CHAPTER II
THEORETICAL BASES

In this chapter, explain some conceptual framework and discussion relates to this study. There are the concepts of movie, element of movie, the concept of plot, element of plot, types of plot, the history of “Romeo and Juliet” and “Titanic” and the last is the previous studies related to this study.

2.1 Movie

2.1.1 Definition of Movie

Turner (1991: p.128) states that the movie is also a medium of communication, does not reflect or even record reality; as another representation of the movie medium only construct and bring back picture of reality through the codes, conventions, myths and ideology of cultural as a way to practice the special significance of the medium. The definition above is clearly stated that movie is the collaboration of arts production which has function as a medium of communication.

As Irwanto (in Sobur, 2006: p.127) explains that movie as one of the communication medium always contains the picture of phenomenon in a society where it is created. Movie always captures the reality which grows and develops in a society and then performs it into a scene. Based on the statement above movie is one media to medium communication was make interesting with used picture phenomenon in where place it is created, not just about the reality but also imagination or idea from movie maker itself.
2.1.2 Element of Movie

Structural Element of the Movie

- Narrative Elements

1. Character and characterization

   Character is the person who performs an action. It is imaginary personages in a fictional story. In a movie, character becomes complex or well developed because it involves attitude, skills, psychological drives, detail of dress and appearance and any other specific qualities (Reader, 1987: p.35).

   Characterization has two kinds; first the major characters those take points in different occasion and have important role in the story. They are the chief components who build the story so they make it possible for the conflict to arise. Second is the minor character those are the characters that support the characterization of the major character. They serve as the frame that sharpens the image of the major character.

2. Setting

   Setting is the place of happen or incidents. It refers to the point of time and place at which the events in the story occur. On the other words setting is the location, historical, period, and social surrounding in which the action in the story develops (Kennedy, 1983: p.25).
Setting is all of the information, guidance and reference that connected with the time and situation, which the events occurred in the plays. It contains of the illustration of the geographical, location typography, views, the daily activities of the characters, time which the events occur, historical period, moral intellectual, social and emotional of the character.

Thus, setting is all of information about the time and situation of the incidents take place. For the director setting is a mean of creating the supporting condition of a story, where and when the events take place.

3. Plot

Kenny in Nurgiyantoro (1995: p.75) stated that the plot is what is done by the characters and the events that occur and are experienced by the characters. Usually plot is divided into five parts namely: exposition, complication, climax, denouncement and resolution. The story will be well constructed if it has a plot, because the plot of the story can help to develop the story.

According to Aminuddin (2002: p.83), the definition of plot in the literary works commonly is a series of story which is formed by some stages of event until they produce a story that is presented by the actor or actress.
4. Point of view

Point of view is the manner of the author in telling the story. Every story has a narrator who tells the story. Point of view can be divided into two parts namely: participant or first person narrator and non-participant or the third person narrator. In this case, the movie uses the non-participant or third person narrator.

5. Theme

Theme is the meaning of a story that explains a large part of the elements with a simple way. Theme is a central idea or central purpose. So theme is an opinion or central idea in literary work. Generally, the author does not purpose the theme in a work explicitly.

Theme is presented together and united with the other structural elements, namely: plot, setting, characterization that are needed to interpret the theme in more detail.

2.2 Plot

2.2.1 Definition of Plot

According to Klarer (2004: p.15) plot is the logical interaction of the various thematic elements of a text which lead to a change of the original situation as presented at the outset of the narrative.
A plot is a causal sequence of events, the "why" for the things that happen in the story. The plot draws the reader into the character's lives and helps the reader understand the choices that the characters make.

Aristotle (2000: p.12) says that plot structure had “a beginning, middle, and an end”. But it is much more than simply the telling of events one after another. A plot needs a motivating purpose to drive the story to its resolution, and a connection between these events.

Based on the expert statement above I concluded that plot is the important point in movie because it is coordinate the story in movie. Plot can link to braid the story among in one with another.

2.2.2 Elements of Plot

Gustav Freytag (in Aristotle, 2000: p.13) was a German dramatist and novelist. This analysis is known as Freytag’s analysis. His analysis consisted of dividing a play into five parts:

1. Exposition: This is introduction of story – background information that is needed to properly understand it. This information can include the protagonist, antagonist, the setting and so forth. The inciting incident occurs here – the initial event which triggers the rest of the story.

2. Rising action: what occurs leading up to the climax. In this step will seem about the begin problem in the story.
3. Climax: The climax is considered the high point – the most exciting part – of the story. This is where all the rising action and conflict building up in the story finally reaches the peak. It is usually the moment of greatest danger or decision-making for the protagonist. The turning point can be considered the incident right before the climax, or can also be used as another name for climax.

4. Falling action: The falling action deals with events which occur right after the climax. These events are usually the after-effects of the climax.

5. Resolution/denouement: Here is the end of the falling action and the conclusion to the story. There is usually a release of dramatic tension and anxiety (also known as catharsis). It can also be that portion at the end of the plot that reveals the final outcome of its conflict or the solution of its mysteries. Denouement originates from the old French word *denoer*, which meant, “to untie”. Therefore, you could say that denouement is the unraveling or untying of the complexities of a plot. Keep in mind, that sometimes stories have endings with many unanswered questions. It is up to your discretion on whether you want to identify a resolution, or argue that a resolution in the story was never fully developed.
Aristotle (2000: p.13) defines plot as “the arrangement of the incidents”: i.e., not the story itself but the way the incidents are presented to the audience, the structure of the play. His divide into four part of important in the plot.

1. The plot must be “a whole,” with a beginning, middle, and end. The beginning, called by modern critics the incentive moment, must start the cause-and-effect chain but not be dependent on anything outside the compass of the play (i.e., its causes are downplayed but its effects are stressed). The middle, or climax, must be caused by earlier incidents and itself cause the incidents that follow it (i.e., its causes and effects are stressed). The end, or resolution, must be caused by the preceding events but not lead to other incidents outside the compass of the play.
(i.e., its causes are stressed but its effects downplayed); the end should therefore solve or resolve the problem created during the incentive moment. Aristotle calls the cause-and-effect chain leading from the incentive moment to the climax the “tying up” (desis), in modern terminology the complication. He therefore terms the more rapid cause-and-effect chain from the climax to the resolution the “unraveling” (lusis), in modern terminology the dénouement.

2. The plot must be “complete,” having “unity of action.” By this Aristotle means that the plot must be structurally self-contained, with the incidents bound together by internal necessity, each action leading inevitably to the next with no outside intervention, no deus ex machina. According to Aristotle, the worst kinds of plots are “‘episodic,’ in which the episodes or acts succeed one another without probable or necessary sequence”; the only thing that ties together the events in such a plot is the fact that they happen to the same person. Playwrights should exclude coincidences from their plots; if some coincidence is required, it should “have an air of design,” i.e., seem to have a fated connection to the events of the play. Similarly, the poet should exclude the irrational or at least keep it “outside the scope of the tragedy,” i.e., reported rather than dramatized. While the poet cannot change the myths that are the basis of his plots, he “ought to show invention of his own and skillfully handle the traditional materials” to create unity of action in his plot.
3. The plot must be “of a certain magnitude,” both quantitatively (length, complexity) and qualitatively (“seriousness” and universal significance). Aristotle argues that plots should not be too brief; the more incidents and themes that the playwright can bring together in an organic unity, the greater the artistic value and richness of the play. Also, the more universal and significant the meaning of the play, the more the playwright can catch and hold the emotions of the audience, the better the play will be.

4. The plot may be either simple or complex, although complex is better. Simple plots have only a “change of fortune” (*catastrophe*). Complex plots have both “reversal of intention” (*peripeteia*) and “recognition” (*anagnorisis*) connected with the catastrophe. Both *peripeteia* and *anagnorisis* turn upon surprise. Aristotle explains that a *peripeteia* occurs when a character produces an effect opposite to that which he intended to produce, while an *anagnorisis* “is a change from ignorance to knowledge, producing love or hate between the persons destined for good or bad fortune.” He argues that the best plots combine these two as part of their cause-and-effect chain (i.e., the *peripeteia* leads directly to the *anagnorisis*); this in turns creates the *catastrophe*, leading to the final “scene of suffering”
2.2.3 Types of Plot

The type of plot can be categorized using various criteria. Based on criteria of time order is: (Hariyanto, 2000: p.39)

1. Progressive: called chronological and straight plot. The events displayed in chronological order, advanced, coherently from the beginning stages, the middle to the end.

2. Flash-back or regressive: called not chronological. Featured events of the final stage or middle stage and then initially.

3. Mixture: starts from the beginning/the present, the past, back to the present, then the future.

Based on the criteria of the number is: (Hariyanto, 2000: p.39)

1. Single plot: In the single plot usually only show a drama story protagonist. The story follows the life journey the figures only.

2. Plural plot: In the plural plot, usually a drama featuring more than one protagonist. Life journey of each character displayed.

3. Closely plot: called the plot too tight or dense. In a drama that quickly grooved, after another, every part feels important and decisive.

4. Loose plot: it inversely with tight plot. The relationship between the event is loose, to show is slow and interspersed various additional events. Readers or viewers may leave or ignore certain scenes that drag on with the main story without losing the plot.

Based on criteria means ending is: (Hariyanto, 2000: p.39)
1. Closed plot: In the drama that closed plot, the story ends with the appearance of certainty or clear.

2. Open plot: In open plot drama, story terminated appearance uncertain, vague, all-possible. So end of story left to the imagination of the reader or the audience.

2.3 The History of Movie

2.3.1 Romeo and Juliet

The re-telling of Romeo and Juliet began in the early 1900's with the release of several silent movies in France, Italy, the United States, and the United Kingdom. In 1937, George Cukor released his black and white version of Romeo and Juliet. Nominated for four Academy Awards including Best Picture and Best Actress, Cukor's movie was the most comprehensive version of the Bard's play to date. The movie, starring Norma Shearer and Leslie Howard was arranged by Talbot Jennings. (http://www.moviesite.org/wests.html)

Italian director Franco Zeffirelli's 1968 adaptation of Romeo and Juliet was movie in Italy and received Oscars for Costume Design and Photography. Written by Franco Brusati, Masolino D'Amico, and Zeffirelli, and starring Olivia Hussey and Leonard Whiting, this movie was often considered the closest in plot and setting to Shakespeare's original play.(http://www.romeoandjuliet.com/)
Between 1993 and 1994, several more versions were released. A short animated version, Romeo and Juliet Animated, was produced by HBO and BBC in 1993. A year later, Alan Horrox directed his version of Romeo and Juliet, produced by British Television and starring Geraldine Somerville and Jonathan Firth. (http://www.romeoandjuliet.com/)

In 1996, director Baz Luhrmann decided to take Shakespeare's tale and adapt it in his William Shakespeare's Romeo and Juliet. This movie showcased a soundtrack of modern music, characters in contemporary dress, and a modern-day setting in Verona Beach, Florida. Shakespeare's Elizabethan dialogue, however, remained the same. Written by Craig Pearce and Luhrmann, this Twentieth Century Fox version starred Leonardo DiCaprio and Claire Danes. (http://www.moviesite.org/wests.html)

2.3.2 Titanic

Production on the movie began in 1995, when Cameron shot footage of the actual Titanic wreck. A reconstruction of the Titanic was built at Playas de Rosarito, Baja California, and scale models and computer-generated imagery were also used to recreate the sinking. The movie was partially funded by Paramount Pictures and 20th Century Fox, and, at the time, was the most expensive movie ever made, with an estimated budget of $200 million. (http://triton.towson.edu/~schmitt/311/pages/tsl002.htm)

Including revenue from the 2012 reissue, Titanic earned $658,672,302 in North America and $1,526,700,000 in other countries, for a
worldwide total of $2,185,372,302. It became the highest-grossing film of all
time worldwide in 1998, and remained so for twelve years, until Avatar, also
written and directed by Cameron, surpassed it in 2010. On March 1, 1998, it
became the first film to earn more than $1 billion worldwide, and on the
weekend April 13–15, 2012 a century after the original vessel's foundering
Titanic became the second film to cross the $2 billion threshold during its 3D
re-release. Box Office Mojo estimates that Titanic is the fifth highest-
grossing film of all time in North America when adjusting for ticket price
inflation. (http://triton.towson.edu/~schmitt/311/pages/tsld002.htm)

2.4 Previous Study

To give an evidence of originality of this study, I present some previous
studies that have been conducted in the different study.

Yuningsih M.H.W. Cono (Gorontalo State University, 2009 in the Letter
and Culture Faculty) with her study entitled Analisis Struktur Plot in script of
drama “Pakaian dan Kepalsuan” by Averchenko Saduran Achdiat K. Mihardja.
In this research, she is used script of drama as object of research; in collecting the
data she used way literature review. Furthermore, the analyzing the data she is
used to identify the structural of plot (exposition, rising action, climax, falling
action, and resolution). She found that script of drama “Pakaian dan Kepalsuan”
by Averchenko Saduran Achdiat K. Mihardja is a drama which have progressive
plot with the dramatic structure, the beginning from exposition, rising action,
climax, falling action, and resolution to conclude the result.
Heni Nursila (Gorontalo State University, 2013 in the Letter and Culture Faculty) with her study entitled The Use of Slang in Film Step up 3 by Jon Chu. The objectives of this study are to identify the slang words based on variety of slang, to find out the meaning of slang words, and to find out the reasons of speakers expressing the slang varieties by using Anthony C. Oha’s concept of slang varieties. The method of this research is descriptive method. The data were taken from the utterances which are spoken by the actors/actress in “Step up 3” and the source of data is the film/movie “Step up 3”. The result of this research shows that there are three slang varieties used in the conversation of the film. They are Colloquial consist of 20 words and phrase, Jargon 1 word, and the last is Vulgarism consist of 7 words and phrase. Therefore it can be concluded that colloquial dominates the slang variety in the film. Other varieties of slang; dialectal, cant and argot; are not found.

In addition, my research entitled Plot analysis in “Romeo and juliet” and “Titanic” movie. In this research I chose movie as object of research, and I used descriptive qualitative method. Moreover, the analyzing the data, I analyze the characteristics of plot in the both of movie.

Based on previous study above, there are some similarity and difference between my research and theirs. The similarity of our researchers is movie as object of research. However, the differences of the research are my research is more focused on element-element of movie. Specifically, this research is only discussed about the analysis of plot in “Romeo and Juliet” and “Titanic”.
Whereas, the others researches are more focused on the use of slang in film based on the variety of slang.