CHAPTER 2

FRAMEWORK OF THEORIES

In this chapter contains the instrinsic and extrinsic theories that related to this research. The theories in this chapter can help us to understanding the formulation of the problem in the Chapter 1. I explain the characterization, plot, and setting as the intrinsic approach and I explain the concept of racism as the extrinsic approach.

2.1 Intrinsic Approach

Based on the objectives above, I use several theories to analyze the movie script so that I can understand the meaning and construction the movie script. I analyze characterization, setting, and plot as the intrinsic approach and I analyze the concept of racism as extrinsic approach. To analyze the intrinsic approach, I use the concept of James H. Pickering and Jeffrey D. Hoeper (1981:28).

2.1.1 Character and Characterization

Character is one of the fundamental components of literary works. Character can also be a person, community, race, mental and moral attitude, the quality of reasoning, renowned persons, and literary characters, according to Minderop (2005:2). Character in a piece of literature can be seen as a depiction of a person. The author creates a character that is deserving of our attention, affection, and support through actions, traits, and descriptions. Protagonist and antagonist are terms used to describe the two major characters in a narrative.

Characterization is an effort to convey the characteristics or characters of the played characters. According to Jacob Sumardjo in Fenanie (2001:87), characterization is crucial to the development of a story. These characters play a part in transmitting ideas, themes, storylines, and motivations in addition to acting out stories. The authors typically employ two techniques to present and characterize their characters. The first strategy is the telling strategy, while the second is the indirect strategy (showing). Characterizations are the way an author presents people or performers, according to Jauhari (2013:161).

Characterization can be done in two ways: telling and showing. I combine showing and telling techniques to evaluate this movie script. The showing approach entails the author sitting back, so to speak, and letting the characters speak for themselves through speech and actions. (Pickering and Hoeper, 1981: 27)

2.1.2 Showing Method

I combine showing and telling techniques to evaluate this movie script. The showing approach entails the author sitting back, so to speak, and letting the characters speak for themselves through speech and actions. (Pickering and Hoeper, 1981: 27)

1)   Characterization through Dialogue

I must evaluate characters through their intercharacter conversation in order to understand characterization in literary works. Some personalities are circumspect and reserved in their speech; they only use hints, leaving us to guess what they really mean. Some people are honest and forthright; they appear to be telling us exactly what is on their minds. (Pickering and Hoeper, 1981:32)

a)   What is being said

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b)   The identity of the speaker.

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c)   The Occasion

The setting or circumstance of the conversation can also have an impact on a person's personality. We can learn more about a person's personality from the way they interact with those around them. Typically, they will exhibit their personality while speaking with those who are closest to them. (Pickering and Hoeper, 1980: 33)

d) The identity of the person or persons the speaker addressing. This story's characters conduct this narration in which one character comments on the personality of another. (Pickering and Hoeper, 1980: 33)

e) The quality of the exchange

Characters might also reveal something about their mental state by the rhythm or flow of their speech. (Pickering and Hoeper, 1980: 33)

f) The speaker's tone of voice, stress, dialect, and vocabulary. Characters can also be seen through their voice, stress, dialect, and language, but only if we pay close attention to it and observe it correctly. (Pickering and Hoeper, 1980:33)

2) Characterization Through Action

Pickering and Hooper claimed that the behavior and actions of the characters in an image reflect the logical progression of their psychology and personalities. Facial expressions on display can also reveal a character's personality. Additionally, the reason for the action might shed light on how the personalities are described by their actions. It is not difficult to identify the character figure if the reader is able to deduce this motivation. (Pickering and Hoeper, 1980: 34)

2.1.1.2 Telling Method (Direct)

Direct methods of revealing character-characterization by telling-include the following: (Pickering and Hoeper, 1981: 28)

1) Characterization through the use of names

Names are frequently utilized to offer crucial hints that support characterization. Names can also incorporate literary or historical allusions that contribute in characterization by association. Some characters are given names that reflect their dominant or controlling features, while others are

given names that reinforce (or occasionally are in contrast to) their physical appearance. (Pickering and Hoeper, 1981:28).

2) Characterization through Appearance

Although most people are aware that appearances may be deceiving in real life, in the realm of fiction, aspects of appearance such as what a character wears and how they look often serve as crucial hints about their personalities. (Pickering and Hoeper, 1981: 29)

3) Characterization by the Author

The nature and personalities of the characters, as well as the ideas and emotions that cross their brains, are revealed through a succession of editorial remarks. By doing this, the author claims and maintains complete control over characterization. The author not only draws our attention to a certain character but also specifies how we should feel about that individual. The reader is not left with any open-ended questions. We can't really do much more than agree and let the author's words shape our perception of the characters unless the author is being sardonic, which is always a possibility. (Pickering and Hoeper, 1981: 30)

Based on the theories above I can conclude that character is the person that we see in the story. It includes the personality, attitude, and also behavior. We can know how the someone's character by seeing the story of that person or observe their daily life. Characterization is the way that the author used to reveal the character. It explain about the detail personality of the character in the story. The theories above help me to understand the character and characterization of the movie script.

2.1.2 Plot

There is no tale to be told in a novel without a plot, hence it is one of the basic parts that plays a significant role in the story. According to Nurgiyantoro, a plot is a story that contains a sequence of events (2000:113) A story with a plot has a series of events. However, all occurrences are only connected by the laws of cause and effect (where one event either causes or is the cause of another event). Plot is made up of its events and actions as they are depicted and organized to

produce specific creative and emotional effects, according to Abrams (1999:224). The professional literature has offered a number of definitions of plot:

Plot, according to Aminudin (1991:126), is a series of stories that are created by different stages of an event. It connects the narrative that a character in a story presents.

According to Tarigan (1991:126), a plot is the framework of a story in prose fiction that comprises a logical and legal sequence.

Plot, according to Rusyana (1987:67), is not just a plot that is organized from A to Z but also a cause and effect relationship between the events in a story.

Plot is characterized as the purposefully planned series of connected events that form the fundamental framework of a novel or short story's narrative. It goes without saying that people are always a part of events of any kind, so it is practically impossible to talk about narrative in isolation from character. (Pickering and Hoeper, 1981: 14)

a. Exposition

The exposition is the first section of a book where the author sets the scene, introduces the characters, establishes the situation, and dates the action. Additionally, it might introduce the people and the conflict—or at least the possibility of conflict. In some novels, the exposition may take up an entire chapter or more yet it can also be completed in a single sentence or paragraph. (Pickering and Hoeper, 1981: 16)

b. Complication

The rising action, sometimes referred to as the breaking of the equilibrium, introduces the characters and the underlying or motivating conflict. The disagreement then steadily deepens and intensifies. (Pickering and Hoeper, 1981: 16)

c. Crisis

The crisis, also known as the climax, is the point in the story where there is the highest emotional intensity; it is the pivotal event that leads directly to the conclusion of the plot. (Pickering and Hoeper, 1981: 17)

d. Falling action

As soon as the crisis, or turning point, is reached, the tension lessens and the plot advances to its predetermined ending. (Pickering and Hoeper, 1981: 17)

e. Resolution

The plot's resolution is the last part; it summarizes the outcome of the conflict and creates a new equilibrium or stability. The conclusion is also known as the resolve. (Pickering and Hoeper, 1981: 17)

Based on the theories above, the plot is about the events that happened in the story. The plot in the story sometimes show us the past events until the present events or it start from the present and then the past events. We can understand what just happen and how it can be happened to the main character in the movie script. So, plot is the important thing to us to understand the story well.

2.1.3 Setting

Roberts and Jacobs state that "setting refers to the natural and man-made scenery or environment in which characters in literature live and move, as well as the goods they utilize." (1989: 229). In this quotation, they describe that setting is differentiated into two which are natural setting and artificial setting. Natural setting focuses on nature and artificial setting focuses on everything that is built by human. They also describe the function of setting as a place for characters in literature to do their activities, like live and move. Based on their quotation, the writer can divide two kinds of setting. The first one is natural setting, that represents about the natural place and time in real world; and the second one is artificial setting, which represents every place or time which constructs by human beings in real world.

According to Kenney (1966:40), setting of a novel can be perceived from four elements. He writes, They could be categorized as follows: 1. The precise geographic area, including topography, landscape, and even external room characteristics; 2. The characters' professions and manners of daily life; 3. The time period, such as historical era or season, in which the event occurs; 4. The

characters' social, intellectual, moral, emotional, and religious context. According to Kenney's description, elements of setting usually consist of place, habit, time, and background of the character in a fiction. These elements are important parts to build a fiction, in this case a novel. This quotation also explains that the elements of setting can be used as sources to analyze a novel, especially a novel which is related with social conditions in a certain time and place. The writer can comprehend and use these important elements to analyze the novel. By using the theory of setting, the writer can learn and comprehend the period in time or the place in which the events of a story are said to occur and the character exists. It is because the setting compiles many elements that build a fiction. The writer can understand the social conditions in the society by observing them from the elements that are illustrated by the setting in the movie script

The reader gets the broadest understanding of the term "setting" in literary works. Setting comprises the location of the action as well as the moment it occurs. Setting essentially aids the reader in visualizing the action of the work, giving the characters more believability and an air of authenticity (Pickering and Hoeper, 1981: 37). The next section will discuss each of setting's five functions.

a. Setting as background of action

Therefore, when we refer to a backdrop as background, we are referring to a setting that primarily exists for its own purpose, has a tenuous or at best, tangential relationship to the action or the people. We must ask ourselves the following question to determine whether location serves as a crucial component in the story or whether it only serves as a decorative and unimportant background: Could the work in question be performed at a different time and location without causing it significant harm? If the answer is yes, the setting can be considered to be a decorative backdrop whose purpose is mainly unrelated to the overall goal of the work. (Pickering and Hoeper, 1981: 38)

b. Setting as antagonist

Setting in the form of nature can serve as a kind of incidental agent or antagonist, aiding in the creation of plot conflict and dictating how events will turn out. (Pickering and Hoeper, 1981: 39)

c. Setting as means of creating appropriate atmosphere

Many writers use their settings to set up the reader's expectations and create the right frame of mind for what is to come. (Pickering and Hoeper, 1981: 40)

d. Setting as means revealing character

A writer can purposefully make the location a metaphorical or symbolic extension of the character in order to clarify and expose character. (Pickering and Hoeper, 1981: 41)

e. Setting as reinforcing of theme

Setting can also be utilized to support and make clear the theme of a book or short story. (Pickering and Hoeper, 1981: 42)

Based on theories above, I can conclude that setting is the way of author to tell us when and where the story takes palce. Setting also plays a role as a supporter of the plot of the story so that the audience or reader can understand and participate in the story.

2.2 Extrinsic Approach

2.2.1 Sociology

Sociology and literary works complement each other effectively. This results from the interaction between fictional works and real-world events. The relationship between literature and society led to the development of literary works into works. Studying sociology of literature enables one to comprehend social realities, political issues, worldviews, and the creativity of authors. Literature and sociology serve as a bridge between culture and real-world thought, allowing literary works to be influenced by both.

2.2.2 Sociology in Literary Theory

In this instance, the researcher must talk about how sociology and literature are related. "Sociology is the study of numerous features of society and the relationship between societies to the social stability of their environment," claim Kanneth and Davita (2005:3). Sociology is constantly interested in how people interact with their surroundings. In addition to studying human behavior, sociology students should also study topics like society structure, social stability, and social change. "Sociology is basically the scientific, objective study of man in society, the study of social institutions, and the study of the social process," according to Laurenson (1972:11). Sociology is a science that studies social interactions and gathers information from a variety of sources, including literature. Sociology and literature both reflect how people interact with one another and with their surroundings. Interacting with the environment is possible and has a connection to everyday life. Literature facts and the effects on the social environment are two ways that sociology can be studied. Alan Swingewood, Karl Marks, Max Weber, and other sociologists concur that sociology is an institution and that it is included. Unlike other social sciences, sociology has a connection to literature.

Nearly all facets of social life are of interest to sociology. Young scientists have found novel social research concepts and techniques. As a social science, sociology focuses on the significance that people attribute to their interactions and behavior within a given social context (Weber, 1997).

2.2.3 Race

Race, as it is used in health-related research, consists of personal identity and group identity facets as well as the more familiar biological indicators. Ethnicity, in contrast, is most commonly used as an entirely social–political construct, referring to the sharing of a common culture, including shared origin, shared psychological characteristics and attitudes, shared language, religion, and cultural traditions (Chaturedi and Mc Keigue 1994:48). Thus, ethnicity refers to cultural identification, which is fluid and may change over time. For example, Sillitoe and White (1992) report that while in the early 1980's individuals in Britain responded with no comment to an item assessing their

ethnicity as West Indian, in more recent years, Britons of this background have successfully lobbied for the term "black British" to be used instead. The reason for this change is that many "West Indians" now currently residing in Britain are Britain-born.

The idea of ethnicity has developed to the point where it is now thought of as a notion distinct from race, even if the two frequently co-occur. The discovery that each of the racial groups in America—Asian American, African or black American, American Indian or Native American, and Caucasian or white American—includes a number of ethnic groups is the result of this rising awareness. People of Hispanic ethnicity, for instance, can be of white, black, or Asian phenotypes, but people of sub-Saharan African origin are almost exclusively of the black phenotype, and people of Pacific Island ancestry are almost entirely of the Asian phenotype (phenotypeThis brings up a crucial point: racial and ethnic distinctions can blur across geopolitical lines. This is accurate not only on a global scale, but also on a national scale. As a result, even across nearby local communities, study participants' understanding of the term "ethnicity" varies, and it probably needs further explanation in a pertinent local context. By impacting health beliefs, the way symptoms are expressed, physical functioning, access to health service delivery systems, and medical treatment procedures, ethnicity may have an indirect impact on health outcomes (Atkinson, Casas, and Abreu 1992; Marin, Gamba, and Marin 1992; Williams and Jackson 2000). In fact, some researchers recommend incorporating an evaluation of ethnicity (i.e., cultural identification) into the clinical.

Based of the theories above, a race could be a categorization of people based on shared physical or social qualities into bunches for the most part seen as particular inside a given society. The term was to begin with utilized to refer to speakers of a common dialect, and after that to represent national affiliations.

2.2.2 Racism

Douglas (1996:18) in his journal discusses about a construction of racism in the narrative text and cinematography in the film The Letter, he explained that Hollywood seems inseparable from the issue of racism in almost every film. The film that tells us about the skin race black, criticism of the mass media has pointed to the fact that old Hollywood movies and American TV show have included things that racist and ethnocentric behavior in the show.

The statement from Douglas seems to give an illustration that the work of Hollywood films that revolve around a certain skin race have never been regardless of the issue of racism contained in it.

Racism is a belief or theory that asserts a causal connection between inherited physical qualities and particular traits in personality, intelligence, culture, or a mix of these elements, which results in the superiority of some races over others. (Daldjoeni, 1991:81)

The 18th and 19th centuries' American slavery system served as the foundation for racism, which holds that people of African descent in America are on a lower socioeconomic level than people of European descent. (Marger, 1994:29)

Thought in a racist manner, affects basic thoughts naturally and actions to give different treatment to each member of a race that is different from other races. A tribe classifies according to their membership in a group or tribe, which creates an imbalance between one tribe to another (Marger, 1994:26).

Racism can only be shown in the results. The idea that racial relevance has decreased is a misconception concerning institutional change that occurred after the 1960s. Race's importance has not diminished. The only thing that changed was the institutional mechanisms for upholding racial dominance. What's more crucial is that no hypothesis derived from this insight can be used to explain present or upcoming change. Racism can take four different forms:

1. Internalized Racism

A collection of privately held notions and beliefs that white people are superior to persons of color. Internalized oppression is how it seems to people of color. It shows itself in the form of internalized racial superiority in white people.

2. Interpersonal Racism

Racism as it is expressed between people. It happens when people interact and their personal beliefs influence those encounters.

3. Institutional Racism

Organizations and institutions that routinely provide racially inequitable outcomes for people of color and advantages for white people due to discriminatory treatment, unfair policies and practices, and unequal opportunities and impacts. When they support racial injustices, individuals within institutions assume the power of the institution.

4. Structural Racism

A system in which racial group inequality is maintained by a variety of, frequently mutually reinforcing, official policies, institutional practices, cultural representations, and other conventions. It is racial prejudice that permeates society and institutions. It involves the cumulative and compounding impacts of societal variables such as history, culture, ideology, and interactions of institutions and laws that consistently favor white people and disadvantage people of color.

Level of Racism

- **Cultural Level**

Racism at the cultural level is not a separate theory (Blaut, 1992). It is one of three elements that make up a theory. The level of racism within a culture is an attempt to explain the following. The Black Codes, which upheld Black subjugation, were quickly implemented once slavery in the United States came to an end in 1865. The Black Codes had developed into a new form of Black persecution called Jim Crow by 1910. (Ranney, 2006; Tischauser, 2012). After that, Jim Crow laws were abolished by the 1964 Civil Rights Act, but racism toward Black people and efforts to keep them down persisted. Some claim that a New Jim Crow, a third form of oppression, is arising (Alexander, 2011; Massey,

2007). How can we explain why racial prejudice still exists today despite our best attempts to abolish it? Racism poses a problem since it rebuffs judicial interventions, social movements, and changes in the economy, society, and periods. 50 years after activists first proposed the idea of racism, there is only one plausible explanation for why racism continues to exist. Because it is a particular worldview and has certain norms, attitudes, beliefs, and values, its transmission is cultural. This transmission of racism is an empirical fact; it is not a hypothesis. It is not the same thing to establish an ideology, philosophy, rationale, or social theory on this fact. The empirical reality of racism was initially defined by activists as a cultural phenomena.

Institutional Level

When civil rights advocates arrived in the Deep South in the 1960s, they encountered a complete institution (Carmichael & Thelwell, 2003; Forman, 1972). Every human institution in small Southern communities was publicly structured around racial hierarchy—Jim Crow. Racially segregated areas included parks, schools, store entrances, courts, movie theaters, jobs, housing, churches, swimming pools, hospitals, and even cemeteries. Blacks had the worst amenities, while Whites had superior ones. Blacks were required to respect Whites. As opposed to being a total institution, racism in the North was covert and nameless. Ironically, there was more racial segregation in housing, employment, and schools than there was in the South (Massey, 2007). There was integration in public spaces. There were no official racial norms of conduct for public behavior. No one of note supported, acknowledged to, controlled, or accepted responsibility for racial segregation. Similar to what happened in the South, there was covert racism with a Whiteover-Black racial hierarchy as a result. The institutionalized racism in the North and South differed from one another. There were two different systems for setting up racial hierarchy. The intention of both strategies was Black subordination. The institutional level of racism was where activists concentrated their efforts (Better, 2008It may be possible to ease laws that forbid racial segregation, integrate schools, change curricula and pedagogy, look at housing, real estate, and bank lending policies, and create hiring goals. Racial voting rights

discrimination could be eliminated. Racism may be completely abolished on a national level through persistent and generational institutional reform.

- **Individuals Level**

The third level of racism is represented by individual acts of racism (Shah, 2008). To their credit, campaigners understood that the majority of White people did not naturally commit acts of bigotry. It was quite conditional and varied. Less bias was more likely to exist, and some people who had interacted with Black people as peers and coworkers actively opposed racism (Williams, 1975). Better educated and more knowledgeable people were also less likely to be prejudiced; many White civil rights activists shared this trait. Only a small fraction of Whites were still forced to practice racism in areas where it was not the norm and it was not tolerated (Pettigrew, 1981). This small group is thought to have acted in this way primarily due to a psychological or personality condition. The majority of racist White Americans might be untaught since they had been taught racism and were therefore changeable.

Based on the theories above, racism is the convinction that bunches of people have distinctive behavioral characteristics comparing to acquired qualities and can be partitioned based on the predominance of one race over another. It may too cruel partiality, separation, or hostility coordinated against other individuals since they are of a distinctive race or ethnicity. Cutting edge variations of racism are frequently based in social recognitions of organic contrasts between people groups.

2.3 Previous Related Studies

The first relevant research on racism concept which are studied literary was conducted by Sri Astuti Rambe and Asnani (2021) in the journal entitled "Race Discrimination in Tony Kushner's Movie Script". This research focuses on the types of race discrimination: the direct and the indirect of race discrimination and the negative impacts of race discrimination adopted from Liliweri. This research used descriptive qualitative research. The result of this research shows that : 1) The act of limiting a job based on a person's race is proved to be direct race

discrimination. It originates with black soldiers. Human law itself has a propensity to discriminate against certain groups and ideologies. 2) When certain behaviors, laws, or norms are applied to everyone, it is indirect racial discrimination. 3) Slavery is one of the earliest detrimental effects of racial discrimination that Lincoln depicts. The 13th Amendment of the United States makes this clear. 4) Civil wars, which occurred in their respective areas and resulted in significant losses for both whites and blacks, are the second effect of racial inequality.

The second relevant research on racism concept which are studies literary was conducted by Deni Sepna Nurhadi and Hasbi Assidiqi (2019) in the journal entitled "Racism and Stereotype in Get Out Movie Script". This research focuses on (1) To identify how racism constructed in Get Out movie. (2) To analyze the stereotype of racism appeared in Get Out movie. The method used in this research is sociology of literature, because it is appropriate to analyze literary work which focused on the racism attitude in Get Out movie script. The results of the research are from the first statement of problem namely: How Racism is constructed in get out movie. There are three aspect that construct racism. First is dialogue, second is characterization and the last is plot. From the second statement of problem namely: what stereotype of racism that appear in get out movie. There are three form of stereotype found by researcher. First is discrimination, second is prejudice and the last is violence. Based on the findings of the data analysis above, the result of the research can be concluded that in Get Out movie script there have many racism issue and also stereotype of racism. Not just racism from white people to black people but also racism from black people to white people.

The third relevant research on racism concept which are studies literary was conducted by Daniel Surya Andi Pratama (2016) in the journal entitled "Representasi Rasisme Dalam Film Cadillac Records". This research focuses on how racism is represented in movies Cadillac Records with a biophic genre that tells how it started the development of blues and rock n' roll in 1950's Chicago. The method uses in this research is descriptive qualitative. The results of this research is show how racism is represented in films Cadillac Records by depicting black people as commodities implicity, whites dominate all aspects of life and discriminate on the basis of character physically shown in this film.

The fourth relevant research on racism which are studies literary was conducted by Muhammad Afra Masyhur and Suprayogi (2021) in the journal entitled "Analisis Semiotik Isu Rasisme Pada Film Ip Man 4 : The Finale". This research focused on relationship of culture to prejudice, paying attention to certain culture-based prejudices about ethnpcentrism and xenophobia. The method of this research is qualitative approach based on theory of Charles Sander. The result of this research is considers that the issue of racism can occur because of the motivation that causes this to use Charles Peirce's semiotic theory.

The research were conducted by the researchers above are to examine the racism concept that reveal in the movie. The things that distinguishes these studies is the object and focus of the research. The studies were conducted by Sri Astuti Rambe and Asnani focused on on the types of race discrimination: the direct and the indirect of race discrimination and the negative impacts of race discrimination. This study is broad because it represents all about race which it is the first thing to learn about racism concept. Then, the research were conducted by Deni Sepna Nurhadi and Hasbi Assidiqi. This research focus on identify how racism constructed in the movie and analyze the stereotype of racism appeared in the movie. This study is broad because it represents the racism in the movie and the reseachers analyze the stereotype of the racism concept. This research is similar to the research that I did because I also discuss about the dialogue or movie script, characterization, and the plot, but I use different film. Then the reasearch conducted by Daniel Surya Andi Pratama that focused on how racism is represented in movies Cadillac Records with a biophic genre. This research is broad because it represents whites dominate all aspects of life and discriminate on the basis of character physically shown in this film. The last is the research conducted by Muhammad Afra Masyhur and Suprayogi that focused on relationship of culture to prejudice, paying attention to certain culture-based prejudices about ethnpcentrism and xenophobia. This research is broad because explores the degree to which prejudice might manifest, finally arriving at the specific focus of prejudice—racism; however, what applies to racism may also apply to other intolerances such as sexism, heterosexism, classicism, or ageism.