

CHAPTER 2

FRAMEWORK OF THEORIES

As stated in the previous chapter, the theories that are applied in this chapter use intrinsic approach and extrinsic approach. This intrinsic approach includes point of view, characterization through telling and showing methods, plots, and settings. The extrinsic approach that includes in sociological of racism and stereotype based on the film

2.1 Intrinsic Approaches

Intrinsic approach is to analyze and explain elements of some words relate to plot, character, setting, point of view, theme, and style. The literature is very worth it to study. From the language is used, there are words that contains a certain meaning, and this is an art that should be appreciated and analyzed to find out and explain the meaning contained in this film. In analyzing this film, I use the intrinsic approach to analyze the element of a literary work (Dennis and Joseph 2008)

2.2 Characterization

According to Dennis and Joseph (2008:60) If we are not interested in a film's most human elements its characters, there is a little chance that we will be interested in the film as a whole. To be interesting, characters must seem real, understandable, and worth caring about. For the most part, the characters in a story are believable in the same way that the story is believable. In other words, they conform to the laws of probability and necessity (by reflecting externally observable truths about human nature). They conform to some inner truth (man as we want him to be), or they are made to seem real by the convincing art of the actor. If characters are truly credible, it is almost impossible to remain completely neutral toward them. We must respond to them in some way: We may admire them for their heroic deeds and their nobility or pity them for their failures. We may love them or identify with them for their ordinary human qualities. We may laugh at them for their ignorance or laugh with them because theirs is human ignorance that we all share. If our reaction to them is negative, we may detest

them for their greed, their cruelty, their selfishness, and their underhanded methods. Or we may scorn them for their cowardice.

In presenting and establishing character, an author has six basic methods or techniques at his disposal, as follow:

2.1.1.1 Showing Method

Based on (Dennis and Joseph 2008, *The Art of Watching film*) method, the characterization consist of characterization through dialogue, internal dan external action, appereance, reactions of other characters, and dramatic foils. These are the explanations:

1). Characterization Through Dialogue

Characters in a fictional film naturally reveal a great deal about themselves by what they say. But a great deal is also revealed by how they say it. Their true thoughts, attitudes, and emotions can be revealed in subtle ways through word choice and through the stress, pitch, and pause patterns of their speech. Actors' use of grammar, sentence structure, vocabulary, and particular dialects (if any) reveals a great deal about their characters' social and economic level, educational background, and mental processes. Therefore, we must develop a keen ear, attuned to the faintest and most subtle nuances of meaning revealed through the human voice-listening carefully not only to what is said but also to how it is said. (Dennis and Joseph 2008:62)

2). Characterization Through External Action

Although appearance is an important measure of a character's personality, appearances are often misleading. Perhaps the best reflections of character are a person's actions. It must be assumed and of course, that real characters are more than mere instruments of the plot, that they do what they do for a purpose, out of motives that are consistent with their overall personality. Thus, there should be a clear relationship between a character and his or her actions; the actions should grow naturally out of the character's personality. If the motivation for a character's action is established, the character and the plot become so closely interwoven that they are impossible to separate, and every action that the character takes in some way reflects the quality of his or her particular personality. Of course, some actions are more important in revealing character than others. Even the most

ordinary choice can be revealing, for some kind of choice is involved in almost everything we do. Sometimes the most effective characterization is achieved not by the large actions in the film but by the small, seemingly insignificant ones. (Dennis and Joseph 2008:62)

3) Characterization Through Internal Action

There is an inner world of action that normally remains unseen and unheard by even the most careful observer/listener. Inner action occurs within characters' minds and emotions and consists of secret, unspoken thoughts, daydreams, aspirations, memories, fears, and fantasies. People's hopes, dreams, and aspirations can be as important to an understanding of their character as any real achievement, and their fears and insecurities can be more terrible to them than any real catastrophic failure. The most obvious way in which the filmmaker reveals inner reality is by taking us visually or aurally into the character's mind so that we see or hear the things that the character imagines, remembers, or thinks about. This may be achieved through a sustained interior view or through fleeting glimpses revealed by means of metaphors. In addition to providing glimpses into the inner action by revealing the sounds and sights the character imagines he sees and hears, the filmmaker may employ tight close-ups on an unusually sensitive and expressive face (reaction shots) or may utilize the musical score for essentially the same purpose, (Dennis and Joseph 2008:62)

4) Characterization Through Appearance

Because most film actors project certain qualities of character the minute they appear on the screen, characterization in film has a great deal to do with casting. A major aspect of film characterization is revealed visually and instantaneously. Although some actors may be versatile enough to project completely different qualities in different roles, most actors are not. The minute we see most actors on the screen, we make certain assumptions about them because of their facial features, dress, physical build, and mannerisms and the way they move. Our first visual impression may be proven erroneous as the story progresses, but it is certainly an important means of establishing character. Consider the immediate reactions we have to the characters. (Dennis and Joseph 2008:60)

5) Characterization Through Reactions of Other Characters

The way other characters view a person often serves as an excellent means of characterization. Sometimes, a great deal of information about a character is already provided through such means before the character first appears on the screen. (Dennis and Joseph 2008:64)

6) Characterization Through Contrast: Dramatic Foils

One of the most effective techniques of characterization is the use of foils contrasting characters whose behavior, attitudes, opinions, lifestyle, physical appearance, and so on are the opposite of those of the main characters. The effect is similar to that achieved by putting black and white together the black appears blacker and the white appears whiter. The tallest giant and the tiniest midget might be placed side by side at the carnival sideshow, and the filmmaker sometimes uses characters in much the same way. The strange love story of the main characters also turns on characterization through contrast. ((Dennis and Joseph 2008:64)

2.3 Setting

According to Pickering and Hoeper (1981: 29) setting refers to the natural and artificial scenery or environment in which characters in literature live and move. It means that everything related to the environment such as the time of day and the amount of light, the trees and animals, the society, the sounds described, the smells, and the weather are part of setting. The setting of a work is the description of the objects and physical appearance of the place where the story happens.

Pickering and Hoeper (1981: 39) states that setting refers to location where an event takes place and time when it happens. There are four functions of setting, it follows:

A. Setting as Background

Setting in the form of costume, manners, events, and institutions, all peculiar to a certain time and place—is rendered in minute detail to give a sense of “life as it was.” When we speak of setting as background, then, we have in mind a kind of setting that exists by and large for its own sake, without any clear

relationship to action or characters, or at best a relationship that is only tangential and slight (Pickering and Hoeper, 1981:39).

B. Setting as an Antagonist

Setting the form of nature can function as a kind of casual agent or antagonist, helping to establish plot conflict and determine the outcome of events (Pickering and Hoeper, 1981:39).

C. Setting as a Means of Revealing Characters

Very often the way in which a character perceives the setting, and the way of character react to it, will tell the reader more about the character and his state of mind than will about the actual physical setting itself. An author can also use setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character (Pickering and Hoeper, 1981:42).

D. Setting as a Means of Creating Atmosphere

Many authors manipulate their settings as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come (Pickering and Hoeper, 1981:39)

2.4 Plot

The filmmaker focuses on plot-on what happens. The aim of such films is generally to provide escape from the boredom and drabness of everyday life, so the action is exciting and fast paced. Characters, ideas, and emotional effects are subordinate to events, and the final outcome is all-important. Events and the final outcome, however, are important only within the context of the specific story being told; they have little real significance. The theme of such a film can best be captured in a concise summary of the plot (Dennis and Joseph 2008:20).

According to (Dennis and Joseph 2008:20) the plot of the traditional short story is often conceived of as moving through five distinct sections or stages, which can be diagrammed roughly as follows:

1. Exposition

The exposition is the beginning section, in which the author provides the necessary background information, sets the scene, establishes the situation, and

dates the action. It may also introduce the character and the conflict, or the potential for conflict. The exposition may be accomplished in a single sentence or paragraph, or, in the case of some films, occupy an entire chapter or more. Some plots require more exposition than others. A historical film set in a foreign country several centuries ago obviously needs to provide the reader with more background information than film with a contemporary setting.

2. Complication.

The complication, which is sometimes referred to as the rising action, breaks the existing equilibrium and introduces the characters and underlying or inciting conflict (if they have not already been introduced by the exposition). The conflict is then developed gradually and intensified. The main characters are established by the time the rising action of a plot occurs, and at the same time, events begin to get complicated. It is during this part of a story that excitement, tension, or crisis is encountered.

3. Crisis.

The crisis (also referred to as the conflict) is that moment at the separation between what has gone before and what will come after. The crisis is usually a decision or action undertaken in an effort to resolve the conflict. It is important to stress, however, that the crisis though a result of operating forces and decisions may not produce the intended results.

4. Falling Action or Climax.

The climax is the high point in the action, in which the conflict and the consequent tension are brought out to the fullest extent. When events and complications begin to resolve. Another way to think of climax is to define it as that point in a story in which all the rest action becomes inevitable.

5. Resolution

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability (however tentative and momentary). The resolution is also referred to as the *conclusion*.

2.5 Extrinsic Approaches

This part is different with the previous. The intrinsic approach focus on the form itself while extrinsic approach is the approach that is out of the text. Extrinsic approach is mainly concerned with the context of a text. The main interest of this approach is background, history, social condition, and biography of the author. A critic of extrinsic attitude judges the text in relation to the author and his/her life. This approach moves from the text to context According to extrinsic approach from the website, a literature work is only worth studying because it tells about other things in life. It associates a reader to a bigger context, which is out of the text. In extrinsic approach, text only has meanings in the context.

2.1.1 Racism

According to (Pager and Shepherd, 2008). Racism is analytically distinct from racial discrimination and racial inequality. Racial discrimination concerns the unequal treatment of races, whereas racial inequality concerns unequal outcomes (in income, education, health, etc.). While racism is often implicated in both processes, contemporary racial inequalities and forms of discrimination are not always the immediate result of contemporary racism. Racism cannot be defined without first defining race. Among social scientists, 'race' is generally understood as a social construct. Although biologically meaningless when applied to humans – physical differences such as skin color have no natural association with group differences in ability or behavior – race nevertheless has tremendous significance in structuring social reality. Indeed, historical variation in the definition and use of the term provides a case in point. The term race was first used to describe peoples and societies in the way we now understand ethnicity or national identity. Later, in the seventeenth and eighteenth centuries, as Europeans encountered non-European civilizations, Enlightenment scientists and philosophers gave race a biological meaning. They applied the term to plants, animals, and humans as a taxonomic sub classification within a species. As such, race became understood as a biological, or natural, categorization system of the human species. As Western colonialism and slavery expanded, the concept was used to justify and prescribe exploitation, domination, and violence against

peoples racialized as nonwhite. Today, race often maintains its ‘natural’ connotation in folk understandings; yet, the scientific consensus is that race does not exist as a biological category among humans – genetic variation is far greater within than between ‘racial’ groups, common phenotypic markers exist on a continuum, not as discrete categories, and the use and significance of these markers varies across time, place, and even within the same individual

From a sociological perspective, it is this social construction of race – not its ‘natural’ existence – that is the primary object of inquiry in the study of racism. Bundled up with eighteenth century classifications of various racial groups were assertions of moral, intellectual, spiritual, and other forms of superiority, which were used to justify the domination of Europeans over racialized others. In the North American context, racist ideology served as justification for land appropriation and colonial violence toward indigenous peoples as well as the enslavement of Africans starting in the sixteenth century. It was later used to justify the state-sanctioned social, economic, and symbolic violence directed at blacks and other minorities under Jim Crow laws. In the mid-twentieth century, the American Civil Rights Movement, global anticolonial movements, and increasing waves of non-European immigration to the West changed how individuals, groups, and nation-states talked about, viewed, understood, and categorized race. A major task for sociologists has been to assess these changes and their implications for racial discrimination and inequality. (Claire and Dennis, 2015)

2.1.2 Stereotypes

According to (Katz and Braly, 1933) *stereotype* is “...a fixed, over generalized belief about a particular group or class of people.” The use of stereotypes is a major way in which we simplify our social world; since they reduce the amount of processing (i.e. thinking) we have to do when we meet a new person. By stereotyping we infer that a person has a whole range of characteristics and abilities that we assume all members of that group have. Stereotypes lead to social categorization, which is one of the reasons for prejudice attitudes (i.e. “them” and “us” mentality) which leads to in-groups and out-groups.

Constructs identified as *stereotypes* can hardly be said to fully coincide with the beliefs or forms of expression of the individual making this identification. The act of declaring something a stereotype is usually associated with critical distancing. In other words, another similarity between various discourses on stereotypes is that they are almost always discourses about (at least latent) distortion or loss of meaning. The stereotype hence appears as an ambivalent phenomenon. This ambivalence already results from facets discussed so far. Each stereotype function indicated as productive has its “other” side. The idea of the schema amounted to a construct that reduces complexity and variation—that is, that deindividualizes, generalizes, accentuates, and thus provides “psychically reliable simplifications.”¹⁷¹ As necessary as this proves to be for the functioning of perception, orientation, and communication, it simultaneously presents the issue of losses and distortions in the representation of reality; these are caused by reduction, on the one hand, and the effects of stimuli classification (generalization/ dichotomization), on the other. Accordingly, this problem belongs to the standard repertoire of discourses on stereotypes. More urgent objections arise when the *conventionality* of stereotypes is at issue and when they are seen to insert themselves as *intersubjective, standardizing* schemata (in the construction of reality or the aesthetic construction of the artifact). As second- second-hand formulas that an individual receives “from the outside,” stereotypes are already under the suspicion of being assimilated without passing through any checks. Hence, additional fears of alienation and manipulation also play a role, for stereotypes may correspond with social interests. This particularly applies to very obviously conventional ideas, which are often based entirely on projected attributions to objects not part of an individual’s immediate realm of experience. For example, stereotypical ideas about foreign cultures and people largely depend on culturally transmitted illusions instead of “hard facts.” Such ideas reveal more about the respective group or society authoring the stereotype than about the actual topic. It follows that these kinds of patterns have become a popular subject in stereotype research, particularly in social psychology, ethnology, or cultural studies, and most pronounced in research.

Researchers have found that stereotypes exist of different races, cultures or ethnic groups. Although the terms race, culture and ethnic groups have different meanings, we shall take them to mean roughly the same thing at the moment. In general, stereotypes in the later study tended to be more positive but the belief that particular ethnic groups held particular characteristics still existed. Also, it should be noted that this study has relied entirely on verbal reports and is therefore extremely low in ecological validity. Just because participants in a study will trot out stereotypes when asked does not mean to say that people go around acting on them. People do not necessarily behave as though the stereotypes are true. (Katz and Braly, 1933)

1. Stereotype treats

A stereotype threat arises when one is in a situation where one has the fear of doing something that would inadvertently confirm a negative stereotype. It is cued by the mere recognition that a negative group stereotype could apply to you in a given situation. It is important to understand that the person may experience a threat even if he or she does not believe the stereotype. Simply, in the context, the person perceives that the stereotype is a plausible characterization of himself or herself by others (Steele & Aronson, 1995)

