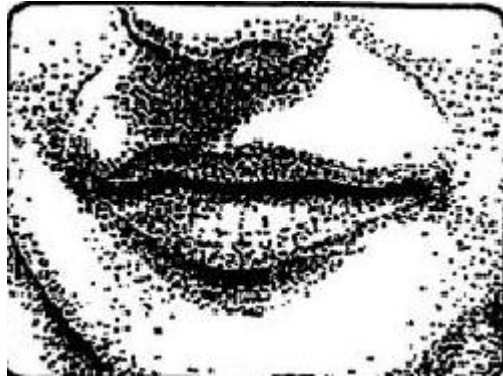
The eye is drawn to objects in motion. The moving object can divert our attention from a static one. Thus, a single moving object in an otherwise static scene draws our attention. Conversely, if movement and flow are a general part of the background, moving objects do not divert our attention from static but more dramatically important objects. (Boggs, 1991, p. 86)



Source : armycommunication

- Extreme Close-up

A close-up is a shot of a person or an object taken at close range. A tight or extreme close-up brings us so close to the object of interest that we cannot look elsewhere. The face so fills the screen that there is nothing else to see. (Boggs, 1991, p. 86)



Source : Armycommunication

- Arrangement of People and Object

Boogs said that the directors focuses our attention by his or her arrangement of people and objects in relation to each other. Since each arrangement is determined by the nature of the dramatic moment being enacted and the complex interrelationships involved, the director must depend more on an intuitive sense of rightness than on any positioning “ formulas “. (1991, p. 86)



Source : Armycommunications

- Foreground Framing

In *The Art of Watching Film* (Boggs, 1991) is said that foreground framing means that framing the important objects or the main object by the surrounding environment or people near the foreground. The director chooses to use foreground framing because he wants to make us be more focus on the important objects by giving the brightest lighting and sharpest focus.



Source : hhhsda

<http://www.hhsda.com/dgomes/>

- Lighting and Color

Light and color help us to see clearly and it can draw the eye to the significant object of the greatest significance. High and low contrast make a natural effect of local interest, as do bright colors presents a drab background.



Source : Armycommunication

<http://armycommunications.tpub.com/>