CHAPTER II

THEORETICAL REVIEW

To make the readers not confused about film, in this section I would like to explain about the meaning of film, elements of film, definition of characterization, and characterization in film.

2.1 The Concept of Film

Film has many kinds, if we usually watch the program of television we will find some kinds of film such as: scientific film, it is generally focused in education. Some time we will find documenter film, it is talking about the journey, and the important of those film are presentation, it such as drama especially comedy and tragedy which is usually entertain student who like film.

According to Hamalik (1980: 102) stated in a film, it is show the movement of actress and actor, including the situation made by the actress and actor. Film of life picture called frame. The frame projected mechanically through projector the frame quickly, so there are no gaps between one frames to another, the process result movement picture that shown by certain events stories, things, people purely like the real situation.

From the definition above the researcher can conclude that film is life picture shows to the audience by projected through a projector. Film is a form of entertainment that an acts a story by sound and a sequence of images that give the illusion of continuous movement. It means that, film is a sequence of images of
moving objects photographed by a camera and providing the optical illusion of continuous movement when projected onto a screen.

Today film not only shown in special place likes cinema, home, and other place, but also shown in the school and colleges especially in study drama to analyze characterization, plot, setting and theme.

From the explanation above the researcher can take some conclusion that, film is a tool of the author through producer to presentation the action of actors and actress in front of audience or the people who watch the drama of film.

The film genre can be contrasted with an action film, which relies on fast-paced action and physical conflict but superficial character development. All film genres can include dramatic elements, but typically, films considered focus mainly on the drama of the main issue.

2.2 Elements of Film

There are four elements of film, namely theme, plot, setting, character and conflict.

a. Theme

Theme is clearly stated in the title. It may be stated through dialogue by a character acting as the playwright’s voice. Or it may be the theme is less obvious and emerges only after some study or thought. The abstract issues and feelings that grow out of the dramatic action.
The theme in a piece of fiction is its controlling idea or its central insight. It is the author's underlying meaning or main idea that trying to convey. The theme may be the author's thoughts about a topic or view of human nature. The title of the short story usually points to what the writer is saying and he may use various figures of speech to emphasize his theme, such as: symbol, allusion, simile, metaphor, hyperbole, or irony.

Some simple examples of common themes from literature, TV, and film are:

1. Things are not always as they appear to be
2. Love is blind
3. Believe in yourself
4. People are afraid of change
5. Don’t judge a book by its cover

For every film, should have theme as the purpose film itself and it has the function to give a meaning about the whole story. Tuloli and Kartin (1983 : 16) stated “the author used the whole of story and event in order to describe the theme”.

Griffith (1986: 49) stated that “theme is central idea in a literary work.” It is in line with what Lajos Egri in Tuloli and Kartin (1983 : 16) said that “theme is the first idea, basic emotion and central idea.” It means that theme is general topic whence a story the description.
b. Plot

Plot is an important part in a story because it is impossible that the author does not need a plot in a story. Plot is a line that connects to the event or the moment which will lead us to the resolution of the conflict of the story. As stated by Wellek and Warren (1976: 217) that “plot is developed by some smaller events, that is episode or incidents.”

Plot is also the way or the structure of the story. Plot is called as structure of story because it is functioned as the bone in human body that has function to straighten up the body. Regarding to that definition we can say that plot provides a way where the story goes.

There are three part in plot, namely the beginning, the middle, and the end of the moment.

c. Setting

Setting is important to make the film looks like a real world. Called like that because setting is the background of the place and when the story happened. As according to Semi (1988: 46) setting is “the environment of the place where the story happens. What belongs to this term are the place and the time when the story took action”.

Hudson (1965: 158) distinguished two kinds of setting, they are “the social and the material setting.” Social setting covers the illustration of society state, social class and its attitude, customs, language and the other thing as the background of
some events. Meanwhile, the material setting is the place in its materialization as building, area, etc.

Regarding that definition we can say the time and location in which a story takes place is called the setting. For some stories the setting is very important, while for others it is not. There are several aspects of a story's setting to consider when examining how setting contributes to a story (some, or all, may be present in a story):

1. **Place** - Geographical location. Where is the action of the story taking place?
2. **Time** - When is the story taking place? (historical period, time of day, year, etc)
3. **Weather conditions** - Is it rainy, sunny, stormy, etc?
4. **Social conditions** - What is the daily life of the characters like? Does the story contain local colour (writing that focuses on the speech, dress, mannerisms, customs, etc. of a particular place)?
5. **Mood or atmosphere** - What feeling is created at the beginning of the story? Is it bright and cheerful or dark and frightening?

d. **Character**

There are two meanings for the word character, namely the person in a work of fiction and the characteristics of a person.

1. **Persons in a work of fiction - Antagonist and Protagonist**

Short stories use few characters. One character is clearly central to the story
with all major events having some importance to this character, he/she is the protagonist. The opposer of the main character is called the antagonist.

2. The Characteristics of a Person

In order for a story to seem real to the reader its characters must seem real. Characterization is the information the author gives the reader about the characters themselves. The author may reveal a character in several ways:

a) his/her physical appearance

b) what he/she says, thinks, feels and dreams

c) what he/she does or does not do

d) what others say about him/her and how others react to him/her

e. Conflict

Conflict in a story has some characters which caused some events exist where also called conflict is something happen between characters and it makes them suffer.

We know that conflict is an important part also in a plot of a story and can be we seen that from the conflicts, the personalities of each character will be tested whether it will change or not after having a number of conflicts. The character will struggle to settle the problem in which it probable caused some other conflicts.

Conflict, which we know devised in first, conflict between one character and another character. Second, conflict between character and society. Third, conflict in the characters it self. Otherwise Warren in Tarigan (1986 : 135) devised conflict into two kinds, namely: extern and intern conflict.

Extern conflict can be in the form of character against the other character,
character against society and character against the nature, while intern conflict can be the struggle against their own ego or their desire.

2.3 Definition of characterization

There are some definitions of characterization. They are as follow:

a. Characterization is the process of conveying information about characters in narrative or dramatic works of art or everyday conversation. Characters may be presented by means of description, through their actions, speech, or thoughts.

b. Characterization is the process by which the writer reveals the personality of a character.

Regarding to definition above, the researcher say that characterization is a term that encompasses the many techniques a writer employs to convey information about and bring to life the characters in a work of literature. These techniques include the characters’ words and actions, the way they think of or behave toward other characters, how they respond to crises and opportunities, and the ways in which they change in response to the events of the plot. Developed characters promote a plot’s internal consistency as they act in accordance with the way in which the author has developed them. Characterization is closely tied to plot development as character actions, reactions, and choices fuel further events.
2.4 Characterization in Film

Most successful playwrights follow the theories of play writing and drama that were established over two thousand years ago by a man named Aristotle. In his works the Poetics, Aristotle outlined the five elements of film in his critical analysis of the classical Greek tragedy Oedipus Rex written by the Greek playwright, Sophocles, in the fifth century B. C. The five elements as they are outlined involve; character, theme, plot, setting and conflict.

Besides it had relationship among one with the other, in fact character very important thing in film, where each character has function to support purpose of the film. The character always support the author’s idea and get more portion of description than the others, and whatever the character looks like or how alive it is illustrated by the author.

Process of nature and characteristic has presented in film, we can say as characterization. As Tuloli (2000: 30) said that “characterization is the process presentation of characters’ nature, characteristics, and habits”. We can say that in characterization are what the people said and what the people do in narrative through presentation of characters’ nature, characteristic, and habits can mention as character or characterization, especially in film character and characterization can analyze by the audience or the readers and their analysis mentioned as analyzes characterization or character.

Characterization in film actually every people has moral ability in understand it, beside that the people in narrative work or in film as people has moral value which
can be analyze by the audience through their attitude. The people in narrative and the people as audience have moral ability. It based on Abrams (1977: 37) statement in Romantic Theory and the Critical Tradition that “character is the person in a dramatic or narrative work, endowed with moral and distortional qualities that are expressed in what they said”. Based on the definition above, I conclude that the people or the character in film has some types of character according to their habits. The types of character in narrative are different by the author, it is composed to advice every character has imagined by him, and for the audience of course it is will improve the motivation of audience or the people who analyzing characterization. As we know that film without types of character are not entertain to see or to watch.

Character is an imaginary person represented in a work of fiction (play or film or story), it is the process of conveying information about characters in narrative or dramatic works of art or everyday conversation. Characters may be presented by means of description, through their actions, speech, or thoughts.

Characterization is the process by which the writer reveals the personality of a character. Characterization is an acting the part of a character on stage; dramatically representing the character by speech and action and gesture.

2.5 Kinds of Characterization

Henry James (1986:14) stated some kinds of characterization, they are” :

a) Realistic or unrealistic
Realistic is a human generally, that sometimes as a kind man or something cruel. Unrealistic in contrary is the imaging of the character excessively.

b) Caricature

The imaging of character is excessively. The imaging used to mock or testing the characters.

c) Stereotypical

The imaging of the character that used to represent the general view of some group, for example a woman imaged as a weak person, sentimental or overly emotion.

A characterization is the representation of the image of the character. There are some methods of the characterizations, they are:

a) Analytical/direct/discursive method is the image representation of the character by playing the image of character directly. Direct characterization also as the process by which the personality of a fictitious character is revealed by the use of descriptive adjectives, phrases, or epithets.

b) Dramatic/indirect method is the image representation of the character through his thinking, his conversation and his action and may also through his physical view.

c) Contextual method is the image representation of the character through the language style.
According to Jakob Sumardjo and Saini KM there are five ways to represent the characterization, they are:

1. Through his attitude, action, especially what he does in a critical situation
2. Through his words
3. Through the imaging of the character
4. Through his/her mind
5. Through direct imaging

### 2.6 A Brief Sketch of Inkheart

Mortimer (Mo) Folchart is a bookbinder and has the rare gift of reading things and characters out and into books while reading aloud; however, he does not have control over what goes in or out. One night, he reads a book called *Inkheart* to his wife, Resa. Mo accidentally read Resa into *Inkheart* and reads characters out of Inkheart (Capricorn, Basta, Dustfinger, and his marten Gwin. Meggie, (3 at the time) has no recollection of this.

Nine years later, Meggie sees someone waiting for Mo, where they live. She informs Mo, who lets the stranger in. The "stranger" stays for a long time. Meggie eavesdrops and thinks that Dustfinger/the stranger is warning Mo about something.

The next morning, Meggie is woken up by her father. He tells her that they were going to see her aunt Elinor, her mother's aunt. Elinor doesn't like children much but Mo told her that she and her aunt would get along well because she too has a vast
love of books. After breakfast, Meggie goes into her room to pack a few books to bring with her and discovers Inkheart, the book in brown paper binding her father refused to talk about. When Meggie grows irritated that her father insisted on keeping her in the dark, Dustfinger describes Capricorn as an evil sadist.

One night, Dustfinger persuades Elinor to turn off her burglar alarm so that he can show Meggie his fire eating skills. That same night, Mo and a book are kidnapped by Capricorn's men (including Basta) who take Mo to Capricorn's village, a little town in Italy. Meggie becomes furious when she discovers that Elinor stole the real book just to browse through it and now Mo has been captured with the wrong one. Dustfinger then takes Elinor, Meggie and the real book to Capricorn's village. They arrive and meet Basta for the first time and Capricorn's mother Mortola. Just after their arrival, Meggie realizes that Dustfinger had told Capricorn of their whereabouts and feels instant hatred for trusting him.

Capricorn wants Mo to read out treasure from books. While reading, Mo accidentally reads out a young boy called Farid from the book One Thousand and One Nights. Meanwhile, Dustfinger rescues Mo, Elinor, Meggie and Farid. Farid develops a liking for Meggie.

Now that they have escaped, Elinor tracks down the author of Inkheart (Fenoglio) for Mo, who wants to see if he has any more copies of it. However, Fenoglio doesn't have a copy, his only copy was stolen. He is very interested to hear about Dustfinger, and says that he killed him off in the book. Meggie is horrified.
Elinor returns home to her house only to find no books on their shelves; they are all trampled on the floor. She finds no books in her library at all, only a stone-dead rooster hanging from the ceiling: Capricorn's mark. She looks out of the single open window and finds a pile of ashes, the humble remains of her most prized books. She falls to her knees and weeps.

Meanwhile, Mo goes shopping and Meggie and Fenoglio are accidentally betrayed by Pippo (Fenoglio's eldest grandson, renowned for picking the chocolate chips out of cakes) and captured by Basta and Flatnose. As prisoner, Meggie discovers that she has the gift of reading characters out of books. Basta finds out when he sees Tinkerbell and Capricorn decides to make her read out his "pet", The Shadow. Mo, Elinor, Farid and Dustfinger plan on saving Meggie. Meggie meanwhile finds a mute maid of Mortola's called Resa who she believes is her mother, apparently read out by Darius She was read out by Darius. With the help of Fenoglio's writing, Meggie reads out the Shadow and makes him kill Capricorn and most of his men, excluding Basta. However, unfortunately because of the exchanging rule, Fenoglio is read into Inkheart in place of the Shadow. Basta and Mortola escape.

In the end, Dustfinger disappears with Farid and the only copy of Inkheart left, in search of someone to read him back.

2.7 Characterization In Inkheart

- **Meggie Folchart** – A 12 year old girl who loves books. She is Mo's daughter and inherits the ability to read out loud and bring characters to life. She calls
her father (Mortimer) Mo.

- **Mortimer Folchart** – also known as Silvertongue and Mo, loving father of Meggie and also a skilled bookbinder. He has the ability to read things out of their stories, and accidentally read his wife, Teresa, into *Inkheart* on the same night he brought Dustfinger, Capricorn, and Basta out.

- **Teresa Folchart** – also known as Resa. Meggie's mother, and Mo's wife. Mo accidentally read her into the Inkworld and could not read her out. She was considered Capricorn's favorite maidservant. She is said to have hair like spun gold, which Meggie inherited. She lost her voice after Darius happened to poorly read her back out of *Inkheart*. Dustfinger has a liking for her, even though he has a wife back in the Inkworld.

- **Dustfinger** – a fire-eater. Dustfinger was taken out of Inkheart at the same time Capricorn was. However, unlike Capricorn, he has a strong desire to go back to the Inkworld. He betrays Meggie and Mo in an attempt to re-enter the book, but later rescues them. He later becomes Farid's mentor in fire. He has three scars on his face from Basta.

- **Capricorn** – The antagonist in the story. Full of evil, he was taken out of *Inkheart* unintentionally by Mo and wishes to gain as much power as possible. His mother is Mortola (aka The Magpie) and his father was a blacksmith who taught him that power is the only the thing that matters. He has colorless eyes.

- **Basta** – One of Capricorn's most loyal servants. He is very superstitious, and is in love with his knife (unless Dustfinger stole it from him). He fears fire
greatly, always wearing long sleeves because he was once burned up to his shoulders. He started chewing peppermint leaves constantly when a girl that he was going to kiss told him that he had bad breath. He once slashed Dustfinger's face out of anger that his wife wouldn't love him.

- **Elinor Loredan** – Meggie’s great aunt. She loves collecting books, and is very protective of them. She can be grumpy and very old-lady like.

- **Fenoglio** – Also known as Inkweaver. The author of *Inkheart* (for the book), he is an old man who is read into his own book towards the end of the story.

- **Farid** – A boy who was read out of the story *Tales From the Thousand and One Nights*. He becomes Dustfinger's apprentice and has a soft spot for Meggie. He is also very fond of Dustfinger and wants to learn how to breathe fire.

- **The Shadow** – Capricorn's "hound" as nicknamed by Fenoglio, non-human, and supernatural. He is made out of the ashes of his victims and serves as Capricorn's personal assassin.

- **Darius** – A reader Capricorn found, he can also read things out of books like Mo. However, when he stutters, he damages the creation. At the end of the book, he moves into Elinor's house. When he read Resa out of the book he stuttered, therefore she lost her voice. Loves Elinor. *(available on Goodreads.com)*