

CHAPTER II

UNDERLYING THEORY

This chapter deals with the theory that is going to be used in this research, namely sociological theory and the structural element of the movie, which is appropriate to analyze the problem in this movie *Iron Jawed Angels* by Kajta von Granier. This chapter will be divided into several parts in order to make it easier to understand the theory. Those parts are the notion of Sociology, major principle of sociological theory, the structural element of the movie and the theoretical application.

A. Sociology of Literature

Sociology refers to the human beings in society. It concerns on the social relation of human beings in their society. Swingewood and Laurenson (1972:11) state that sociology is essentially the scientific, objective of study man in society, the study of social institutions and of social process. It means that sociology has relationship with social society. This relation can happen on social phenomena or anything connected to society, including culture, religious, economic, political and artistic life. The statement means that human being in society is objective study of sociology. It exists with all life aspects that cause the interaction of them based on their status in society.

Literature is the reflection of social phenomena from social behavior that happen to the society in their social relation. Wellek and Warren (1962:94) state that, "literature is a social institution, using as its medium language, a social creation". Swingewood and Laurenson (1972:12) state that literature is a

work of art, which expresses of human life and the problem on society, economics and politics with qualities of the relationship among them. Laurenson and Swingewood (1972:12) state, "As with sociology, literature too is pre-eminently concerned with man's social world, his adaption to it, and his desire to change it". Literature focuses on relation the social world of man with his family, man, and woman, with politic, with the State and adaption to desire to change it.

The previous statement means that sociology of literature is a method to analyze the literary work based on sociological perspective to understand social aspect and social phenomenon where a literary work appears. Sociology of literature is the theory which analyzes the relation between authors and their social class, social status and ideology, condition of economics in their profession and the readers. Sociology and literature have close relationship. The sociology of literature is a study of literature based on the sociological perspectives. It comprehends in social phenomena in a certain period that is described by the author in his or her literary work.

B. Basic Principle of Sociology of Literature.

Literary works represent the mirror of society. In sociology, there are many concepts that live as a theory for the major principles in sociology approach. The theory is introduced by Laurenson and Swingewood. There are three approaches to handle the sociology of literature:

1. *Literary work as a mirror to the age.*

This approach deals with the time when the literary works are created. Swingwood and Laurenson (1972:13) state that “literature as the mirror to age. It is indicating that the readers can discuss the social phenomenon which happens to the society in a certain period and certain place through the literary work”. It means that literary work reflects the situation and condition of social life in the society.

2. *Literary work deals with the social situation of the author.*

The writer is influenced by the situation and condition where the literature is written because the writer is also the member of society. Laurenson and Swingewood (1972:17) argue that this approach deals with the social background of the author and how the author himself reacts and response to the system that has been built by the society where he has lived. In the literary work that is produced the author is always inspired by the happening in his society. So the author should be more sensitive toward the social phenomena surround them. According to Laurenson and Swingewood, “The second approach to literary sociology moves away from the emphasis on the work of literature itself to the production side and especially to the social situation of the writer”(Laurenson and Swingewood. 1972: 17).

3. *Literary work is as the specific historical moment*

This approach deals with the condition of society in a certain times in accepting and understanding a literary work. It reflects the essence,

abridgment and summary of all history. Swingewood and Laurenson (1972:21) stated that, “The sociology of the readers’ attempts to trace the ways in which a work of literature is actually received by a particular society at specific historical moments”. It studies the reader’s response to the work of literature and how the social messages in it influence the readers. And also the work has special issues in the history which make it become interesting work.

C. Structural Elements of the Movie

There are two elements of film; there are narrative and technical elements (Douglass and Harnden, 1996: 3-95). Narrative elements are the elements, which build the story of the film, consisting of characters and characterization, setting, plot, point of view, and theme (Douglass and Harnden, 1996: 3-95). While the technical elements deal with the elements that have close relationship with the technique of producing movie. These elements consist of mise en scene, cinematography, sound, and editing (Bordwell and Thompson, 1990: 126).

1. Narrative Elements

a. Characters and Characterization

Characters usually appear as actors in films. It is the most interesting part in film production. Characters are constructed in a narrative; they are collections of character traits. It can involve attitudes, skills, psychological drives, details of dress and appearance, and any other specific quality the film creates for a character (Bordwell

and Thompson, 1990: 58). Characters have close relationship with the traits. Traits are the significant things in the character (Douglass and Harnden, 1996: 97-102). There are three types of traits, namely social, physical, psychological traits. The filmmaker may control setting in many ways based on the film production requirement. Beside that the setting can be used to reinforce something about characters. At least the environment will tell and give description about character's basic nature (Bordwell and Thompson, 1990: 130).

b. Plot

The term of plot is used to describe everything visibly and audibly which present in the film. The plot includes, first all of the story events that are directly describing in film performance, secondly, the film's plot may contain material that is no relationship to the story world (Bordwell and Thompson, 1990: 57). The film's plot in the totality of film cannot bring in the total world of the story action material. It may not be limited to the list of sequence. The basic elements of dramatic structure found in most productions are the exposition of beginning, the middle, and the end (Douglass and Harnden, 1996: 48).

1) The Exposition of Beginning

A beginning or exposition is about one quarter of length in film production. The filmmaker wants to explore the story by presenting the hero or heroine and other major participants, setting, problem, and also the theme (Douglass and Harnden, 1996: 48).

2) The Middle

The middle of dramatic structure contains the struggle of the hero or heroine to achieve the solution of the problem has been defined, discovered or created in the beginning (Douglass and Harnden, 1996:50).

3) The End

The end or resolution is the last stage of dramatic structure. The hero and heroine resolve their problem in a way to satisfactory to the audiences (Douglass and Harnden, 1996: 40-50).

c. Point of View

Point of view is the most interesting in the narrative elements. It is the basic narrative devices available to the storyteller. For some storytellers deciding from whose point of view to tell the story is a fundamental consideration in making a story (Douglass and Harnden, 1996: 31). First, in the film and video production, the term point of view has special meanings, this point of view relates to taking camera in each shot, as if the characters see the audiences, but is also used in drama movies. Second point of view refers to the perspective of the storyteller, actually in the literature it refers “person”. It includes first person, it is usually represented by the first character according to the story teller perspective. Second person however is inherent in many productions, but the ‘you’ being addressed are the audience. And the third person, most productions are created in the third person but it is

impossible in film. The last definition about point of view is the characters as group's particular perspective that can be seen in their interest, attitudes, and also their beliefs.

d. Theme

Discovering theme is where the filmmaker certainly begins (Douglas and Harnden, 1996: 3). The main point of film production is whether the movie can be accepted and enjoyable for the audiences or not, thus the filmmaker should find what the most appropriate theme it. In discovering the theme, the filmmaker will examine their attitude toward the subject, study the material and analyze their knowledge of the audience (Douglass and Harnden, 1996: 3).

2. *Technical Elements*

The technical elements of the film deal with the elements that have close relationship with the technique of producing movie. This consists of *Mise en Scene*, Cinematography, Sound, and editing (Bordwell and Thompson, 1990: 126).

a. *Mise en Scene*

Douglass and Harnden (1996: 119) state that “*mise en scene* is all the visual elements of set, set dressing, props, costume, and make up, lighting and even physical body posture that are arranged and placed before the camera lens”. Klarer (1999: 61) states other definition. *Mise en Scene* in film production is used as an umbrella term for the various elements that constitute the frame, including camera distance, camera

angles, lenses, lighting, as well as the positioning of person and objects in relation each other (Klarer, 1999: 62) The term of *mise en scene* some aspects such as: costume and make up, lighting, and figurative expression and movement (acting).

1) Costume and Make Up

Costumes in film production have important function because costumes for film usually must be believable in close up, beside that costume itself should show the authenticity of film production (Douglass and Harnden, 1996: 134).

2) Lighting

Lighting in the film production is also an important element. It helps the audiences to see the action as the function of lighting shaping the object by creating high light and shadows and shaping audience understanding of the shot's composition. This aspect can be isolated into four features: quality, direction, source, and color (Bordwell and Thompson, 1990: 134).

3) Set Dressing and Props

Set dressings are the items in the scene such as furniture, pictures on the wall, curtains, lamps, rugs, and another that dresses on bare wall and floor of a set. Prop are object the actors or people use in the drama (Douglass and Glenn, 1996: 131)

4) Figurative Expression and Movement (acting)

An acting of the film is divided into two: visual and sound elements. Visual elements of the movie involve appearance, gesture, and facial expression of the character. Sound is in line with acting, it is related with voice effect (Bordwell and Thompson, 1990: 137).

b. Cinematography

The filmmaker also controls what we call cinematographic qualities shot, not only what is filmed but also how it is filmed. This consists of control over three features: photographical qualities shot, the framing of shot and the duration of shot (Bordwell and Thompson, 1990:157).

1) Photographical Qualities of Shot

Cinematography depends on large extent on photography. Sometimes a filmmaker will eliminate the camera and simply work on the film itself, but even when drawing, painting or scratching directly on film, involved holes on it, or growing to be made on it. The filmmaker is drawing patents of light in order it will be easy to transfer for the eye of the audiences. In any event, the filmmaker can select the range of the tone, manipulate the speed of motion, and change point of view (Bordwell and Thompson, 1990: 156).

2) The framing of Shot

Film frame produces a certain vantage point to get the material within the image. In cinema the frame is important because it actively defines the image for the audiences (Bordwell and Thompson, 1990: 167).

3) The Duration of Shot

How we can understand the duration of shot is a considering question that usually appears. We must give a note on the relationship of short duration to the time consumed by the filmed events (Bordwell and Thompson, 1990: 195). A complex pattern of events moving toward a goal makes a shot duration as important to the image's effect as photographic qualities and framing (Bordwell and Thompson, 1990: 199).

c. Sound

There are two advantages of sound in film production. First, it engages another sense mode; our visual attention can be accompanied by an aural attention. Second, sound can actively shape how we interpret the image (Bordwell and Thompson, 1990: 244). Volume, sound, rhythm and pace of the music change according to the situation and underscore levels of meaning with acoustic effects, film music can also contrast with the plot and create ironic effects (Klarer, 1999: 65).

d. Editing

Klarer (1999: 63) stated that “editing is one of the major cinematic techniques which have contributed to the flexibility of medium”. Editing may be thought of as the coordination of one shot with the next. To distinguish how editing is done in production from how editing appears on the screen to audiences (Bordwell and Thompson, 1990: 207). Editing is easy to notice. It is not only because of the prevalent technique but also because the disjunction of space, time, and graphics made by editing step to the eye attention (Bordwell and Thompson, 1990: 209).

e. Setting

The filmmaker may control setting in many ways based on the film production requirement. One of the ways is selecting an already existing locale in which to stage the action. Beside that the filmmaker can also choose to construct the setting of the film which is produced (Bordwell and Thompson, 1990: 130).

The setting can be just appearing by the filmmaker without characters in the place of action. In conclusion, dynamically can enter into the narrative action not only as the place or container of the action (Bordwell and Thompson, 1990:130). Beside that the setting can be used to reinforce something about characters. At least the environment will tell and give description about character’s basic nature (Bordwell and Thompson, 1990: 130).

D. Theoretical Application

In this research, the writer uses sociological approach to analyze the movie. The writer focuses on analyzing the gender equality that happened in *Iron Jawed Angel* movie. There are some steps in analyzing the film. Firstly, the researcher begins from the structural elements of the movie which consist of characters and characterizations, casting, plot, technical elements, point of view, and theme. Secondly, the writer researches the sociological approach that appropriate to analyze the social background of literary works since it analyzes the social condition. The previous technique will be applied in the next chapter to get the deeper understanding about social background of such literary work.