

CHAPTER II

UNDERLYING THEORY

This chapter deals with underlying theory used by the writer in this research. This research is divided into three parts. A. Marxism is divided into three; there are 1). Notion of Marxism, 2). The Principles of Marxism, 3). Notion of Social Mobility, 4). Correlation between Marxism and Social Mobility, B. Structural Elements of the Movie. C. Theoretical Application.

A. Marxist Theory

1. Notion of Marxism

Marxism is “A concept that always reduces to a direct or indirect expression of some preceding and controlling economic content, or of political content that is determined by an economic situation or position” (William 1987:83). Marxism is distinguished into three systems; namely: a system of beliefs characteristics of a particular class or group; a system of illusory beliefs – false ideas of false consciousness which can be contrasted with true or scientific knowledge; the general process of the production of meaning and idea (William, 1998; 55).

A central feature of Marxism theory is the '*materialist*' stance that is *social being determines consciousness*. According to this stance, ideological positions are a function of class positions, and the dominant ideology in society is the ideology of its dominant class. This is in contrast to the '*idealist*' stance that grants priority to consciousness (as in Hegelian

philosophy). Marxists differ with regard to this issue: some interpret the relationship between social being and consciousness as one of direct (Bennett 1982: 51).

2. Major principles

There are five basic assumptions of Marxist approach, namely Dialectical Materialism, Historical Materialism, Alienation, Class Struggle, and Revolution.

a) Dialectical Materialism

Dialectical is a concept which sees that conflict, antagonism or contradiction is condition that is needed to reach some containing result (Elster, 2000: 47). Materialism like everything in this world is best understood by contrasting it with its own opposite, which is called idealism.

This view which was quite influential in the late nineteen and early twentieth century has its origin in statement by Marx and Engles “the communist do not preach morality at all communism is for us not a state of affairs which is to be established, an ideal to which reality will have to adjust itself. We can communism the real movement which abolisher the present state of things (Preffer, 1990:172).

b) Historical of Materialism

Historical materialism is the extension of the principles of dialectical materialism to the study of social life, an application of the principles of dialectical materialism to the phenomena of the life of society, to the study of society and of its history (Marx and Engels, Vol. XIV, pp. 652-54).

Historical and dialectical materialism are doctrines in the philosophy of history and in metaphysics, respectively. They were developed within the Marxist tradition and refer to ideas found in the works of (Karl Marx 1818–1883).

c) Alienation

Alienation is in fact, the evaluative concept Marx employs most in his critique of “the system of private property”. Human beings are alienated in his social system because 1) the determinantal conditions in which they must live and work (determental, physical and mental health, their ability to realize their human potentialities, and in general their ability to flourish and 2) the lack of control they are accorded concerning their lives and work situation (Preffer, 1990:52).

Human alienation from society produce in their work under the capitalist system. Alienation in work is the basic of all human alienation, because work is the fundamental of human activity.

d) Class Struggle

Karl Marx asserts that since society is made up of a continual class struggle, there is no equality to determine morality or political choice. Marx declared that the course of history was determined by the clash of opposing forces rooted in the economic system and the ownership of property. Just as the feudal system had given way to capitalism, so in time capitalism would give way to socialism. The class struggle of the future would be between the bourgeoisie, who were the capitalist employers, and the proletariat, who

were the workers. The struggle would end, according to Marx, in the socialist revolution and the attainment of full communism (Karl Marx 1991:67).

e) Revolution

Underlying analysis in a classical way by stating that revolutions occur when those below do not accept any longer as before. The inability of a ruling class or major fractions to continue to rule has basically objective causes (Lenin 1990:21).

Revolutions are historical facts of life. Almost all major states in today's world are born from revolutions. Whether one likes it or not, our century has seen something like three dozen revolutions-some victorious, others defeated-and there is no sign that we have come to the end of the revolutionary experience.

B. Social Mobility

1. Notion of Social Mobility

Mobility from the words "*Mobilis*" means easy to move or much move from one place to the other places. "*Social*" means the movement of individu or group in the social life. Social mobility is individual progress or group from one social level to another (Merli 2010).

Most sociological attention has focused on intergenerational mobility, in particular the role of educational achievement as compared to that of social background or of astrictive characteristics such as race, in

explaining patterns of occupational attainment. Although there have been many case-studies of elite recruitment (P. Stanworth and A. Giddens's , 1974).

2. The types of Social Mobility

Social mobility has four types , they are:

a) Horizontal Mobility

According to Scheafer, Richard (1989), horizontal mobility is the movement of an individual from ene social position to another of the same rank. An example of this is a nurse who leaves one hospital to take a position as a nurse at another hospital.

b) Vertical Mobility

According to Botherg, Robert (2009), refers to the movement of a person from one social position to another of a different rank. A promotion in rank in the Army is an example of upward mobility, while a demotion in rank is downward mobility. Thus, vertical mobility can involve moving upward or downward in society stratification system.

c) Intergenerational Mobility

According to Schaefer, Richard (1989), change in the social position of children relative to their parents. Thus, a plumber whose father was a physican provides an example of downward intergenerational mobility. A film star whose parents were both factory

workers illustrates upward intergenerational mobility. The impact of such mobility on the individual cannot be understood.

d) Intragenerational Mobility

According to Botherg, Robert (2009), intragenerational mobility involves changes in a person's social position within his or her adult life. A woman who enters the paid labor force as a teacher aide and eventually becomes superintendent of the school district has experienced upward intragenerational mobility. A man who becomes a taxicab driver after his accounting firm goes bankrupt has undergone downward intragenerational mobility.

2) Factors of social Mobility

According to Sarah Kenley (2007), factors of social mobility divided into five, there are:

a) Social Capital

There is some evidence that traditional working class social capital has declined, which may have weakened its assumed negative effect on social mobility, while other "negative" forms of social capital have emerged such as cultures of worklessness, anti-social behaviour and drug abuse. A lack of positive role models, peer pressure, poverty of ambition and risk aversion may serve as barriers to social mobility. By contrast middle class families tend to have access to a wider range of social networks that are more advantageous from the point of view of enabling upward mobility and protecting against downward mobility.

b) Cultural Capital

Cultural capital can also help middle class families to confer social advantages on their children, increasing their potential to move upwards and protecting them from downward movements in the social hierarchy.

c) Early Years Influences

They are seen as key to influencing later life changes. Convincing evidence shows that early experiences such as the quality of the home environment, family structure, care and relationship with caring adults produce a pattern of development in later life that is hard to reverse even through schooling.

d) Education

It appears to be one of the most important factors influencing social mobility. However, there is considerable evidence that the introduction and expansion of universal education system have not led to increasing levels of relative social mobility. This is due to arrange of factors including the ability of middle class families to take advantage of educational opportunities

e) Health and Wellbeing

Health-ill result from social and environmental factors identified with lower socio-economic status, and health-ill and caring responsibilities can lead to declining socio-economic status.

C. Structural Element of Movie

There are two elements, which are very essential in the totality of film.

1. Narrative Elements

Besides a novel, film also needs narrative to take a close look at how films may embody and show all of the events.

a) Character and Characterization

Almost films and television program are about people telling human action and interaction. Human as has been said by Douglas and Harnden is a homo centric animal (Douglas and Harnden, 1996:95).

According to Bordwell and Thompson (1990:58), characters are constructed in a narrative; they are collections of character traits. A character in a film is complex or well developed, it involve attitudes, skills, psychological drives, details of dress and appearance and any other specific qualities.

b) Plot

The plot is important to build up the story in a movie. The term plot is, “used to describe everything visible and audibly present in the movie” (Bordwell and Thompson, 1990:57). The plot includes “all of the story event that are directly depicted” (Bordwell and Thompson, 1990:57) and material that is extraneous to the story world. Plot divided into three sections, beginning, middle and the end (Douglas and Harnden, 1996:48).

1) The Beginning

Beginning is, “filling in the back story can take place in the middle when the audience is involved and cares enough to know movie” (Douglas and Harnden, 1996:48).

2) The Middle

The middle is, “increase the stakes for the character and shows some growth” (Douglas and Harnden, 1996:50). it means present, “what will happen and interest is” (Douglas and Harnden, 1996:50).

3) The End

The end is the climax or called resolution (Douglas and Harnden, 1996:50). The end is, “the resolving of the problem in a way satisfactory to the audience” (Douglas and Harnden, 1996:50).

c) Point of View

Point of view is one of the most interesting aspects in the narrative elements. For some storytellers, deciding whose point of view to tell the story is a fundamental consideration in making a story (Douglas and Harnden, 1996:31). Point of View divided into three, they are shots of the character, perspective of storyteller and source of the phase.

1) Shots of the Character.

Point of view shots to the character of eye line view is “used as brief insert shot of a scene following reaction shot, or even as long movie camera shot (Douglas and Harnden, 1996:31).

2) Perspective of Storyteller.

Point of view of storyteller are third person and first person. Third person is common in non-narrative and narrative production (Douglas and Harnden, 1996:31).

3) Source of the Phase.

Source of the phase refer to, “the interest, attitude and beliefs associated with a character or group particular perspective” (Douglas and Harnden, 1996:31).

d) Theme

According to Douglas and Harnden, 1996:3, a moviemaker should determine first the theme in a story before stepping a head into the next path. In discovering the theme, the moviemaker will examine their attitude toward the subject, study the material, and analyze their knowledge of the audience.

e) Symbol

According to Douglas (1996:250), symbolism can be found in the of works of our greatest and most imaginative directors, the power of the moving images as a means of symbolic expression as a form of

language has been a subject of fascination and serious thought for almost as long as movies have been made.

f) Casting

According to Douglas and Harnden, 1996:108, casting characters requires knowing the qualities at the centers of the characters that are the most important, the ones that motivate them through the story, and then finding people who can understand and convey those qualities.

2. Technical Elements

Technical elements here deal with the movie production media (Bordwell and Thompson, 1990:126). Often technical element support and enhance narrative element, it can function to advance the cause-effect chain, manipulate story-plot relations, or sustain the narrations flow of information (Bordwell and Thompson, 1990:126). The technical elements cover mise-en-scene, cinematography, sound and editing (Bordwell and Thompson, 1990:126).

a. Mise-En-Scene

In the original French, mise-en-scene means staging action and it was first applied to the practice of directing plays (Bordwell and Thompson, 1990:127). The element of mise-en-scene has some aspects: setting, costume and make up, lighting, figure expression and movement.

1) Setting

Setting in cinema plays a more active role (Bordwell and Thompson, 1990:130). In a movie, setting describes the scene of every shot. In a movie script, there are designations to indicate exterior and interior settings. Setting itself will be distinguished into two: setting place and setting of time.

2) Set Dressing and Props

According to Douglas and Harnden, 1996:131, set dressing is the item in the scene such as furniture, curtain knick-knack on the table, lamps, rugs, anything that dresses the bare walls on the floor of a set. Props are objects that actors or people use in the drama (Douglas and Harnden, 1996:131).

3) Costume

According to Douglas and Harnden, 1996:134, unlike the stage, where costumes are often cut and marked in an exaggerated way so that their character can be distinguished from the theater's back row, costume for film usually must be believable in close-up. Select or design them for authority. Though authority is important, leads in theatrical pieces will have clothes that set them apart from other characters.

4) Make up

Make-up was originally necessary because actor's faces would be analyzed in terms of now it contributes to a unified characterization (Bordwell and Thompson, 1990:133).

5) Lighting

Lighting in cinema production is also the important element. It helps the viewer to see the action as the function of lighting shaping understanding of the shot's composition (Bordwell and Thompson, 1990:134). There are light used in movie: frontal lighting can be recognized by its tendency to eliminate shadows Sidelight is used to sculpt the character. Backlighting define depth by sharply distinguishing an object from its background. Under lighting suggests that the light come from below the subject. Top lighting usually appears along with light coming from other directions. The key light is the primary other directions, the key light is the primary light source of the image (Bordwell and Thopmson, 1990:134-135).

6) Figure of Expression and Movement (Acting)

According to Bordwell and Thompson (1990:137), the director may also control the behavior of various figure expression and movement as acting. An actor's performance in a movie consists of visual (appearance, gestures, facial expression) and sound (voice, effects).

b. Cinematography

According to Bordwell and Thompson, 1990:156, depends largely on photography. The filmmaker also controls what we will call the cinematographic qualities of the shot not only what is filmed but

also how it is filed. This consists of control over three features: the photographic qualities of the shot, the framing of the shot and the duration of the shot. The framing of the shot divided into two; there are angle and distance of framing.

1) The Photographic Qualities of the Shot

According to Bordwell and Thompson, 1990:161, the photographic qualities are about the focal length. The focal length divided into three; there are the wide-angle or shot-focal-length is lens tends to distort straight lines toward the edges of the screen. The normal or middle-focal-length is with a normal lens, horizontal and vertical lines are rendered as straight and perpendicular. The telephoto or long-focal-length lens is the space of the shoot is flattened, depth is reduced and the planes seem squashed together.

2) Framing

Framing in the movie production is the important term. It can be powerfully to the image by mean of the size and shape of the frame. The framing is controlling the distance and angel (Bordwell and Thompson, 1990:168). The angel of the framing divided into three parts; there are the straight on angel is the most common, the high angel is looking up at the material within the frame and low angel is looking up at the framed material. The distance of the framing divided into seven parts; there are extreme long shot is human figure is barely visible, long shot is figures are

more prominent, medium long shot is the same distance of nonhuman subjects, medium short is frame the human body from the waist up. Medium close-up is the body from the chest up, close-up is traditionally the shot showing just the head, hand, the details of the gesture, extreme close up is single out of a portion of the face (Bordwell and Thompson, 1990:168).

3) Duration of the Shot

Duration on film production considers the timing event on screen can be manipulated by adjusting the mechanism in camera or printer. It means slow or fast duration in plot or screen motion can be adjusted (Bordwell and Thompson, 1990:194-195).

c. Sound

In the process of movie production the soundtrack is recorded separately from images and can be manipulated independently (Bordwell and Thompson, 1990:244) sound is a simply as accompaniment to the real basis of cinema, the moving images. It gives the audience the unuttered description about the thing happens in the movie.

d. Editing

According to Bordwell and Thompson, 1990:207, editing maybe thought of as the condition of one shot with the next. We need to distinguish how editing is done in production from how editing appears on the screen to viewers.

D. Theoretical Application

From the Marx theory, this research focuses on analyzing Marxist and Social Mobility. By knowing the relationship of social mobility and Marxist social mobility of character, the writer tries to explore social mobility in Loveleen Tanden's and Danny Boyle's movie. The writer studies the principles of Marxist: those are Dialectical Materialism, Historical of Materialism, Alienation, Class Struggle and Revolution in the major character. It can be done through the action, the dialogue and the through of the character.