

AN ANALYSIS OF INTRINSIC ELEMENTS IN *MAMA* FILM BY ANDRES MUSCHIETTI

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ABSTRACT

The aims of this research were to find out the intrinsic elements of *Mama* film and the influences of those intrinsic elements on formulating the theme of *Mama* film. This research used the intrinsic approach in order to find out the intrinsic elements of *Mama* film and Lombardi's theory on identifying a literary work's theme to find the influences of the intrinsic elements of *Mama* film on formulating its theme. This research used qualitative method as its research design and the structuralism approach as the tool in analyzing the data. The data of this research were taken from dialogues and narrations of *Mama* (2013) film script directed by Andres Muschietti. *Mama* film was a horror film that focusing its theme on mother's love. As a result, this research showed the intrinsic elements of *Mama* film consisting of plot (exposition, rising action, climax, falling action, and resolution), characters (Annabel, Mama, Lucas, Victoria, Lily, Aunt Jane, Dr. Gerald, Jeffrey Desange, and Burnsie), setting (place: hospital, the court, Cabin Halvetia, Clifton Forge, Courtesy of the Institute, and Walls. Time: the year of 1987, Thursday, breakfast time, and night), and point of view which was taken from Victoria's. Meanwhile, those intrinsic elements had their influences on formulating *Mama* film's theme which was: anyone as long as they have the genuine heart, would be able to give the mother's love. All of the intrinsic elements showed that mother's love was the theme of this film, given by the three women characters: Annabel, Mama, and Aunt Jane towards Victoria and Lily.

Keywords: intrinsic elements, plot, theme, character, setting, point of view

ABSTRAK

Tujuan dari penelitian ini yaitu untuk mengidentifikasi unsur-unsur intrinsik yang terdapat pada film *Mama* dan pengaruh yang diberikan oleh unsur-unsur tersebut dalam menciptakan tema difilm *Mama*. Penelitian ini menggunakan pendekatan intrinsik untuk mengetahui unsur-unsur intrinsik dari film *Mama* dan teori Lombardi dalam mengidentifikasi suatu tema dari karya sastra untuk mencari pengaruh unsur-unsur intrinsik film *Mama* dalam membentuk temanya. Penelitian ini menggunakan metode kualitatif sebagai bentuk penelitiannya dan pendekatan struktural sebagai alat untuk menganalisis data dalam penelitian ini. Data yang dipakai dalam penelitian ini diambil dari dialog-dialog dan narasi-narasi skrip film *Mama* (2013) yang disutradarai oleh Andres Muschietti. Film *Mama* merupakan film bergenre horor yang temanya berfokus pada kasih ibu. Hasil dari penelitian ini menunjukkan bahwa unsur-unsur intrinsik yang terdapat pada film *Mama* terdiri dari alur (orientasi, konflik, klimaks, antiklimaks, dan resolusi), karakter (Annabel, Mama, Lucas, Victoria, Lily, Aunt Jane, Dr. Gerald, Jeffrey Desange, dan Burnsie), latar (tempat: rumah sakit, pengadilan, Kabin Halvetia, Clifton Forge, institut penelitian, dan dinding). Waktu: tahun 1987, hari Kamis, waktu sarapan, dan malam hari), dan sudut pandang yang diambil yaitu sudut pandang Victoria. Disisi lain, semua unsur intrinsik tersebut memiliki pengaruhnya masing-masing dalam penentuan tema film *Mama* yaitu siapapun itu, selama ia memiliki perasaan yang tulus, mampu

untuk memberikan kasih ibu. Semua unsur intrinsik tersebut menunjukkan bahwa kasih ibu merupakan tema dari film *Mama* yang berasal dari ketiga karakter perempuan: Annabel, Mama, dan Aunt Jean terhadap Victoria dan Lily.

Kata Kunci: elemen-elemen intrinsik, alur, tema, karakter, latar, sudut pandang

A. INTRODUCTION

Intrinsic approach is an approach which analyze literary works based on the text and the structural points of literary works; character, plot, setting and point of view (qtd. in Saragih 3). In this research, the researcher chose the intrinsic elements to be analyzed because the intrinsic elements are interrelated to one another and as the elements that develop literary works from inside. According to Ramrao, film and literature are the artistic expressions of human mind (149). Film is such as field more related to photography and painting in the beginning.

Films also have some genres such as action, drama, fantasy, comedy, horror, etc. One of the interesting genres is horror. According to Mocna–Paterka (qtd. in Prohaszkova 134), based on the historic tradition and the frequent occurrence of supernatural elements, horror genre focuses on the aesthetic aspect and emotions, which are evoked in the viewers (fear, horror, anxiety). Based on this, horror is defined as a genre of popular literature focused on evoking emotions of dread, fear and tension. In this research, the researcher chose *Mama* (2013) film directed by Andres Muschietti as an object to be analyzed. There were two objectives in this research: to find the intrinsic elements that are depicted and the influences of those elements (plot, character, setting, and point of view) on formulating the theme in *Mama* film.

B. THEORETICAL FRAMEWORK

In this research, the researcher focused on the structural points on literary works that are classified into five classifications: plot, character, setting, point of view, and theme and the influences of plot, setting, character, and point of view on formulating the theme of a literary work.

1. Plot

Plot is the way in which events are arranged in a work of literature. David Bordwell and Kristin Thompson in their book *Film Art: An Introduction* state that the term plot is used to describe everything visibly and audibly present in the film before us. The plot includes, first, all the story events that are directly depicted. Second, the film's plot may contain material that is extraneous to the story world (57). There are some kinds of plot such as exposition, rising action, climax, falling action, and resolution:

- a. Exposition is an opening or the beginning of the story that introduces the main characters, background information inside the story for the people who watch and read so that they could understand and are easy to follow the film context.
- b. Rising action is the portion of the play where the complication and entanglement occurs (Hubenka and Gracia in Kusumawati 10). In this part the antagonist causes the problem for the protagonist. There are two kinds of conflict faced by protagonist, internal and external conflicts. In other words, rising action is when the author started to show the conflict in the story.

- c. Climax is moment of greatest tension the characters must face in the story (Diyanni 45). It is the peak of story where the result of this situation will cause an effect that has to be accepted for the characters.
- d. Falling Action is when the tension of the story going down or calm down (Diyanni 45).
- e. Resolution is the when the problems are sorted out and resolved (Diyanni 45). This part is the final element of plot and the end of conflict.

2. Characters

Characters are the important part of a story. It helps to send the message of the story through the behaviour and expression of the character. According to Gill, character is a person in a literary work, whereas characterization is the way in which a character is created (105). Characters are all the product of characterization. Besides that, characters can be classified into minor character (antagonist) and major character (protagonist):

- a. Antagonist character is related when the story has conflict for the protagonist character to achieve the goals that protagonist character is represented for the audience (Diyanni 56). The antagonist characters are usually known as a bad character in the story.
- b. Protagonist is a good character who usually solves the problem of a story and fights against the antagonist. According to Pickering and Hoeper, the protagonist is usually easy enough to identify: he or she is the essential character without whom there would be not in the first place (qtd. in Fabela 14).

3. Setting

According to Kennedy and Gioia, setting has four elements. There are place and time to show how the characters act, how the characters socialize with others and how the characters show their human nature to the audience when they see it (107-108).

4. Point of View

According to the Ralph H and Millet, point of view is a technique used by an author to narrate the story (qtd. in Ardiyanthi 22). Point of view is the angle from which a story is told, the intelligence through whose authority we view the characters and the action. Point of view refers to the narrator or teller of the story.

5. Theme

In discovering the theme, the filmmaker will examine their attitude (the filmmakers') toward the subject, study the material and analyze their knowledge of the audience (Douglass and Harnden 3). According to Nicholas, theme in literature is an important subject experience of our public and private life such as love, death, marriage, hope, despair, and so on (2). In other word, theme is the general idea insight the story. Theme is also the message which the author wants to communicate by making a story and telling the story.

6. The Ways To Identify Themes in Literature

Lombardi states that a theme is a central or underlying idea in literature, which may be stated directly or indirectly ("How to identify the theme"). All novels, stories, poems, and other literary works have at least one theme running through them. There are some ways to identify themes in literature such as:

- a. Note the plot of work: take a few moments to write down the main literary elements: plot, character, setting, tone, language style, etc. What were the conflict in the work? Does the author resolve the conflict? How did the work end?

- b. Identify the subject of the work: if you were to tell a friend what the work of literature was about, how would you describe that. What would you say is the topic?
- c. Who is the protagonist? How does he or she change? Does the protagonist affect other characters? How does this character relate to others?
- d. Assess the author's point of view: What might be the author's attitude toward the resolution of the main conflict? What message might the author be sending us? This message is the theme.

C. RESEARCH METHOD

This research used qualitative method and structuralism approach to analyze the data. According to Hsieh and Shanon, qualitative content analysis is defined as a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns. The source of the data in this research was a film, *Mama*, directed by Andres Muschietti. This was a horror film released in 2013. The data of this research were words from the dialogues and narration of *Mama* film script. The researcher in this research was the instrument to finish the research and answered the questions because the researcher conducted a qualitative research. In this research, there were several data collection techniques done such as: the researcher watched *Mama* film several times, read the movie script, and highlighted the data needed to answer the research questions.

In analyzing the data of this research, the researcher performed three steps according to Miles and Huberman: data reduction, data display and conclusion drawing (429). In the data reduction step, the researcher selected the data needed from the conversations and words that explained actions related to the plot, characters, setting, point of view, and theme while for the data display, the researcher narratively explained the data and then chose the appropriate data which were related to the research questions. As the last step, conclusion drawing or verifying was the process of drawing the conclusion after analyzing the data collected. The researcher also used data and theoretical triangulations in interpreting the data.

D. FINDINGS AND DISCUSSIONS

1. The Intrinsic Elements of *Mama* Film

Mama film had the intrinsic elements as a literary work such as plot, characters, setting, point of view, and theme.

a. Plot

Plot of *Mama* film consisted of exposition, rising action, climax, falling action, and resolution.

1. Exposition: *Mama* film's opening sound was from a radio car as the narrator.

Data 1 "The crash of 29, 1987 Black Monday came with tragic suicides and murders, this collapse is no exception. Just one hour ago as the market were opening, 2 partners at CaptVilliers Holding were shot at the troubled company's headquarters. Senior partner, Laura Muller, died on site. An analyst, Albert Bernard, is in critical condition. **Jeffrey Desange**, also senior partner, was in the office at the time of the shooting and is now gone missing." (min. 00:00:41 –00:01:06)

The director presented Jeffrey Desange character as Victoria's and Lily's father. The condition was terrifying when the police squad barged into Jeffrey's house. The director created Jeffrey character as the one who was stressed out by the current situation and decided to bring out his daughters, Victoria and Lily to a place that nobody could find.

- He brought them to a cabin in the middle of forest. He loved his daughters, but the condition imposed him to give up by shooting his own daughters and committed suicide.
2. Rising Action: The rising action in this film began when Mama got jealous with the affection of Annabel towards Victoria and Lily. They lived together in the Courtesy of Institute. She took care of the girls and got Mama angry because of jealousy.
Data 4 Victoria: Good night, Annabel. **I love you.** (min.01:17:05)
Annabel's affection towards the girls and the way they finally opened up to Annabel got Mama to be jealous and angry, because she did not want to lose Victoria and Lily.
 3. Climax: The climax of the story was when the director introduced Mama to Annabel. Annabel explained to Dr. Gerald that she heard someone visited Victoria and Lily and sang song for them.
Data 5 Annabel: **I heard her. She was singing to them, like a lullaby, or something.** (min 00:44:48 –00:44:57)
Annabel explained to Dr. Gerald if there was someone who visited and sang to the girls.
 4. Falling Action: The falling action in this film was when Annabel told Lucas about the strange things that kept happening towards the girls and the cause of it.
Data 7 Annabel: **She's gonna kill them. We gotta go to the cabin. She was here with them the whole time. Dr. Dryfuss knew it.** (min. 01:25:52–01:25:55)
Mama brought the girls to Cabin Halvetia. She got Victoria and Lily to the cliff and showing herself in front of Annabel and Lucas. At that time, Annabel brought something that Mama had been looking for a long time, which was the skull of Mama's lost baby.
 5. Resolution: In this film, the resolution was when Victoria and Lily decided their own happiness.
Data 8 Victoria: **Victoria, stay.** (min. 01:32:08–01:32:47)
The director presented an emotional moment when they had to separate because Victoria wanted to stay with Annabel in the real life and Lily stayed with Mama in another life. As the conclusion, Mama film had all the elements of plot which were the exposition, rising action, climax, falling action, and resolution.

b. Characters

The characters of *Mama* film were:

1. Annabel character was casted by Jessica Chastain. In this film, Annabel was described as a member of a rock band. At first, Annabel refused everything about the girls.
Data 9 Annabel: **But I'm not prepared for this. I can't do this alone. This is not my job to do.** (min. 00:36:29–00:36:46)
Actually, Annabel was a good-hearted girl even though sometimes being selfish. In the end of this film, Annabel truly loved Victoria and Lily a lot. Annabel was a protagonist character because she was a nice character who solved the problem. She dared to face Mama in order to save Victoria and Lily.
2. Victoria was casted by Meghan Charpenter. She was portrayed as a little girl wearing glasses, with curly blonde long hair and white skin. She was a lovely and caring person.
Data 10 Victoria: **I don't want you to get hurt.** (min. 00:52:17–00:52:28)
Victoria refused Annabel's offer because she did not want Mama to hurt her.
3. Mama character was casted by Javier Botet. She was portrayed as a ghost called Mama. Actually, she was a loving person. This was shown when she took care of Victoria and

Lily for five years and also when Annabel brought her baby's skull in the cliff. Mama cried because she had found her baby that she kept looking for a long time. In this film, Mama was an antagonist character because she was the only one who started the conflict with other characters by killing the people around Victoria and Lily.

4. Dr. Gerald character was casted by Daniel Kash. He was described as a psychiatry who examined Victoria and Lily in his new research. Dr. Gerald character was also an important part in this film because his research gave helpful information about Mama.
5. Lucas was casted by Nicolaj Coster –Waldau. He was portrayed as a person of two figures, which were as Victoria's and Lily's father and as their uncle. Lucas was also the reason why Annabel accepted the responsibility of taking care Victoria and Lily.
6. Lily character was casted by Isabelle Nelisse. In this film, she was described as Victoria's little sister. Lily appeared a little bit different from general children at her age. Lily almost never talked with other people except with Mama and Victoria which made her as a static character that did not change in any significant way during the course of the work.
7. Aunt Jean was casted by Jane Moffat. She was described as Victoria's and Lily's aunt. She was portrayed as an aggressive person because of wanting to take care of her nieces while in fact she could not. Yet, she did actually care about her nieces which was the reason of her aggressive behaviour.
8. Burnsie was casted by David Fox. He was portrayed as someone who helped Lucas to find Victoria and Lily. Burnsie was a good person because he helped Lucas to find his nieces. Burnsie was only shown in the first scene of this film when he found Victoria and Lily which made him included as a flat character.

c. Setting

In *Mama* film, there were only two kinds of setting used in the story, place and time. Setting of place:

1. Hospital was one of the setting of places in *Mama* film. This was the place when Mama still was a patient of the hospital for sad people. She lived with her baby and the nun.
2. The court was the place where Annabel, Lucas, Dr. Gerald met with Aunty Jean after Victoria and Lily were found. Dr. Gerald explained the condition of Victoria and Lily in the court in order to get the girls lived with Lucas and Annabel.
3. Cabin Halvetia was located in sector 1-7-12-33 in the middle of a forest. This was the first place when Mama met Victoria and Lily. In this place, Mama killed Jeffrey as Victoria's and Lily's father and also Dr. Gerald when he tried to find the data for his research.

Data 20 Annabel: She's gonna kill them. We gotta go to **the cabin**. (min. 01:25:52)

4. Cliffton Forge. There were two events took place on this cliff. The first was the suicide spot when Mama jumped from the cliff with her baby after she ran away from the hospital and killed the nun. The second event was the separation place between Victoria and Lily.
5. Courtesy of Institute. This was the place used for the case studies.

Data 22 Dr. Gerald: This house, **Courtesy of Institute** is used to for case studies. Rent-free. You move to the house, you get the girls. (min 00:23:24–00:23:46)

Dr. Gerald asked Lucas and Annabel to move if they wanted to stay with Victoria and Lily. It was because they had to prepare for a bigger house available with the children rooms.

6. The walls. This was the place when Mama showed herself for the first time in front of Lucas and tried to kill him and also a place where she lived while taking care and keeping eyes on Victoria and Lily.

Setting of time: Setting of time in *Mama* film were the year of 1987, Thursday, and breakfast time. *Mama* film started with the sound of radio as the narrator and informed the condition happened in 1987 when the market were opening, two partners at Cava Holding were shot at the troubled company's headquarter. There was murder happened at the time.

d. Point of View

In *Mama* film, Victoria was the eyewitness of *Mama* film because she directly experienced the incident and told the story of Mama's past life to Dr. Gerald.

Data 27 Victoria: "It was a long time ago, a lady run away from the hospital for sad people. She took her baby. She jumped into the water."
(min. 01:14:33–01:14:41)

Victoria became the storyteller in this film because she knew the history of Mama's past life which was the whole point of *Mama* film.

2. The Influences of Plot, Characters, Setting, and Point of View on Formulating the Theme

To begin with, the theme in *Mama* film was about the mother's love: anyone as long as they have the genuine heart, would be able to give the mother's love. This theme-mother's love had been shown several times in its plot, characters, setting, and point of view. By analysing the plot, characters, setting, and point of view in a film, we could tell its theme (Lombardi in "How to identify a theme"). In other word, this means that there is a connection or influence of those intrinsic elements towards the theme.

a. The influences of plot on formulating mother's love as *Mama* film's theme

After finding out the plot in *Mama* film, those elements formed a certain pattern that directing mother's love as *Mama* film's theme.

1. Exposition: The part where exposition of *Mama* film that showed the mother's love theme was when Victoria's interview with Dr. Gerald. He asked Victoria about the mama figure that she and Lily kept talking to which in fact, none of them (aside from Victoria and Lily) saw this figure. According to Victoria's story, the reason why Mama died was because she tried to take her own child from the people who took the child from her. Mama's action was considered sense despite the things she did (killing and harming those people to get back her child), because that was the action of any mother would do. It was clearly that Mama was a figure of mother's love.
2. Rising Action: Annabel who had not known yet the existence of Mama, casually gave her attention and love to the girls that resulting the jealousy emotion in Mama. In this part, Victoria and Lily were able to receive the mother's love from two different dimensions, the real life's and another life's dimension. Due to the difference of dimension, hence the mother's love they achieved was completely different, Annabel with her spending-time-together love while Mama with her selfish love for not wanting the girls to live their life in the real world.

3. Climax: The moment when Mama could not contain her jealousy and decided to take the girls back with her was the greatest tension for Annabel and Lucas to face. This climax showed the mother's love of Annabel and Mama towards the girls. Mama took the girls back to live with her while Annabel who finally came to truly love the girls, tried to take them back with her.
4. Falling Action: The moment when Annabel found the core problem of strange things that happened around the girls showed the mother's love of Mama and Annabel. In Mama, she could not contain her jealousy and fear of losing the girls if they kept living under the same roof with Annabel and Lucas. Therefore, she took the girls and brought them to the cliff where she ended her life so that nothing could separate herself and the girls anymore. Meanwhile, Annabel, her fear of the worst thing that Mama could do (killed the girls) showed how much she cared for them.
5. Resolution: Both of Mama and Annabel were able to give their mother's love and successfully achieved especially by Victoria.

Data 32 Victoria: **Good bye, Mama. I love you.** (min. 01:32:08)

At the moment when Annabel grabbed Victoria's coat, emphasising for Victoria to stay was the moment where both of Mama's and Annabel's love had delivered to the girls. Therefore, as the end of the conflict between Mama and Annabel, each of them was able to keep giving their mother's love and had one as the addressee of their love.

b. The influences of characters on formulating mother's love as *Mama* film's theme

There were several characters in *Mama* film, but the characters that the researcher considered to have their influences on formulating mother's love as *Mama* film's theme were only the women characters: Annabel, Mama, and Aunt Jane. This was because the consideration that mother's love could only be given by a woman which as the one who took care of her child since inside her womb until the rest of times.

1. Annabel Character: As the protagonist in *Mama* film, Annabel was portrayed as Lucas' girlfriend. She was not a mother and never as one before, yet because of her consistent interaction with the girls, mostly during the absent of Lucas presence, she was the one that fully taking care of the girls. At first, she stated that she could not keep up with the girls and wanted to give up on living with Lucas and his nieces. Yet, because Annabel was a woman and had developed the affection towards Victoria and Lily, she was able to give the mother's love to them.

Data 34 Annabel: **Oh God, bring her back! Baby!** (min. 1:32:52)

After Mama attacked Lucas and Annabel, both lost consciousness. At this moment, Victoria approached Annabel and told her to just let them go with Mama and went to sleep. Yet, because of the strong feeling of mother's love inside Annabel, she was able to gain consciousness and grabbed the back of Victoria's coat that stopped their movement from jumping off of the cliff with Mama.

2. Mama Character: The antagonist of *Mama* film was Mama character. Even though Mama was the antagonist, yet she was still able to give a mother's love towards Victoria and Lily. Only in her own way.

Data 35 Annabel: **She was singing to them, it was like a lullaby or something.** (min. 00:44:58)

Annabel felt something strange happened to the girls that there was someone who kept coming to them at nights and singing lullaby for the girls. All of this was the acts of Mama in order to give her mother's love. Similar to what a human mother would do, Mama as a mother gave her affection and love to her children through any ways she could. Besides her massive love for the girls, Mama's love to her own child was beyond her love towards the girls. The main reason she jumped from the Clifton Forge and became a ghost was because of her child.

3. Aunt Jean: Aunt Jane kept imposing Lucas to give the girls to her because she knew the condition of Lucas that could not afford to take care of them, financially or mentally. Yet, Lucas loved the girls so much that he refused Aunt Jane's request and only gave a way out for she could visit the girls once a week.

Data 37 Aunt Jane: **Who should I speak to if I believe my nieces are being abused? Well, what kind of evidence do I need exactly?** (min. 00:54:41)

On the first day of her visit to Victoria and Lily, Aunt Jane was shocked by the fact that the girls were covered with bruises. She thought that Lucas and Annabel committed some kind of abusive treatment towards them. Yet, that was not true. Without asking for further explanation about the girl's condition, Aunt Jane decided rashly on her own to report Lucas and Annabel for their abusive act. Actually, this act of Aunt Jane was because she truly cared for the girls and wanted to give them the mother's love.

c. The influences of setting on formulating mother's love as *Mama* film's theme

There were two kinds of setting in *Mama* film that had their influences on formulating the mother's love as *Mama* film's theme. Each of the setting took the memory of events that happened around Victoria and Lily as the addressees of mother's love in *Mama* film.

Setting of Place:

1. Courtesy of Institute - as the place where Annabel, Lucas, Victoria, Lily and Mama lived together, this house recorded the events of mother's love that Annabel, Mama and Aunt Jane had given towards the girls. In the case of Annabel's love, Annabel gradually developed the real affection and love towards the girls and it was shown when Victoria finally accepted it. Mama, on the other hand, kept showing her mother's love towards the girls even after they had moved into the Institute. Every night, when the girls were left alone to sleep at their bedroom, she came to them. Even Aunt Jane herself, she was able to give her mother's love in the Institute to the girls. After seeing her nieces covered in bruises, Aunt Jane frantically decided to take the girls with her. She suspected they were abused by Annabel and Lucas while the fact was not. Even though it was just a misunderstanding of her, yet this misunderstanding happened due to her mother's love. She cared for them and when she saw them being covered in bruises, practically she feared if something bad had happened towards the girls.
2. Cabin Halvetia - in this place, Jeffrey Desange brought his daughters and tried to kill himself and Victoria and Lily after committed a crime. Seeing Jeffrey wanted to shoot Victoria, Mama who lived there, then took an action. She saved Victoria by killing Jeffrey. Starting then, the three of them lived together at the cabin for five years before they were found by Burnsie.

3. Clifton Forge - out of all the setting of place in *Mama* film, Clifton Forge was the place that recorded the most of mother's love. In this cliff, Mama had experienced the similar two events of being able to show her mother's love and separated from her children (her lost child when she was still alive and with Victoria). The first event when Mama was able to show her mother's love towards her lost child by throwing herself from a cliff. The second event at Clifton Forge where Mama, once again, showed her mother's love and committed the same exact action was when she brought the girls away from Annabel and Lucas to live forever with her. Annabel also showed her love towards Victoria and Lilly at Clifton Forge. The moment Annabel and Lucas found the girls on top of the cliff, they rushed to the cliff. Realising how strong the love that Annabel had shown and given towards them, Victoria then decided to leave Mama. She wanted to be with Victoria.

Setting of time – night time was the most used setting of time in *Mama* film. It was because *Mama* film was a horror film which needed to keep the tension of every scene up, and one of the ways was the use of night time. Even the night time of *Mama* film also showed the mother's love as its theme. The setting of night when Mama showed her mother's love towards the girls was when she finally showed herself for the first time in front of Annabel at the Institute. Due to her jealousy, she attacked Annabel and almost killed her. Mama was not the only one who performed her mother's love towards the girls in the night time because Annabel also performed her own mother's love. Her form of mother's love was when she found out the truth of what had happened to Mama, Victoria, and Lily.

d. The influences of point of view on formulating mother's love as *Mama* film's theme

The point of view of *Mama* film was from Victoria as the one who told the story. Victoria had her point of views towards the two women characters, Annabel and Mama who had given her the mother's love.

1. Victoria's point of view towards Annabel character: It had been proved several times (based on several data above) that Victoria chose Annabel rather than Mama to live with. This action of her was because she had accepted Annabel's affection and love and her love was in the closest form of a mother's she kept longing for. Yet, this did not mean that Victoria hated or did not love Mama as well as she loved Victoria. It was just that Annabel's love posed no harm to other people around her.

Data 47 Victoria: **Victoria, stay.** (min. 01:32:18)

Victoria chose to live with Annabel because she had accepted Annabel's affection and love even if it meant that she had to leave her little sister, Lily and Mama.

2. Victoria's point of view towards Mama character: Victoria also loved Mama as her own mother. Mama's love towards the girls also had accepted by the girls even after she did crimes for the sake of her love towards them.

Data 48 Dr. Gerald : **Why are you crying, Victoria?**

Victoria : **'Cause she's sad.** (min. 01:14:49)

During Victoria's interview with Dr. Gerald, she told them what happened towards Mama that led her to take care both herself and Lily. Victoria's statement that she cried because she could feel the pain that Mama felt of losing her child showed a clear sight that Mama was able to give her mother's love to the girls. The fact that Victoria was also sad, feeling Mama's pain was exactly the same feeling any child would have towards their mother.

3. Discussion

This film wanted to make the audience realized that the affection of a mother could be obtained from anyone as long as they had a genuine and sincere heart. Despite the fact of this film's titled "Mama", the director did not portray the image about biological mother and her daughter relationship. Character of Mama in this film was not a biological mother of Victoria and Lily, but she loved them so much. She took care of them like her own daughters. The similar emotion of love was shown by Annabel character as their aunt. She loved Victoria and Lily to the point of willing to sacrifice for them. The word of "Mama" as this film title was not a reference to the Mama character, but it referred to the mother figures which were Annabel and Mama. In other words, any person who had a genuine and sincere heart was capable of giving affection as much as a biological mother would.

From all the explanations above to identify the theme, *Mama* film's theme was about the mother's love that actually existed in everyone as long as they had a genuine heart, then they would be able to give it even to those who had no blood relation at all. As the story went, even though Mama was no longer in her human form (a ghost), but her love still continued even in the different world. Besides Mama, there was Annabel who was not Victoria's and Lily's real mother, but she was capable of loving and helping the girls to be human again. There was also Aunt Jane who truly cared for the girls regardless her misunderstanding towards Annabel and Lucas.

E. CONCLUSION

After analysing the data of this research and found out the answers of the two questions followed, there were two conclusions drawn from this research. First, the intrinsic elements of *Mama* (2013) film directed by Andres Muschietti were plot (exposition, rising action, climax, falling action, and resolution), characters (Annabel, Mama, Lucas, Victoria, Lily, Aunt Jane, Dr. Gerald, Jeffrey Desange, and Burnsie), setting (place: hospital, the court, Cabin Halvetia, Clifton Forge, Courtesy of the Institute, and Walls. Time: the year of 1987, Thursday, breakfast time, and night time), and point of view which was taken from Victoria's.

Second, the plot, character, setting and point of view that posed as *Mama* film's intrinsic elements shared some contribution in creating the theme in *Mama* film. The film's theme itself was anyone as long as they have the genuine heart, would be able to give the mother's love regardless who would be the addressee of the love or the kind of situation involved. As the story went, even though Mama was no longer in her human form (because she transformed into ghost), but her love still continued even in the different world. Besides Mama, there was Annabel character who was not Victoria's and Lily's real mother, but she was capable of loving and helping the girls to be human being again.

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