

CHAPTER 2

FRAMEWORK OF THEORIES

As stated in the previous chapter, I use some concepts and theories to analyze it. In order to achieve it, this chapter consist three parts. The first part is literature review that consist previous research to support this research which was taken from other three researchers. The second is, intrinsic approach. I use characterization, plot, and setting to analyze the character of the film. The last part is, extrinsic approach. It is followed by the definition of race, racism, and racial injustice.

2.1 Intrinsic Approaches

To analyze the character of the film, I use some concepts through intrinsic approach, they are characterization, plot, and setting. I use the concepts of James H. Pickering and Jeffrey D. Hopper in their book titled *Concise Companion to Literature*. In analyzing this film, I will use the intrinsic approach to analyze the elements of a literary work. The concept will be explained in this chapter.

2.1.1 Characterization

Character is one of the important thing in a story. Character has a relation with plot, without character there is no plot, no setting and no story. Pickering and Hooper explained some terms of character in literary work. The term protagonist and antagonist do not directly show the characterization of each character. It does not mean protagonist always has a good character, and antagonist has a bad character. Characterization appears when the author reveals the personality of the character. Character can be presented by their action, speech and also their minds. It includes the process of giving some information about them (Pickering and Hooper, 1981:24).

There is a method of characterization that the author usually uses as a guide or technique for writing literary work that are telling and showing. One method is telling, which is done directly by the author, and relies on exposition and direct commentary by the author. The other method is the indirect, the showing method, which involves the author's stepping aside, as it were, to allow the characters to

reveal themselves directly through their dialogues and actions. Most author employ a combination of each, even when the exposition (Pickering and Hoeper, 1981:27).

2.1.1.1 Showing Method

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 (Pickering and Hoeper, 1981:27-28).

2.1.1.1.1 Characterization Through the Dialogue

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). There are several things which we should prepare when we analyze characterization through dialogue, such as:

a. What is Being Said

To begin with, the reader must pay close attention to the substance of the dialog itself. Is it small talk, or is the subject an important one in the developing action of the plot? In terms of characterization, if the speaker insists on talking only about himself or only on a single subject, we may conclude that we have either an egotist or a bore. If the speaker talks only about others, we may merely have a gossip and busybody (Pickering and Hoeper, 1981:32)

b. The Identity of the Speaker

The dialog that developing by a main character, which more important than a minor character. The information of a minor character, sometimes could be very important and related to the other characters (Pickering and Hoeper, 1981:32)

c. The Occasion

In real life, conversation that takes place in private at night are usually more serious and, hence, more revealing than conversation that take its place in public during the day (Pickering and Hoeper, 1981:33)

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

The necessary degree of intimacy is usually established by the author in setting a scene or through the dialogue itself. When a character addresses no one in particular, or when the other are not present, his speech is called a monologue, although strictly speaking, monologues occur more frequently in drama than fiction (Pickering and Hoeper, 1981:33).

2.1.2 Plot

The common definition of plot is that it's whatever happens in a story. That's useful when talking about completed stories, but when we are considering stories being written, it is about as useful as saying that a birthday cake is a large baked confection with frosting and candles. It does not tell you how to make one (Ansen Dibell, 1988:5). There are five-stage structures in plot, such as:

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 Hoeper, 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 Hoeper, 1981:17)

2.1.2.3 Crisis

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

2.1.2.5 Resolution

The final section of the plot is resolution. It records the outcome of the conflict and establishes some new equilibrium or stability. The resolution is also referred to as the conclusion. (Pickering & Hoeper, 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 Hoeper, 1981:37). Settings are divided by several parts, such as:

2.1.3.1 Setting as Background of the Action

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 relationship that is only tangential and slight (Pickering and Hoeper, 1981:38)

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 Hoeper, 1981:39)

2.1.3.3 Setting as a Means of Creating Atmosphere

Many authors manipulate their setting as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come. (Pickering & Hoeper, 1981:40)

2.1.3.4 Setting as a Means of Revealing Character

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 it will about the actual physical setting itself. An author can also use setting to clarify and reveal character by deliberate making setting a methaporic or symbolic extension of character. (Pickering & Hoeper, 1981:42)

2.2 Extrinsic Approaches

After explaining intrinsic approach above, I will explain the extrinsic approach. In this paper, I will use the concept of race, racism, racial injustice through sociological criticism approach as theme of my analysis to analyze racial injustice in this series. I will explain the concept below:

2.2.1 Sociology

In general, sociology can be said to be an objective study of humans and society which includes the social processes that exist in it. This discipline of course places all social phenomena as material for study which must be scientifically disentangled, including; cultural patterns, economy, language, literature, and others. From this process, it will be known how an individual can interact with his community and social mechanisms so that he can be accepted by a certain need. Thus, sociology can be briefly understood as a discipline that aims to study human behavior, the formation of a social structure and mutual agreement in economics, politics, culture, etc. (Durkheim, 1958:24).

Swingewood (as cited in Wiyatmi, 2013) describes that sociology is a scientific and objective study of humans in society, institutions and social processes. Sociology seeks to answer questions about how society is allowed, how it works, and why society survives.

The definition from Swingewood is similar with Soerjono Soekanto (as cited in Wiyatmi, 2013) sociology is a science that focuses attention on general aspects of society and seeks to obtain general patterns of community life.

According to the definition of sociology above, I can conclude that Sociology is the study of social life, social change, and the social causes and consequences of human behavior.

2.2.2 Sociology of Literature

The term “sociology of literature” is often applied only to the writings of those historians and critics whose primary interest is in the form of a literary work which affected by such circumstances as its author’s class status, gender, and political orientation. The economic conditions of the writer’s profession, the publication and distribution of books, the social class, conceptions, and values of the audience to which an author addresses the literary product also affect the literary works (Abrams, 1901: 288).

According to Laurenson and Swingewood (1972), there are three perspectives related to literature and sociology. The first is the study looking at the literary work as social documentation which reflects to the situation when the literary work is created. The second is the study revealing that the literary work is the reflection of the author. The third one is the study revealing that a literary work is a manifestation of history and condition of social and culture.

The important thing in sociological literature is the concept of mirror. In this case, literature is seen as the mimetic of society. However, literature is still considered as illusion or imagination from the reality (Endraswara, 2006: 78). The concept of mirror gives the analogy of a literary as a reflection of society.

The conception of the mirror, then, must be treated with great care in the sociological analysis of literature. Above all else, of course, it ignores the writer

himself, his awareness, and intention. Great writers do not set out simply to depict the social world in largely descriptive terms, but it might be suggested that the writer by definition has a more critical task, of setting his characters in motion within artificially contrived situations to seek their own private ‘destiny’, to discover some values and meanings in social world. For society is more than an ensemble of social institutions that make up social structure; it contains both norms, the standards of behavior which individuals come to accept as right ways of acting and judging, as well as values which are consciously formulated and which people strive to realize socially (Laurenson & Swingewood, 1972: 13-15).

The essential function of the reflection theory is social and cultural determinism, instead of personal inspiration, and it becomes the broad orientation of innumerable works dealing with the arts. Literature has been recognized as the reflection of economics, family relationships, climate and landscape, attitudes, morals, races, social classes, political events, wars, religion, and many other aspects of social environment and social life (Milton, 1954: 425-436).

In conclusion, the literary works are considered as the reflection of society when they are created which is according to Swingewood (1972), it includes the values, norms, and meanings in social world. The conception of mirror draws the understanding of literary works as imagination and reality that are integrated.

2.2.3 Sociological Criticism

The word criticism comes from the ancient Greek *krites* for judge. The noun *krites* comes from the verb *kritein* which means to judge. The word *kritein* is the origin of two criterion nouns which means the basis of judgement. Then comes to word *criticism* which means *judge of literary works* (Suyitno, 2009:1).

According to Peter and Sangeetha (2018:154), the term social criticism often refers to a mode of criticism that locates the reasons for malicious conditions prevalent in a society considered to be in flawed social structure. It examines the literature in the cultural, economic, and social context in which literary pieces written or received. Social commentary is the act of using rhetorical means to provide commentary on issues in a society.

This approach “examines literature in the cultural, economic and political context in which it is written or received,” exploring the relationships between the artist and society. Sometimes it examines the artist’s society to better understand the author’s literary works; other times, it may examine the representation of such societal elements within the literature itself. One influential type of sociological criticism is *Marxist criticism*, which focuses on the economic and political elements of art, often emphasizing the ideological content of literature; because *Marxist criticism* often argues that all art is political, either challenging or endorsing (by silence) the status quo, it is frequently evaluative and judgemental (X.J. Kennedy, 1995: 1790-1818).

According to the definition above, I can conclude that social criticism sees an issue regarding a person's social condition in society. Social criticism occurs because of deviations by someone who is not in accordance with actual social conditions. Social comets are a form of social criticism. Comets can be expressed through writing or speech.

2.2.3.1 Definition of Race

Race is a group of people who are distinguished from other groups on the basis of certain biological characteristics (Lauer & Lauer, 2006: 224). When talking about race, people tend to look themselves from their skin color, hair color, the shapes of their eyes and nose, etc. as from their nationality and their language such as American, Chinese, African, Indonesian, or whatsoever.

Benedict (2000) in his essay *Race: What It Is Not*, explained that what people recognize and know about races is the different of physical characteristics such as Chinese have a yellowish skin and slanting eyes, Negroes have a dark skin and wide flat noses, Caucasians have a lighter skin and high thin noses. The color and texture of the hair of these people differ just like their skin and nose are different. That is what comes up to people’s mind when they heard about races (Benedict, 2000: 113).

It could simply mean that race is biological differences among humans. However, race was thought as biological concept. Then social sciences have come

to reject that race was only biological concept; they propose that race is a social concept. Race is assumed to be variable which is shaped by broader societal forces. Race is indeed a pre-eminently socio-historical concept as well (Omi & Winant, 2004: 10-11).

Even though through physical characteristics people can differentiate races, there are no clear definitions about race itself. Bobo and Fox (2003) in their paper “Race, Racism, and Discrimination: Bridging Problems, Methods, and Theory in Social Psychological Research” define race as historically contingent social constructions. Silva (2006) proposes that such distinctions or categorizations vary in configuration over time as well as by important intersections with age, class, gender, and sexuality. Similarly, the practices and policies of government play a major role in the understanding and social effects of these categories.

The consideration of people in differentiating races comes to the formation of race. The idea of racialization or race formation is founded on the argument that race is a social construction and not a universal or essential category of biology (Barker, 2008: 247).

According to the definition of race above, I can conclude that the term racial formation refers to the process of social, economic, and political forces determining the content and importance of racial categories, and by which they are turn-shaped by racial meanings.

2.2.3.2 Racism

According to Silva (2006), whites and people of color have different understanding in conceiving the term “racism”. Whereas for most whites racism is prejudice, and for most people of color racism is systematic or institutionalized (2006: 9-10). Silva said that racism is the unequal treatment to the subordinate group from the dominant group so that there is racial structures produced by humans

Racism is a set of institutional conditions of group inequality and an ideology of racial domination, in which the latter is characterized by set of beliefs holding that the subordinate racial group is biologically or culturally inferior to the dominant racial group. These beliefs, in turn, are deployed to prescribe and

legitimize society's discriminatory treatment of the subordinate group and to justify their lower status (Bobo & Fox, 2003: 319).

From the definition above, I can conclude that racism is an ideology that exists in multiracial society and its belief is the one particular racial group is better or superior than another. That dominant group could discriminate, having racial prejudice towards the subordinate, and does not oppose to the idea of race integration.

2.2.3.3 Racial Injustice

The idea is that while racial insensitivity and racial ignorance, say, might indeed be race-related ills, they do not characteristically seem to merit the strong moral condemnation implied by 'racist' and 'racism,' so we should instead draw on "the considerable other resources our language offers us for describing and criticizing" them. (D. C. Matthew, 2020: 886).

According to the definition above, I can conclude that racial injustice refers to the problem is the belief that groups of humans possess different behavioral traits corresponding to physical appearance and can be divided based on the superiority of one race over another. It may also mean prejudice, discrimination, or antagonism directed against other people because they are of a different race or ethnicity.

2.3 Literature Review

After we get the concepts and the theories, i have gathered literature review that consist previous research to support this thesis. For the previous studies, I do not find any research that uses this film. However, there are several previous studies using the same topic. Those previous studies are:

The first, *Racism In 12 Years A Slave Movie* by Muhammad Taufik (2016), the student of Alauddin State Islamic University. In this research, he focus to find out the kinds and impacts of racial injustice in 12 Years a Slave movie. He uses descriptive qualitative and uses theories of Paradies et al. and Liliweri to analysis the kind of racial injustice and uses theory of Utsey et al. to analysis the impacts of racial injustice. In addition, he find that only violence kinds of racial injustice that have impact in these movie. He concludes that racial injustice is the action of White

people that threaten physical/mentally and unfair action that disadvantages to Black people.

The second, *Racism Reflected in Maya Angelou's Poem* by Ria Resky Hardianti Ilham (2015), the student of Muhammadiyah University Of Surakarta. In this research, she focus to find out how racism reflected in Maya Angelou's poems. The type of the research she uses is qualitative research. Based on the sociological approach, she concludes that Maya Angelou's poems reflected racism based on the poem text and expression in the poem. She identifies further to the types of racism reflected in Maya Angelou's poem by understand the meaning of the poems. Maya Angelou's poem also indicates types of racism such as slavery, discrimination, prejudice, and stereotyped.

The third, *Racism in James Mc Bride's Miracle at St Anna* by Ahmad Ghazi (2008), the student of The State Islamic University Of Malang. In this research, he looks that hundreds of social phenomena and problems; racism is the most common issues discussed by the sociologist, anthropologist, and every part of society. This literary analysis is viewed from the theory of social literary criticism. Literary work is the mirror of human life that reflects the kind of human thoughts, feeling, and behaviors. By literary work, people can interpret human creation into something that larger than life beyond imagination.

Based on the research above, I can conclude that my research is different. In this research, I analyze how racial injustice happens to minors and how bad justice system in America especially for black people by using sociological approach and qualitative method.