

## CHAPTER 2

### THEORETICAL FRAMEWORK

In this chapter, relevant theories are presented in accordance with the themes used as the basis for conducting research. I use some concepts and theories to analyze it. The theories that are applied in this chapter use intrinsic and extrinsic approach. The intrinsic approach includes characterization, plot, and setting. For extrinsic approach is Genetic Structuralism included Human Facts, Collective Subject and World Views. This chapter also includes comparisons with previous studies that have been carried out by other researchers.

#### 2.1. Intrinsic Approaches

To analyze the character of this movie, I use several concepts through an intrinsic approach, there are characterization, plot, and setting. From the language used, there are words that contain certain meanings. To find out and explain the meaning contained in this movie, to analyze elements of literary works can be analyzed by using an intrinsic approaches. Those concepts will be explained as follows.

##### 2.1.1. Characterization

Character is one of the important things in a story. Characters are closely related to the plot, without characters there is no plot, no setting and no story. Pickering and Hoepfer explain several terms of character in literary works. The major, or central, character of the plot is the protagonist; his opponent, the character against whom the protagonist struggles or contends is the antagonist. (Pickering and Hoepfer, 1981: 24-25).

The term protagonist and antagonist do not directly show the characterization of each character. It does not mean protagonist always has good character and also antagonist always has bad character. There are also flat and round characters. Flat characters are those who embody or represent a single characteristic. Round characters are just the opposite. They embody a number of qualities and traits. On the other hand it is said that flat character is a minor character

of a story (Pickering and Hoepfer, 1981: 62). Round character is a major character of a story. To establish characterization of characters can be analyzed through telling and showing methods.

#### **2.1.1.1. Showing Method (indirect)**

According to Pickering and Hoepfer (1981), “The other method is the indirect, the dramatic method of showing, which involves the author’s stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogues and actions. With showing, much of the burden of character analysis is shifted to the reader, who is required to infer character on the basis of the evidence provided in the narrative.” (p. 27-28)

##### **2.1.1.1.1. Characterization Through the Dialogue**

To know characterization in literary work I have to analyze characters through dialogue between characters. Some characters are careful and guarded in what they say: they speak only by indirection, and we must infer from their words what they actually mean. Others are open and candid; they tell us, or appear to tell us, exactly what is on their minds. (Pickering and Hoepfer, 1981: 32) It needs more concentrating and understanding to determine a characterization of a character.

Characterization through the dialogue is divided into: What is being said by the speaker, the identity of the speaker, the location, and the situation of the conversation, the identity of the person the speaker addressing, the quality of character’s mentality, tone of voice, dialect, emphasis, and vocabulary of the characters (Albertine Minderop, 2013:22-23)

a. What is Being Said

In this case, we need to know whether the dialogue will be discussed is something that is important and can influence the events in the story. (Pickering & Hoepfer, 1997: 32)

b. The Identity of the Speaker

Something conveyed by a main character, which in this case is more important than a subordinate figure, although sometimes information by subordinate leaders can provide important about main characters. The conversation of minor role often provides crucial information and sheds important light on the personalities of the other characters (Pickering & Hoepfer, 1997: 32)

c. The Occasion

Location or situation of the discussion can also affect a person's character, usually they will show their character when talking to people which closest to, and we will know more about the character of the particular way of seeing them talk to the people around them. And also usually dialogue during the night is more serious and dialogue during the day is more revealing and more information on it. (Pickering & Hoepfer, 1997: 33)

d. The Identity of the Person or Persons the Speaker Addressing

This narrative presented by characters in the story, where a certain figure says something about the other character. And also dialogue between friends is more open and long than the dialogue between strangers. It is depends who is more comfortable to talk to (Pickering & Hoepfer, 1997: 33)

e. The Quality of the Exchange

The way how the conversation going or flow is important, it is better if there are give and take in the conversation with someone.

But in the other is more passive the conversation will not last long. Characters can also take a look through their mental quality is through rhythm or flow when they speak. (Pickering & Hoeper, 1997: 33)

#### f. The Speaker's Tone of Voice, Stress, Dialect, and Vocabulary

Important clues of the character we can see through their voice, stress, dialect, and vocabulary, but we can see that if we observe and examine it properly and carefully. And also speaker's tone of voice when the character talk to the other can also reveal the attitude such as friendly and arrogant (Pickering & Hoeper, 1997: 33)

#### **2.1.1.1.2 Characterization through Action**

Characterization through action is as important as characterization through dialogue. To establish character on the basis of action, it is necessary to scrutinize the several events of the plot for what they seem to reveal about the character, about their unconscious emotional and psychological states as well as about their conscious attitudes and values. (Pickering and Hoeper, 1981: 34-35)

The other method is the indirect, dramatic method of showing, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions. (Pickering & Hoeper, 1981)

#### **2.1.2. Plot**

Plot defined as the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of novel or short story. The events are arranged are arranged deliberately in a certain sequence that help readers to understand the story as well as to arouse readers curiosity. A plot is usually created as lifelike and real as possible in order to not confuse the readers with the kind of

random and intermediate events. (Pickering and Hooper, 1981, p. 13-15). A plot usually flows in five certain stages or sections as follows:

#### **2.1.2.1. Exposition**

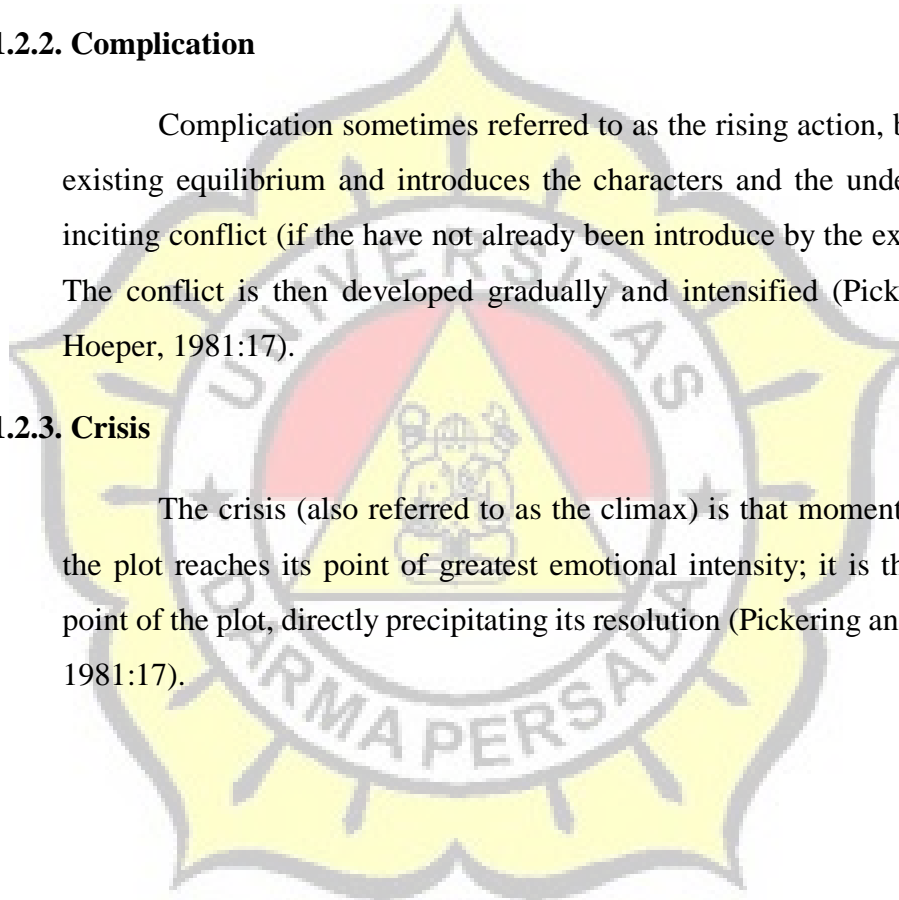
The exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. It may also introduce the characters and the conflict, or the potential for conflict. (Pickering and Hooper, 1981:17)

#### **2.1.2.2. Complication**

Complication sometimes referred to as the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict (if they have not already been introduced by the exposition). The conflict is then developed gradually and intensified (Pickering and Hooper, 1981:17).

#### **2.1.2.3. Crisis**

The crisis (also referred to as the climax) is that moment at which the plot reaches its point of greatest emotional intensity; it is the turning point of the plot, directly precipitating its resolution (Pickering and Hooper, 1981:17).



#### **2.1.2.4. Falling Action**

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion (Pickering and Hoepfer, 1981:17)

#### **2.1.2.5. 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 (Pickering and Hoepfer, 1981:17).

#### **2.1.3. Setting**

Fiction can be defined as character in action at a certain time and place. Setting is a term that in its broadest sense, encompasses both physical locale that frames the action and the time of the day, the climatic conditions and the historical period during which the action takes place. Setting helps the reader to visualize the action of the work. However, there are many kinds of setting in fiction (Pickering and Hoepfer, 1981:37)

##### **2.1.3.1. Setting as Background of the Action**

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 relationship that is only tangential and slight (Pickering and Hoepfer, 1981:38). Setting as background of the action is the background of what happened. A work of fiction requires a setting or background, the setting can be conveyed in one or two sentences or it can be inferred entirely from dialogue and action (Pickering and Hoepfer, 1981: 39).

##### **2.1.3.2. Setting as Antagonist**

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

### **2.1.3.3. Setting as 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, 1981:40)

### **2.1.3.4. Setting as Means of Revealing Character**

An author can also use setting to clarify and reveal character by deliberate making setting a metaphoric or symbolic extension of character (Pickering and Hoeper, 1981:42)

### **2.1.3.5 Setting as a Means of Reinforcing Theme**

Besides to symbolize the main characters, the setting is also used as a means of reinforcing theme. It means that the setting is considered to have an important role in the story and analysis.

## **2.2. Extrinsic Approach**

This part is different with the previous one. Extrinsic approach is an approach that is out of text, such as historical, environmental, economic, social, and political. I will use sociological approach through the concepts of Genetic Structuralism theory to analyze the character. Through extrinsic approach, I will use the concept of sociology of literature, Human Facts and World Views. Through extrinsic approaches I use the concepts of:

### **2.2.1. Sociology**

Sociology is a social science which is the latest result of knowledge development. Sociology appears later in knowledge development because sociology is based on the progress which is achieved by other sciences (Ratna, 2004, p. 1). Swingewood (1972) describes that sociology is a scientific and objective study of humans in society, the study of social institutions and processes. Sociology seeks to answer questions about how society is possible, how it works, and why it survives.

What is described by Swingewood is not much different from the definition of sociology put forward by Soerjono Sukanto (1970), that sociology is a science that focuses on general aspects of society and seeks to obtain general patterns of people's lives. Likewise, as stated by Pitirim Sorokin (Soerjono Sukanto, 1969: 24), sociology is a science that studies the relationship and mutual influence between various kinds of social phenomena (such as economic, family, and moral symptoms), so we can conclude that sociology is the study of the relationship and mutual influence of social phenomena with non-social phenomena, and lastly, sociology is the study of the general characteristics of all other types of social phenomena.

### **2.2.2. Sociology of Literature**

Sapardi Djoko Damono in his book *Sociology of Literature* (2020:5) states, this approach to literature that considers social aspects, by some writers, is referred to as the sociology of literature. As the name implies, the sociology of literature actually understands literary works through the combination of literature with sociology (interdisciplinary).

Both sociology and literature have the same object of study, namely humans in society, understanding the relationships between humans and the processes that arise from these relationships in society. Sociology of literature is applied in this study because it is able to increase the understanding of literature in relation to society, explain that imagery is not contrary to reality although literary works are imaginatively consumed, but the imaginative framework cannot be understood outside the empirical framework and literary work is not merely an individual symptom but a social phenomenon (Ratna, 2004, p. 1).

Based on the results of the understanding above, in my opinion, sociology of literature is an approach to raise social aspects and relationships of human life. In creating literary works, of course, it cannot



be separated from the society in which humans live, so that what is described in literary works is often a representation of the reality that occurs in society.

### **2.2.3 Genetic Structuralism**

Genetic structuralism is a theory under the auspices of the sociology of literature. Genetic structuralism was born from a French sociologist, Lucien Goldmann. Its emergence is due to dissatisfaction with the structuralism approach, whose study only focuses on intrinsic elements without paying attention to the extrinsic elements of literary works, so that literary works are considered to be separated from their social context.

Genetic Structuralism tries to improve the weaknesses of the Structuralism approach, namely by including genetic factors in understanding literary works. Genetic Structuralism is often also called historical structuralism, which considers typical literary works to be analyzed from a historical perspective. Goldmann intends to bridge the gap between the structuralism approach (intrinsic) and the sociological approach (extrinsic).

From the point of view of the sociology of literature, genetic structuralism has an important meaning, because it places literary works as the basis for research, viewing it as a multi-layered system of meaning which is a totality that cannot be separated (Damono, 1979:42). In essence, literary works are always related to society and history which also condition the creation of literary works, although not completely under the influence of these external factors. According to Goldmann, the structure is not something static, but is a product of an ongoing historical process, a process of structuration and destruction that is alive and well internalized by the community from which the literary work is concerned (Faruk, 1999b:12). Goldmann believes in the existence of a homology between the structure of literary works and the structure of society because both are products of the same structuring activity (Faruk, 1999b:15).

In its development, genetic structuralism was also influenced by the science of a Marxist, namely George Lukacs. According to Goldmann, genetic structuralism views the structure of literary works as a product of the categorical structure of the thinking of certain social groups (Faruk, 1999a:12). The social group was originally defined as a social group in a Marxist sense (Faruk, 1999a:13-14).

### **2.2.3.1 Human Facts**

Human facts are all the results of human activity or behavior, both verbal and physical, which are understood by science (Faruk, 1999b:12). Human activity or behavior must adapt life to the surrounding environment. Individuals gather to form a community group. With groups of human society can meet the need to adapt to the environment. The intended human activities can be social, political, cultural, and others.

Borrowing Piaget's psychological theory, Goldmann (in Faruk, 1999b:13), assumes that humans and the surrounding environment are always in a process of reciprocal structuring that contradicts each other but which at the same time complements each other. Therefore, the fact of humanity is a meaningful structure. According to Endraswara (2003: 55) all human activities are responses from collective or individual subjects in certain situations which are creations to modify the existing situation to match aspirations, so that in this case humans have a tendency to behave naturally because they have to adapt to the universe and the environment. Therefore, human facts can be individual or social.

Damono (1979:43) argues, to examine the facts of humanity, both in its essential structure and in its concrete reality, requires a method that is simultaneously sociological and historical. With the facts of humanity, it can be seen that literature is a mirror of various aspects of social structure and family relations.

### 2.2.3.2 Collective Subjects

There are two subjects of the fact of humanity, which are the individual subject and the collective subject. The individual subject is the subject of individual facts. Meanwhile the collective subject is the subject of social facts. In accordance, social, politic, and economic revolutions, as well as great cultural works, are considered as social facts. Moreover, the trans-individual subjects are the one that create those social facts. According to Goldmann, trans-individual subjects are the group of individuals that link together based on the collective consciousness and have its own uniqueness. In other words, the trans-individual subjects are the social group. This social group can be authors, artists, philosophers, etc. These individual includes, above all, the creators, writers, artists, philosophers, theologians, men of action, etc, whose thought and behaviors are governed above all by the quality of their work. (Goldman, 1975:11- 12).

### 2.2.3.3 World Views

Goldmann also developed the concept of a world view that can be embodied in literary and philosophical works. According to him, the categorical structure which is a comprehensive complex of ideas, aspirations, and feelings, which links together members of certain social groups and contrasts them with other social groups is called world view (Faruk, 1999a:12).

Understanding of literary works is an effort to understand the combination of intrinsic and extrinsic elements so as to be able to build harmony and unity in order to build the totality of form or the totality of meaning. Every important literary work has a structure of significance (Structure Significative), because according to Goldmann, the structure of meaning is a global structure that is meaningful and represents a world view (vision du monde, world vision).

In turn, it is this world view that connects literary works with people's lives. The historical, age and social background of the community

also conditioned the creation of literary works, both in terms of content or in terms of form and structure. This is due to the fact that the world view itself by Genetic Structuralism is seen as a product of the relationship between the social group that has it and the social and economic situation at a particular time (Goldmann in Faruk, 1999a:13). Therefore, literature is basically also a cultural or civilizational activity from every situation, period or era when literature is produced. With this situation, it cannot be denied that literature is an expositor of sociocultural elements in order to provide an understanding of the cultural values of each era or the development of the era itself. Goldmann is of the view that cultural activities cannot be understood outside the totality of life in the society that gave birth to these activities; just as words cannot be understood outside of speech (Damono, 1979:43). So, basically literature also contains historical, sociological, and cultural values.

Goldmann (in Satoto, 1986:176) states that this world view is referred to as a form of collective group consciousness that unites individuals into a group that has a collective identity. According to Goldmann, literary works, however, are not the reflection of a real and existing collective consciousness, but the culmination of a very high level of coherence of tendencies specific to certain groups, a consciousness that must be understood as a dynamic reality directed to a certain form of balance (Faruk, 1999b:33). The world view is not a direct empirical fact, but rather a structure of ideas, aspirations and feelings that can unite a social group of people.

### 2.3 Previous Related Studies

This study focuses on genetic structuralism through human facts, collective subjects, and worldviews concepts in George Tillman's movie script entitled *The Hate U Give*. There are other related studies that also analyze this movie. I found the analysis of this movie from other researchers, there is a paper written by Iksal Resakatmaja from Universitas Komputer Indonesia in 2019 with the title **“REPRESENTASI RASISME DALAM FILM THE HATE U GIVE”**. In this

research, Iksal focuses on the representation of the racism that happens in the movie. In analyzing his research data, he uses the semiotic analysis by John Fiske, namely the level of reality, the level of representation, and the level of ideology. This is certainly different with my research, the theory and concept that I use to analyze is genetic structuralism by Lucien Goldmann.

The other analysis I found was a thesis written by Franinta Egia from Andalas University in 2020, with the title **“ALTERATION OF RACIAL DISCRIMINATION IN NOVEL INTO FILM THE HATE U GIVE BY ANGIE THOMAS”**. In her research, she describes a comparative analysis between the novel and movie versions of *The Hate U Give* that written by Angie Thomas with same title. The issue discussed is about the alteration in the adaptation from novel to movie, which changes the depiction of racial discrimination, the medium specificity, and the moral message. This is also obviously very different from my research. I do not examine the differences between the novel version and movie version, but rather an analysis using the theory and concept of genetic structuralism by Lucien Goldmann, included human facts, collective subjects, and world views.

There is one more study that I found, namely a thesis written by Putri Erina, from the University of North Sumatra in 2020, with the title **“RACIAL DISCRIMINATION PORTRAYED IN ANGIE THOMAS'S NOVEL THE HATE U GIVE”**. In her research there are two major points that the writer wants to analyze. First, how is racial discrimination portrayed in *The Hate U Give* novel. Second, what are characteristics of racial discrimination portrayed in *The Hate U Give's* novel. So, in her analysis, the writer wants to analyze the quotation which contains racial discrimination based on the novel. The characteristics of racial discrimination are stereotype, prejudice and social rejection.

In order to conduct this research, I use theories that include characterization, a sociological approach to literature, and theories about human facts, collective subjects, and world views. Analyzing the characters of literary works is important to determine their behavior and actions, by using the book of *Metode Karakterisasi Telaah Fiksi* by Albertine Minderop. This book will help this research to better understand the explicit and implicit aspects of the characters in the movie. I also

use the Sociology of Literature for this research, to analyze the social situation in the movie and how the society in the movie is affected by the actions of the characters. Not only a sociological approach to literature, I also use genetic structuralism theories such as human facts, collective subjects, and worldviews, to analyze this movie.

