CHAPTER 2

THEORITICAL FRAMEWORK

As stated from the previous chapter, the theories that are applied for this research incorporates intrinsic and extrinsic approaches. The intrinsic approaches include characterization through telling and showing methods, plot, and setting. The extrinsic approach that is applied cover the social literature approach on the discrimination.

2.1.   Intrinsic Approach

This chapter of the research consists of deeper descriptions regarding the framework of theories that is being utilized, therefore it will be appropriate with the issue along with other aspects. In order to analyze the "Knives Out" movie script, I use several aspects that exist in literary works, such as the intrinsic and extrinsic approach. The intrinsic elements of literature have a meaning as an aspect that is related to analyzing internal things that is used as the base for a literary work. The literature work itself is being shaped through this kind of elements. Hence, intrinsic elements are the reason wherefore the literary works act as one. The factual essentials will be seen by people if they read literature. (Nurgiyantoro, 2009, p. 23).

> *Unsur intrinsik adalah unsur-unsur yang membangun karya sastra itu sendiri. Unsur-unsur inilah yang menyebabkan karya sastra hadir sebagai karya sastra, unsur-unsur yang secarafaktual akan dijumpai jika orang membaca karya sastra.* (Nurgiyantoro, 2009, p. 23).

The intrinsic elements that I use for this term paper focused within several aspects namely telling (direct) and showing (indirect) characterization methods, setting and plot. Firstly, with the aim of supporting this research, I use a book entitled Concise Companion to Literature by James H. Pickering and Jaffrey D. Hoeper. Secondly, a book named *Metode Karakterisasi Telaah Fiksi* by Albertine Minderop, etc. These aspects within intrinsic element determined on how the author successfully processing the literary elements (Darma, 2019, p. 23-24). I elaborate the concept in a coherent and precise explanations as follows:

2.1.1. Characterization

Character is a crucial part for the whole storyline. The making of character is the author efforts to reveal a character to life in order to impart the audience with a bit of that character's personality that makes them unique and serves a new point of view. Furthermore, characterization is the method while character itself is the product of the related method. It is acknowledged that characterization was an abridged descriptions by a future condition of past people and events seemingly observed coming from a great height. (Aquino, 1976, p. 32). To attest on presenting and established a certain character, there are two methods that is used to applied the characterization, which are telling and showing (Picker and Hoeper, 1980, p. 25-27). Characterization as for literature has the meaning to the process that authors used to develop character and forming images of the characters for the audience. On the other side, it is a method in which the author divulged their character in a project of fiction or in any other characterization method of character depiction (Bennett and Royle, 2004, p. 65). As an instance of this, characterization stands within the meaning for a method that is used to revealing images of the character and their whole identity in a concise explanation.

2.1.1.1. Telling Method (Direct)

Direct characterization or also known as Telling method, is a way of how the author literally tells the audience what they want us to know about the character. This is explained via the narrator, another character in the story or by the character of themselves. Telling method usually used in a work of novel. It consists of the narrator telling the reader regarding of the character, as follows:

a. Characterization through the name usages

The usage of a character's name in a literary work is often used to embarking the ideas, clarify and sharpen the character figures. The characters are given name which describe the qualities of characteristic that differentiates them from other characters within the story. The name is also pertaining to the dominant characteristics of the related character. (Minderop, *Metode Karakterisasi Telaah Fiksi*, 2013).

b. Characterization through the appearance

An author can interrupt the narrative and expose the character's nature and personalities, including the thoughts and feeling that are lingering in their minds. It is a reflective way through the daily basis, therefore for literary work, the character's appearance can be shown by the physical features, the clothes that they are wearing, or how the related character expressed themselves (Minderop, *Metode Karakterisasi Telaah Fiksi*, 2013).

2.1.1.2. Showing Method (Indirect)

Showing method, that is also known as indirect characterization, tells on how the author shows us aspects about the character to help the audience to understanding the character's personality and their effect on other character. The usage of this method is varied, but usually it is used in film. Characterization in film is quite different from other literary works, since it is a visual story saying that the characterization of a certain character in film is more complicated and detailed than in other works. Showing methods include as follows:

a. Characterization through dialogue

Dialogue often used to represent and showing the character's attitude, values, and also beliefs. For a fiction, the author has to maintain the dialogues of a character is analyzed through several applied ways, such as what is being said, the identity of the character, the addressee identity, and the exchange quality (Pickering and Hoeper, 1980, p. 32).

b. Characterization through the character's actions

The aspect of this aspect of showing method is crucial as well. In order to establish character on the basis of action, it is necessary to examine the events of the plot in order to understand what they reveal about the characters, their unconscious emotional and psychological states as well as their conscious attitudes and values (Pickering and Hoeper, 1980, p. 34).

2.1.2. Plot

Plot is an essential aspect in literary works. Exclaimed as the meaning, a plot is a plan or the groundwork for a story, based in human motivations, with actions resulting from believable and realistic human response (Robert and Jacobs, 1987, p. 9). This means that the conflict is the main part that needs to be created in order to establish a set of events in the formation of a story. A conflict will determine the next action or situation. It will be the major factor in the creation of the story.

Therefore, the storyline is the establishment of conflict and the resulting consequences, changes and developments (Robert and Jacobs, 1987, p. 9). According to the statement, plot is important in making the arrangement of the story. The plot is the overall idea that determines how the story will flow. The plot will relate one action to another in order to make a good organization of the story. In good fiction, everything is related. In the story, time is important not simply because one thing happens after another, but because one thing happens because of another. The segments as follows:

2.1.2.1. Exposition

The exposition is the beginning phase of a fiction or drama in some events which the appearance of characters and the background story are introduced. It may mean the introduction for name, origin, physical characteristics, and nature. (Siswanto, 2008, p.159). The introductory material often sets the tone and supplies other necessary facts regarding the story.

2.1.2.2. Rising Action (Complication)

The complication or also known as rising action marks the beginning of the major conflict in the story. An action which was pointed to the problem which the protagonist has been through and achieve the goals. Rising actions seem to happen between the introduction and the climax in the story. The rising action is the part of the plot which may happen when the two main characters face a conflict in the story. In this part of the plot, the main character struggles in order to solve the problem (Rush, 2005, p. 52).

2.1.2.3. Climax

The climax is the moment of the greatest tension in a story. This part of plot usually shown when there are conflicts that the major character faces. The problem or struggles that the main character has been through can be solved and found in story. The climax is also the major conflict or the biggest conflict when the protagonist faced the final problem and he had solved the problem in the story (Rush, 2005, p. 58).

2.1.2.4. Falling Action

The stage when the tension of a story calms down is called the Falling Action. When the story has reached into the crisis or turning point stage, the tension slowly subsides and the continuation of the plot moves into its appointed conclusion." (Pickering and Hoeper, 1981, p. 17). It always appears in the story that the story will soon end (Diyanni, 2001, p. 45). The story progresses after the tensions are not heated as the previous stage. This stage of plot happens adamantly short but very important for the whole storyline.

2.1.2.5. Resolution

Resolution happens when the action falls off as the plot's complication are sorted out and resolved. This is the ending of the story, which main character has already solved the problem (Diyanni, 2001, p. 45). Most fiction has a happy ending, where the protagonist can be able to solve their problems, defeat their enemies, and find the true love and live happily ever after (Arp and Johnson, 2006, p. 49).

2.1.3. Setting

Setting in literary works is an aspect that includes place and time by telling on where and also when the action through the story is taken. At its base of meaning, the setting helps the audience to visualize the action of the story and therefore adds credibility and authenticity of the characters (Pickering and Hoeper, 1980, p. 37). There are five setting functions that explained as follows:

2.1.3.1. Setting as Background of Action

Setting as background also means a type of setting that exists without any clear relationship to action or characters, or at best a relationship that is only tangential and slight. In order to see whether setting is an essential element of a work of fiction, or whether it exists merely as decorative and minimized function background, the audience needs to think whether the work could be set in another time and place without having any essential damage. If the answer is yes, then the setting can be said to exist as decorative background which function is largely irrelevant to the purpose of the work as a whole (Pickering and Hoeper, 1980, p. 39).

2.1.3.2. Setting as Antagonist

Setting is possible to serve as a kind of causal agent or antagonist in order to shape the conflict determiner for the story events' outcome. (Pickering and Hoeper, 1980, p. 39). Showing the setting in the storyline is just as important as creating convincing characters. Character itself is a product of place and culture, so the interplay of both contributes to the meaning and significance of the story as a whole. Setting can be used in order to determine the character that is vital to form conflict.

2.1.3.3. Setting as Means of Creating Appropriate Atmosphere

This function is used by authors to utilize their setting as a means for the audience to have any new insights and also reinforcing an appropriate state of mind of the related characters through the events that is exist within the story (Pickering and Hoeper, 1980, p. 40).

2.1.3.4. Setting as Means of Revealing Character

Authors alter their settings as a mean to make the audience engage more and having expectations for the whole story. It is also can be used as a tool to simplify and examined the character by intentionally making setting as an instance for metaphoric or symbolic additional aspects of the character (Pickering and Hoeper, 1980, p. 41-42).

2.1.3.5. Setting as Reinforcing of the Theme

Setting as in this function can be used in order to reinforcing and extinguish the theme of the related literary works (Pickering and Hoeper, 1981, p. 42). The setting is important to the theme because some settings are better fitted to certain themes. The setting conveys a sense of atmosphere, which helps convey the more implicit elements of a theme.

Along the line within the definition, setting can also be determined as literature element that suggests the conception of place, time, and the social environment where the occasions are recounted. (Abrams, 1981, p. 175 in Nurgiyantoro, 2009, p. 216).

> *"Latar atau setting yang disebut juga landas tumpu, menyaran pada pengertian tempat, hubungan waktu, dan lingkungan social tempat terjadinya peristiwa-peristiwa yang diceritakan." (Abrams, 1981, p. 175 in Nurgiyantoro, 2009, p. 216).*

Furthermore, Nurgiyantoro stated that the elements background can be divided into three main elements, namely place, time and social, which unified the influence within one another. (Nurgiyantoro, 2009, p. 227). In order to have a better understanding regarding the concept, I elaborated it as follows:

a. **Setting of Place**

This element of setting proposes the location of the events that are told in a literary work. It may be used in the form of places that also includes certain names, initials, and also specified location without evident names. The usage of named places has a meaning which those are places that can be found in actual world, not a fiction-made places. Moreover, setting of places that use particular names must reflect, or does not conflicting the nature and the geographical conditions of the place concerned. (Nurgiyantoro, 2009, p. 227). Therefore, along with the definition, this element of setting circling around the importance on the convention within the places where the circumstances occur in the interior of fiction work.

b. Setting of Time

The setting of time correlates with the issue of when the occurrences is being told in a work of fiction, which usually related with factual time, and therefore form a relationship with historical events. The implementation of historical elements into literary works determines the time that is told in the story to be unique and very functional. Thus, it is irreplaceable without affecting the story development. (Nurgiyantoro, 2009, p. 230-231).

c. Setting of Social Environment

Social environment advocates entities which related to the social life behavior of people in place or society that happens within the fiction work. The social life of certain communities comprises various issues in a fairly complex environment. It can be identified within the form of living habits, customs, beliefs, traditions, view of life, ways of thinking and behaving from certain characters. Additionally, the setting of place elaboration must be accompanied by a description of the social setting, that also focused on the social life behavior within the concerned places. (Nurgiyantoro, 2009, p. 233).

To recapitulate the expert elaboration above, it can be concluded that setting is an intrinsic element within literature that helps the audience to visualize the authenticity of the characters within the story. Setting consists of elements which focused on social life behavior along with time and place meanings throughout the fiction work itself.

2.2. Extrinsic Approach

Extrinsic approach is the outer interpretation method of a literary work that still relates with the literature itself. While the intrinsic approach focuses on the form, extrinsic approach takes a place outside the text, such as environment, history, economy, social situations, and politic. To analyze the character of a movie script, I will apply the extrinsic approach as well. This type of method will be used as in the sociology of literature through the concept of discrimination, as explained as bellow:

2.2.1. Sociology of Literature

Sociology is the study of society that includes social aspects such as its phenomena, structure, change, and the relationship or interactions of human as individual and also part of the social beings. As stated from Damono (which cited in Wiyatmi, 2013, p.5), sociology of literature is usually defined as an approach in literary studies that understands and occupies literary works by its social aspects.

Damono (as cited in Wiyatmi, 2013, p.7) elaborated that sociology of literature can also have other meaning as social and human relations, by the difference in sociology that conducts an objective and scientific study of human and society, institution and the social process, interpreting on how society works, then literature infiltrates the surface of social life and shows the way with how human experience society with their feelings. In addition, according to Wolff (as cited in Faruk, 2015, p.4) sociology of literature is a discipline which can be defined, including several empirical studies, within the similarity on how they dealt with the relationship of literature and society.

Based on the definition regarding sociology of literature approach according to the experts above, there is a conclusion which noted that sociology of literature is a field of study that focuses on the societal aspects of a certain literary works. This approach focuses on human social relationship that is circulated within the studies of the realm of society and works of literature without dismantling the author's intention. As an amorphous discipline, this kind of literature approach consists of a several empirical studies and some general theoretical which deals with the relationship of literature and society.

2.2.2. Discrimination

Discrimination is the unequal treatment of individual or groups on the basis aspects that is usually categorical, attribute, such as race, ethnicity, gender, religion, sexual orientation, age, or social class membership (Theodorson and Theodorson, 1979, p. 115-116). Correll et al. (2010, p. 46) stated a veritably useful definition of discrimination as behavior directed towards category members that is consequential for

their outcomes and that is directed towards them not because of any particular deservingness or reciprocity, but simply because they happen to be members of that category.

On the other hand, according to Bowling (as cited in Nasution, 2017) discrimination consist of unequal, unfavorable, and unjustifiable treatment based on someone's sexual orientation, gender, race, ethnicity, culture, religion, language, class, physical disability. This kind of behavior includes the refusal to offer employment, fair wages payment, providing housing or medical treatment or to provide a commercial or social services. It is also occurring with any form of harassment and exclusion. The notion of 'deservingness' is central to the expression and experience of discrimination. It is not an objectively defined criterion but one that has its roots in historical and present- day inequalities and societal norms. Perpetrators may see their actions as justified by the deservingness of the targets, while the targets themselves may differ. Therefore, the behaviors, which some judge to be discriminative, will not be seen as such by others. Based on the definition about discrimination from the experts above, discrimination depicts any distinction, rejection, restriction or preference based on race, color, descent, or national or ethnic origin which has the purpose or effect of nullifying or impairing the recognition, enjoyment or exercise, on an equal footing, of human rights and fundamental freedoms in the political, economic, social, cultural or any other field of public life. In order to have a better understanding of discrimination, I included several aspects as follows:

2.2.2.1. Types of Discrimination

There are several types of discrimination that are considered by some experts. According to Ben Bowling and Coretta Phillips (2002), discrimination divided into two types, as follows:

a. Direct Discrimination

This is a type of discrimination which involves treating someone less favorably and straightforward to the victims because of their possession of an attribute.

There are 6 types of direct discrimination according to Ben Bowling and Coretta Phillips. There are:

(1) Gender discrimination: Individuals are given the service that is unfair because of gender.

(2) Religious discrimination: Occurs when some people with certain faiths are gaining unfair services in term of education, job field, or gain the same opportunities as others in public places.

(3) Race/color discrimination: Involves treating someone unfairly because of personal characteristics associated with race, such as skin color, hair texture or certain facial features.

(4) Age discrimination: Occur when a person does not get the same opportunities as other in a similar situation because he/she is considered to be too old or too young.

(5) National Origin discrimination: Treating someone differently because they come from particular country or different part of the world, because of ethnicity or accent, or because they seem different by particular ethnic background.

(6) Health discrimination: Someone is treated differently because of her/his medical impaired due to an illness, disability or mental disorder.

b. Indirect Discrimination

Campaign (2003) claimed that indirect discrimination is "when an apparently neutral specification, criteria or practice would disadvantage people on the grounds of racial or ethnic origin, religion or belief, disability, age or sexual orientation" (cited in Thomsen 2). Moreover, "indirect discrimination occurs whenever an individual, institution, or practice acts in such a way that the interest of some individuals are systematically favored and yet this does not involve direct discrimination". (Lippert-Rasmussen, 2006, p. 170). To conclude it all, indirect discrimination can be comprehended as disadvantageous equal treatment to the people who got discriminatory acts against them because of their identity within the society.

2.2.2.2. Types of Responses Against Discrimination

It is not usual for anyone to respond immediately in the precise same way to the discrimination that they faced as members of a minority or marginalized group. Nevertheless, discrimination can be determined by classifying the self-adjustment to indicate and govern the types of response to done. Joe R. Feagin and Melvin P. Sikes hypothesized four distinct types of responses to discrimination.

a. Withdrawal

Withdrawal denotes an avoidance of the discrimination that happens. Withdrawal is an action when people of a minority group suspect a discrimination happens and chose to avoid and leave the place where it occurs with no intention of taking any part of the discriminatory situation.

b. Resign Acceptance

Resigned acceptance has a meaning in which people choose to ignored the discrimination while continuing the interaction. This kind of respond is about self-acceptance, conform with the social condition, conform with the subsisted custom and the regulations, standards or applied laws, reconcile oneself the way it really is, and accept that something undesirable cannot be evaded.

c. Verbal Confrontation

Verbal confrontation is defined as verbally challenging the discrimination as a respond of disagreement where there is no physical threat present or implied.

d. Physical Confrontation

Physical confrontation is demarcated as physically responding to the discrimination. Unlike verbal confrontation, physical confrontation is a respond of disagreement where there is physical threat present or implied towards the victims of discrimination. Hence, in order to defend themselves, people who are being the object of discriminatory acts respond it in this way.

2.3.   Previous Related Studies

Based on the background of the problem above, there have been some past researches that deal with a similar topic with this research, however there is also differences in the elaboration of the same approach which is sociology literature.

First, a journal by Nailufar (2014) entitled "Analysis The Semiotic of Racial Discrimination in Mandela: Long Walk to Freedom Movie.". The differences of this research and my study is the analysis through the semiotic theory. Nailufar uses Roland Barther theory analysis of sign relation and myth analysis. On the other hand, my research does not use the semiotic analysis theory as the approach for the study, instead I only analyze the discrimination issue through its own theory that also includes each type of discrimination that is experienced by character Marta.

Second, Rusnanila (2019) in her research entitled *Racial Discrimination as Seen in the Help Film by Tate Taylor*. As a result from this research, it appears that there is discrimination committed by white people against Black people who are beingenslaved. This research also analyzed the impacts of racial discrimination such as becoming anxious, depressed, hopeless which leads victim of discrimination obtaininglow self-esteem. On the contrary of that, my research only shows the kinds of discrimination that is committed by the Thrombey family whose consists of white people against the character Marta and a short analysis on how she responds to it.

Lastly, Anna Al Adawiyah (2021) in her research entitled *The Struggle of The Main Character Minty Against Racial Discrimination in "Harriet" Movie Script*. In this research, she found the sociological issue of racial discrimination experienced by Black people that discusses and proves the constant discrimination that makes main character Minty (Harriet) continue to struggle to help and also freed other slaves. This research is using the same main problem with my study, which is discrimination. However, there are differences between both since this research focus more on the discrimination towards the Black people during the Civil War which centered on the main character, Minty. Meanwhile my study focuses more on discrimination that does not limit within racial aspect only but also socio-economy class that is experienced by character Marta, who is also a People of Color (POC) but from Latin descent.