

CHAPTER 2

Framework of Theories

In this study, in understanding the contents of the movie script of Green Book, I used several concepts and theories to analyze it. I use two approaches, which are the intrinsic approach and the extrinsic approach. In the intrinsic analysis section, I will analyze the characterization, theme, plot, and setting. Meanwhile the extrinsic approach uses social approaches which are genetic structure and racism. In this chapter, I will explain further about the theories and concepts that have been mentioned previously. Here's the explanation:

2.1 Intrinsic Elements

To analyze the character, theme, plot, and settings of the Green Book movie script, the researcher uses the intrinsic elements. Intrinsic elements are elements that are contained in literary works that can realize the structure of the literary work. According to Nurgiyantoro (2009), the intrinsic elements are the elements that build the literary work itself. Intrinsic elements in a novel are elements that directly participate in building the story (Nurgiyantoro, 2009: 23).

Unsur intrinsik (intrinsic) adalah unsur-unsur yang membangun karya sastra itu sendiri. Unsur-unsur inilah yang menyebabkan karya sastra hadir sebagai karya sastra, unsur-unsur yang secara faktual akan dijumpai jika orang membaca karya sastra. (Nurgiyantoro, 2009:23).

Intrinsic elements are certainly very important for literary works, especially novels and short stories, because intrinsic elements can compose the structure of literary works made by writers. There are several elements namely theme, characterization, setting, storyline (plot), message, and author's point of view.

2.1.1 Characterization

Characterization is an attempt to display the character of a character played or written by an author in a story. As Jones (1968: 33) in Nurgiyantoro (2009) said, characterization is painting a clear picture about a person featured in a story. According

to Hornby (1973) as cited in Minderop (2013) character can be meant people, society, race, mental and moral attitudes, the quality of reason, the people who are famous, characters in literary works, reputation and signs or letters (Hornby, 1973: 156 in Minderop, 2013: 2).

Karakter bisa berarti orang, masyarakat, ras, sikap mental, dan moral, kualitas nalar, orang terkenal, tokoh dalam karya sastra, reputasi dan tanda atau huruf (Hornby, 1973: 156 in Minderop, 2013: 2).

There are two methods that can be used to determine the characters in this film, which are the telling (direct) method and the showing (indirect) method. In the characterization method, there are several methods other than the telling and showing methods. The other methods are point of view, stream of consciousness, and figurative language.

From the explanation from the experts above, it can be concluded that characterization is the way the author gives the personality of the character in the story they make. By doing characterizations, it can provide an overview of the physical characteristics, character, behavior, and social life of each character in the story.

2.1.1.1 Telling Method (Direct Method)

In telling—a method preferred and practiced by many older fiction writers—the guiding hand of the authors is very much evidence. We learn and look only at what the author calls to our attention (Pickering and Hoepfer, 1980: 27). In a demonstration, most of the burden of character analysis is passed on to the reader, who must infer the character from the evidence presented in the narrative. (Pickering & Hoepfer, 1980: 28).

The character of the story is present and presented by the author to the reader directly and without convoluted, accompanied by a description, in the form of attitude, character, behavior, and or physical characteristics (Nurgiyantoro, 2009:195).

Tokoh cerita hadir dan dihadirkan oleh pengarang ke hadapan pembaca secara tidak berbelit-belit, melainkan begitu saja dan langsung disertai deskripsi kediriannya, yang mungkin berupa sikap, watak, tingkah laku, atau bahkan juga ciri fisiknya (Nurgiyantoro, 2009:195).

The telling method uses direct exposure or comments from the author. The author's participation in characterizing a character makes readers understand the character only based on the author's exposure. In the book *Metode Karakterisasi Telaah Fiksi* (Minderop, 2013:8) says the direct method (telling) of exposure is carried out directly by the author which relies on exposition and direct commentary by the author. This method is usually used by ancient fictional stories so that readers only rely on explanations made by the author.

Metode langsung (telling) pemaparan dilakukan secara langsung oleh si pengarang. Metode ini biasanya digunakan oleh kisah-kisah rekaan jaman dahulu sehingga pembaca hanya mengandalkan penjelasan yang dilakukan pengarang semata (Minderop, 2013: 8).

Belevska (2020) also stated that a direct method or method of storytelling uses other characters, narrators, or the main character himself to tell a topic to a reader or audience.

Based on the definition of the telling method according to the experts above, it can be concluded that the telling method relies on the author's point of view and mindset. The authors are omniscient about the characters they write about. The use of the telling method is usually to show the appearance, feelings, thoughts, desires, intentions, etc. of the characters being told in a story.

In the telling method, characterization can be done in various ways, through the use of names, characterization through appearance, and characterization by the author.

a. Characterization Through the Use of Name

Pickering and Hoeper in their book said that we can use the name to see a character's personality or personality. Often used to provide important clues to aid in characterization (Pickering and Hoeper, 1980:28). The name of a character in a literary work is often used to give ideas or grow ideas, clarify and sharpen the character's character to distinguish him from other characters (Minderop, 2013:9).

Nama tokoh dalam suatu karya sastra kerap kali digunakan untuk memberikan ide atau menumbuhkan gagasan, memperjelas serta mempertajam perwatakan tokoh (Minderop, 2013:9).

For example, the character Roger Chillingsworth in the novel *The Scarlet Letter* by Nathaniel Hawthorne. The meaning of *chill* itself is an unpleasant feeling of coldness in the atmosphere, one's surroundings, or the body. This indicates that Roger Chillingsworth's character is a cold-hearted person.

b. Characterization Through the Appearance

Characterization through the appearance refers to what the character wears and how they look. The appearance of characters plays an important role. Pickering and Hoepfer stated that most of us know that looks are often deceptive. In the world of artistic detail, appearances often provide important clues to a character (Pickering & Hoepfer, 1980: 29).

Characterization through the appearance, the appearance of the character in question, for example, what clothes he/she wears or how he/she expresses their feelings (expression) (Minderop, 2013:10). Appearance details can show the age, the physical condition, and the social welfare or the degree of a character. For example, a wise character described as someone who is dashing, neat, and well-proportioned. This method gives freedom to the writer to express their point of view.

...faktor penampilan para tokoh memegang peranan penting sehubungan dengan telaah karakterisasi. Penampilan tokoh yang dimaksud misalnya, pakaian apa yang dikenakannya atau bagaimana ekspresinya (Minderop, 2013:10).

c. Characterization by The Author

In this method the author is free to determine the story to lead the reader about the character's character. According to (Minderop, 2013:15), the author is free to comment on the character and personality of the characters. Thus, the author constantly monitors the characterization of the characters. Not only that,

in the book it also said that the author also tries to shape the reader's perception of the characters in the story.

Metode ini memberikan tempat yang luas dan bebas kepada pengarang atau narator dalam menentukan kisahnya.... Dengan demikian, pengarang terus-menerus mengawasi karakterisasi tokoh (Minderop, 2013: 15).

2.1.1.2 Showing Method (Indirect Method)

Showing method is a method that is used in characterizing a character indirectly, or spoken by the character himself, can be in a conversation, etc. According to Minderop, an indirect method with a dramatic method that ignores the presence of the author, so that the characters in literary works can present themselves directly through their behavior (Minderop, 2013: 22).

Metode tidak langsung dengan metode dramatik yang mengabaikan kehadiran pengarang, sehingga para tokoh dalam karya sastra dapat menampilkan diri secara langsung melalui tingkah laku mereka (Minderop, 2013: 22).

Minderop in the book also quoted Pickering & Hoepfer, it said that the dramatic method of showing, which involves the author stepping aside, as it were, to allow the characters to reveal themselves directly through their actions. With the showing method, much of the burden of character analysis is shifted to the readers who are required to infer the character on the basis of the evidence provided in the narrative (Pickering and Hoepfer 1981: 27-28 in Minderop, 2013: 22).

a. Characterization through Dialogue

Pickering and Hoepfer stated that in showing method readers should pay attention to such small talk because it is interesting and it may consciously serve to reveal their character and personality (Pickering & Hoepfer, 1980: 32). Characterization based on dialogue is further divided into several parts, which are what the speaker says, the speaker's identity, the location and situation of the conversation, the identity of the character addressed by the speaker, the mental qualities of the characters, tone of voice, etc. (Minderop, 2013:22-23).

1. What is Being Said

In this method the reader must pay attention to the substance of the dialogue. Whether the dialogue that is uttered by the characters can affect the storyline or not (Pickering & Hoepfer, 1980: 32). If we pay much attention to the dialogue in the story, we can conclude how their character is.

2. The Identity of The Speakers

In general, dialogue with the main character is potentially more important than the sub-character. However, sometimes in conversations with secondary characters there is important information about the other character's personality (Pickering & Hoepfer, 1980: 32). Even though the character is minor, it doesn't mean their character is not important. Because sometimes they carry the most important information that can affect the event of the story.

3. The Place

Pickering and Hoepfer stated that the conversations that took place in different situations or time can be more revealing. And how the social distance among the speakers can also be clearer. They also said that talking in private is usually more serious and revealing than talking in public (Pickering and Hoepfer, 1980: 33).

4. The Identity of The Characters

According to Pickering and Hoepfer this characterization method can be seen from the conversation among the speaker. The degree of intimacy between the speakers is usually established by the author in the setting or through the dialogue. They also added that when a character addresses no one in particular, or when others are not present, their speech is called monologue (Pickering and Hoepfer, 1980: 33).

5. The Quality of The Exchange

In this method we can see the characters through a discussion and how they respond to it. We can see how a character reveals themselves by how they

give their opinion. For example, when there is a certain degree of avoidance in their responses, the character may be secretive and have something to hide (Pickering and Hoeper, 1980: 33).

6. The Speaker's Tone of Voice

The characterization can be seen through their tone of voice and or how they talk. The tone of voice may reveal their true identity towards themselves and their attitude towards other speakers. Their tone of voice can determine their relationship with others like warmth, friendly, cold, hostile, etc (Pickering & Hoeper, 1980:33).

b. Characterization through Action

Cited from Pickering and Hoeper, character and action as they have noted, are often regarded as two sides of the same coin. 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 their characters, about their unconscious emotional and psychological states as well as about their conscious attitudes and values (Pickering and Hoeper, 1980: 34).

Klarer in his book said that by removing the explicit narrator's position with respect to the dramatic characterization or method of presentation, it prevents the narrative moderator from having an explicit influence on the reader (Klarer, 2004: 19). Nurgiyantoro said that the author allows the characters of the story to show their own self through various activities carried out both verbally through words and nonverbally through actions or behavior, and also through events that occur (Nurgiyantoro, 2009: 198).

Pengarang membiarkan (baca: menyiasati) para tokoh cerita untuk menunjukkan kediriannya sendiri melalui berbagai aktivitas yang dilakukan, baik secara verbal lewat kata maupun nonverbal lewat tindakan atau tingkah laku, dan juga melalui peristiwa yang terjadi (Nurgiyantoro, 2009: 198).

Belevska (2020) also said something that was not much different. It was said that the audience must define the character's characteristics for themselves

by observing the character's thought processes, actions, tone of voice, the way they speak, their appearance, and the way they communicate with other characters, and recognizing the reactions of other characters (Belevska, 2020: 179-180).

Based on the definition from the experts above, it can be concluded that showing method is a method in which the characters can present themselves directly through their behavior. They can show the behavior through their dialog and their action at the same time. This can make the reader also participate in looking for the character of the character by reading carefully and paying attention to a literary work in detail. In addition, we can see the figures' character not only through the behavior but also through dialogues.

2.1.2 Theme

Theme is the basic idea of a story that is used as the basis for composing a work that is conveyed by the storytellers in their work. According to Pickering and Hoepfer, the theme is one of those terms that mean very different things to each person. Theme is the central idea or statement about life that unites and controls the work. Theme is the statement that the author makes (Pickering and Hoepfer, 1980:61).

Nurgiyantoro (2009:66) said that questioning the meaning of a work, in fact, also means questioning the theme. Every work of fiction must contain and or offer a theme, but what the content of the theme itself is not easy to show.

Mempertanyakan makna sebuah karya, sebenarnya, juga berarti mempertanyakan tema. Setiap karya fiksi tentulah mengandung dan atau menawarkan tema, namun apa isi tema itu sendiri tak mudah ditunjukkan (Nurgiyantoro, 2009: 66).

Nurgiyantoro also cites the notion of theme according to Stanton (1965: 20) and Kenny (1966: 88), the quote said that a theme is the meaning contained by a story. He also added that there are several meanings contained and offered by the stories (Nurgiyantoro, 2009: 67).

Tema (theme), menurut Stanton (1965: 20) dan Kenny (1966: 88), adalah makna yang dikandung oleh sebuah cerita. Namun, ada banyak makna yang dikandung dan ditawarkan oleh cerita (novel) itu... (Nurgiyantoro, 2009: 67).

Not only that, Nurgiyantoro (2009: 68) also cites the notion of theme from Hartoko & Rahmanto, he said that a theme is a general basic idea that supports a literary work and is contained in the text as a semantic structure and which involves similarities or differences (Hartoko & Rahmanto, 1986: 142 in Nurgiyantoro, 2009: 68).

Tema merupakan gagasan dasar umum yang menopang sebuah karya sastra dan yang terkandung di dalam teks sebagai struktur semantis dan yang menyangkut persamaan-persamaan atau perbedaan-perbedaan (Hartoko & Rahmanto, 1986: 142 in Nurgiyantoro, 2009: 68).

From the explanations according to the experts above, we can conclude that the theme is the main idea of a story. The theme is the subject or the core of the problem that underlies a story. It can be the reason an author writes a story. A story or literary work is regulated by the theme. From there, the author's intentions, and goals emerge in writing a story. Theme is the reason most people are interested in a literary work. Not only because of the characters, story, plot, cinematography, etc. A theme can be expressed concretely in a very general way or as a broad subject.

2.1.3 Plot

Plot is the course of the story of an event that starts from the beginning to the end. The plot cannot be told to the broad audience of primitive man, the tyrannical sultan or the film masses who are descendants of their contemporaries (Pickering and Hoepfer, 1980:13). But a plot demands intelligence and memory as well. (E. M. Forster in Pickering and Hoepfer, 1980:13).

According to Nurgiyantoro (2009: 110) plot is an important element of fiction, not even a few people consider it the most important among other elements of fiction.

Plot merupakan unsur fiksi yang penting, bahkan tak sedikit orang yang menganggapnya sebagai yang terpenting diantara berbagai unsur fiksi yang lain (Nurgiyantoro, 2009: 110).

The importance of those elements on a character's function plays a role, thus the story can be understood by the reader. The character inside the stories will carry out the plot. Nurgiyantoro said that plot is what the characters do and what happens to them (Nurgiyantoro, 2009: 172). He also added that in order to be called a plot, the

relationship between the events narrated must have cause and effect, not just a chronological sequence. In his book, Nurgiyantoro cites the notion of plot according to Stanton (1965: 14), he argues that the plot is a story that contains a sequence of events, but each event is only connected by cause and effect, one event is caused or causes the occurrence of another event (Nurgiyantoro, 2009: 112-113).

Stanton (1965: 14) misalnya, mengemukakan bahwa plot adalah cerita yang berisi urutan kejadian, namun tiap kejadian itu hanya dihubungkan secara sebab akibat, peristiwa yang satu disebabkan atau menyebabkan terjadinya peristiwa yang lain (Stanton, 1965: 14 in Nurgiyantoro, 2002: 113).

Another definition from Gorden (1975:1) as cited in Mahendra (2017) defines plot as an author's careful arrangement of incidents in a narrative to achieve a desired effect. Not only that, he also said that plot is a literary term used to describe the events that make up a story or the main part of a story. It is known as the foundation of a novel or story which the characters and settings are built around (Mahendra, 2017: 114). He further stated that plot is the serial arrangement of incidents, ideas or events. In literature, the plot encompasses all the incidents and provides aesthetic pleasure (Mahendra, 2017: 125).

There are five structures or stages (elements) in a plot line, they are exposition or background information (event), rising action (complication), climax or crisis, falling action, and resolution. The setting in this research is divided into two types, namely the setting of place, and time. Message is that can benefit the reader or listener about the story the author has made. The author's point of view is the author's position in bringing the story they wrote or it can be said also as the author's point of view in making the story.

a. Exposition

Exposition usually contains information or knowledge that is described briefly, concisely, and clearly. Exposition is also usually found at the beginning of a story. Pickering and Hoepfer stated that 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

characters and the conflict, or the potential for conflict (Pickering and Hoeper, 1980:16). Pickering and Hoeper also added that the exposition may also introduce the characters and the conflict, or the potential for conflict.

According to Mario Klarer (2004) in his book *An Introduction of Literary Studies* said that the exposition or presentation of the initial situation is disturbed by a complication or conflict which produces suspense and eventually leads to a climax, crisis, or turning point.

b. Rising Action (Complication)

In a story there is also a conflict. Rising action is where the conflict is started. Conflict in a story is usually marked by the emergence of a problem experienced by a character in the story. Conflicts that are experienced by characters can bring the story plot to life. This conflict can lead a story to a climax. In the book of *Concise Companion to Literature*, the rising action or complication breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict. The conflict is then developed gradually and intensified (Pickering and Hoeper, 1980:17).

Nurgiyantoro cited the notion of conflict according to Wellek and Warren; it said that conflict is something dramatic, referring to a fight between two balanced forces and implying action and retaliation (Wellek & Warren, 1989: 285 in Nurgiyantoro, 2009: 122). According to Nurgiyantoro (2009: 122) conflict is an essential element in plot development.

Konflik adalah sesuatu yang dramatik, mengacu pada pertarungan antara dua kekuatan yang seimbang dan menyiratkan adanya aksi dan aksi balasan (Wellek & Warren, 1989: 285 in Nurgiyantoro, 2009: 122).

c. Climax or Crisis

Climax is the turning point or the peak conflict of a story. This part determines the fate of a character after they go through the conflict. According to Pickering and Hoeper, crisis is the moment when the plot reaches the point

of its greatest emotional tension, the turning point of the plot (Pickering & Hoepfer, 1980: 17).

Nurgiyantoro (2009) in his book says that when conflict after conflict occurs, both internal and external, and if it has reached a peak, it causes a climax. He also added that Climax is only possible and occurs when there is a conflict (Nurgiyantoro, 2009: 126-127).

Konflik demi konflik, baik internal maupun eksternal, inilah jika telah mencapai titik puncak menyebabkan terjadinya klimaks (Nurgiyantoro, 2002: 126).

In addition, according to Kenny (1966) in Mahendra (2017) said that climax is reached when complication attains its highest point of intensity from which point the outcome of the story is inevitable. From the explanations of the experts, it can be concluded that the climax is the culmination of the conflict of an event or situation in a story.

d. Falling Actions

Falling action is a scene where all the existing conflicts and climaxes have subsided or decreased. Falling action can lead us to a resolution. In the book of Concise Companion to Literature by Pickering and Hoepfer, it said that since the crisis or the turning point has been reached, the tension subsides and the plot moves toward its appointed conclusion (Pickering & Hoepfer, 1980: 17).

e. Resolution

Resolution is the final section of the plot. It is the problem solving of the conflict and the climax of a story where the character has the idea to solve the problem. The resolution usually lies at the end of the story. According to Pickering and Hoepfer, the conclusion is also referred to as conclusion or the *dénouement*, the latter a french word meaning “unknotting” or “untying” (Pickering & Hoepfer, 1980: 17).

Belevska (2017) also stated that resolution is the final confrontation between protagonist and antagonist, in which one of them wins the conflict (Belevska, 2017: 178). Sari (2017) also said that resolution is the ending of the story in which the main characters have already solved the problem.

2.1.4 Settings

In a literary work, there is a background story. The setting of the story contains a description of the place and or situation in a story. In general, the setting of a story consists of various types, which are the setting of time, setting of place, and setting of social environment. According to Pickering and Hoepfer, settings encompass both the physical locale that frames the action and the time of day or year, the climatic conditions, and the historical periods during which the action takes place (Pickering & Hoepfer, 1980: 37). They also added that there are five functions of settings which are setting as background of action, setting as the Antagonist, setting as means of creating appropriate atmosphere, setting as means of revealing characters, and setting as reinforcing theme.

a. Setting as Background of Action

According to Pickering and Hoepfer, setting is so slight that it can be dispensed with in a single sentence or two or must be inferred altogether from dialogue and action. They also added that 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.” (Pickering and Hoepfer, 1980: 39).

b. Setting as Antagonist

According to Pickering and Hoepfer, setting in the form of nature can function as a kind of causal agent or antagonist, helping to establish plot conflict and determine the outcome of events (Pickering and Hoepfer, 1980: 39).

c. Setting as a Means of Creating Appropriate Atmosphere

Pickering and Hoeper said that in setting many authors manipulate their settings as a means of arousing the reader's expectations and establishing appropriate state of mind for events to come (Pickering and Hoeper, 1980: 40).

d. Setting as a Means of Revealing Character

Pickering and Hoeper stated that it is very often the way in which a character perceives the setting and the way they react to it, will tell the reader more about the character and their state of mind than it will about the actual physical setting itself. An author also can use setting to clarify and reveal character by deliberately making the setting a metaphoric or symbolic extension of character (Pickering and Hoeper, 1980: 41-42).

In another book, Nurgiyantoro also quoted Abrams' understanding of setting. He said that the setting, which is also known as the fulcrum, suggests the notion of place, time relationship, and the social environment in which the events are narrated (Abrams, 1981: 175 in Nurgiyantoro, 2009: 216).

Latar atau setting yang disebut juga sebagai landas tumpu, menyoran pada pengertian tempat, hubungan waktu, dan lingkungan sosial tempat terjadinya peristiwa-peristiwa yang diceritakan (Abrams, 1981: 175 in Nurgiyantoro, 2009: 216).

Nurgiyantoro also added that background elements can be divided into three main elements, namely place, time, and social, all of which are interrelated and influence one another (Nurgiyantoro, 2009: 227).

a. Setting of Place

Setting of place suggests the location of the events that are told in a work of fiction. The element of place used may be in the form of places with certain names, certain initials, perhaps certain locations without clear names. Named places are places found in the real world. The use of place settings with

certain names must reflect, or at least not conflict with the nature and geographical conditions of the place concerned. (Nurgiyantoro, 2009: 227).

b. Setting of Time

The setting of time relates to the problem of "when" the events that are told in a fiction work. The problem of "when" is usually associated with factual time, the time that is related or can be associated with historical events. The adoption of historical elements into works of fiction will cause the time that is told to be unique, typical, and can be very functional, so that it cannot be replaced with another time without affecting the development of the story (Nurgiyantoro, 2009: 230-231).

c. Setting of Social Environment

Social background suggests things related to the behavior of the social life of the people in a place that is told in a work of fiction. The social life of the community includes various problems in a fairly complex environment. It can be in the form of living habits, customs, traditions, beliefs, views of life, ways of thinking and behaving, and so on. He also added that to be typical and more functional, the description of the setting of the place must be accompanied by a description of the social setting, the behavior of the social life of the people in the place concerned (Nurgiyantoro, 2009: 233).

From the expert explanation above, it can be concluded that setting is the situation that surrounds the character in a story. We can see that setting is an element that is no less important. Through the setting, we can find out what events and social life occur in a certain area in a certain year, then we can compare it with current social life. Whether many changes have occurred or not.

2.2 Extrinsic Elements

Extrinsic elements are elements that affect a literary work but do not come from within the literary work itself. As the name implies, extrinsic elements come from outside the literary work. Extrinsic elements which are outside the literary work, but indirectly affect the building or organism system of literary works. According to Wellek and Warren (1956) the extrinsic element is the state of the author's subjectivity about the attitudes, beliefs and views of life that become the background for the birth of a work of fiction, it can be said that the author's biographical element can determine the characteristics of the work produced (Wellek & Warren, 1956: 75-135).

Nurgiyantoro in his book said that extrinsic elements are elements that are outside the literary work, but indirectly affect the building or organism system of literary works. Or, more specifically, it can be said as elements that influence the structure of the story of a literary work, but themselves do not take part in it (Nurgiyantoro, 2009: 23).

...unsur ekstrinsik (extrinsic) adalah unsur-unsur yang berada di luar karya sastra itu, tetapi secara tidak langsung mempengaruhi bangunan atau sistem organisme karya sastra. Atau, secara lebih khusus ia dapat dikatakan sebagai unsur-unsur yang mempengaruhi bangun cerita sebuah karya sastra, namun sendiri tidak ikut menjadi bagian di dalamnya (Nurgiyantoro, 2009: 23).

Nurgiyantoro also said that extrinsic elements also consist of various elements, as well as intrinsic elements. These elements include the state of individual subjectivity of the author who has attitudes, beliefs, and views of life, all of which will affect the work he writes (Wellek & Warren, 1956: 75-135 in Nurgiyantoro, 2009: 24). Mahendra also stated that extrinsic elements cover several things outside of literature which are political, sociology, physiology, culture, and religion (Mahendra, 2017: 114).

From the explanations from the experts above, we can conclude that extrinsic elements also help build the course of a story which indirectly affects a literary work. The background of the authors is the factors from within the author themselves that influence or motivate them in writing their literary work. Other than political, sociology, physiology, etc. psychological conditions are included in the extrinsic element because it is part of the motivation of a writer when writing a story. Those

factors will affect the results of a literary work. Not only that, the condition of society and the author's environment can also influence the writing or creation of a literary work. Social values in a literary work generally also provide explanations and descriptions that are related to social phenomena. Social conditions and environmental conditions at the time when the work was made are elements that are very influential for the author. In this study, researchers look for the social values contained in the film.

2.2.1 Sociology of Literature

In the world of literature, it is known that the study of literary works through the sociology of literature as it is literary studies through the approach of literary psychology, philosophy, mythology and others. According to Damono (1979) sociology of literature is an approach to literature that emphasizes aspects of society and human life (Damono, 1979: 5).

According to Nurhuda (2017) sociology of literature is a research that focuses on the object of human study with the environment (Nurhuda et al., 2017: 106). Rismayanti stated that the sociology of literature is a scientific and objective study of humans in society, of social institutions and processes (Rismayanti et al., 2020: 8).

From the explanations of the experts above, it can be concluded that social literature is an analysis and discussion that focuses on the social relation between literature and human life. Through the sociology of literature, we can understand and know that a literary work can be influenced by the surrounding environment such as social aspects, psychological aspects, philosophical aspects, etc.

2.2.1.1 Genetic Structuralism

Genetic structuralism was introduced by Lucien Goldmann in the 60's. Genetic structuralism talks about the relationship between literary works and real life society. According to Faruk, the theory of genetic structuralism is a structure which is a product of an ongoing history that lives and is internalized by the community from which the work is concerned (Faruk, 1999b: 12).

Genetic structuralism as a theory that was introduced by Lucien Goldmann has several categories, they are human facts, collective subjects, and world views. Lucien Goldman's theory is based on the view put forward by George Luckas. The principles of the genetic structuralism approach are: (1) the characteristics of literary studies are starting from unity, coherence, and conception; (2) in analyzing, the literary structure must be carefully examined by the reader with its autonomous and imaginary nature; (3) the meaning of literary works represents the author's worldview as a representative of certain community groups; and (4) the genetics of a literary work is the author and the background of the social structure (historical fact) of the literary work (Damono, 1979: 42 in Sugianto & Huda, 2017).

According to Guntur (2019), literary work and social structure in society is indirectly related. He also cited Goldmann's beliefs in the concept of the relation between the social structure and literary work. It said that genetic structuralism has represented a total change of orientation—its basic hypothesis being precisely that the collective character of literary creation derives from the fact that the structures of the world of the work are homologous with the mental structures of certain social groups or is in intelligible relation with them. (Goldmann, 1975: 159 in Guntur, 2019: 18). Jayanti et al. (2020) stated that genetic structuralism is a study that analyzes a correlation between the meanings of one element to the other elements in the same literary works that are binding in a net of connection (Jayanti & Mustofa, 2020: 25).

From the explanations from the experts above we can conclude that social life and literature are interrelated. What is meant by related is that social conditions at a certain time can affect a literary work. The genetic structuralism from Goldmann talked about it. The researcher uses the theory of Genetic Structuralism to find out the facts of humanity, the collective subject, and the author's worldview in the Green Book film.

a. Human Facts

According to Faruk, human facts are all the results of human activity or behavior, both verbal and physical, which science tries to understand. These facts can be in the form of certain social activities, as well as cultural creations

such as philosophy, fine arts, musical arts, literary arts, etc. (Faruk, 1991: 14). Faruk in his book also added that human facts are divided into two, which are individual facts and social facts (Faruk, 1994:12).

Individual facts are the result of libidinal behavior such as dreams, fantasies, etc. Meanwhile, social facts are human facts in the form of social activities, such as the struggle to get equal treatment between black and white people, etc. Faruk in Irmayanti et al. (2020) said that the humanity facts are the whole that resulted from activities verbally or physically.

In the expression of literary works, the characters in the story carry out social activities together. Social facts are the struggle for equal treatment between blacks and whites. It is through these social facts that the characters experience a process of assimilation and accommodation.

The assimilation process is when the character tries to assimilate himself with the surrounding environment. So that its original nature fuses with the surrounding environmental conditions. Meanwhile, the accommodation process is when the character tries to merge with the community, they will face obstacles. These obstacles are not always successfully overcome so the character must give up and accommodate themselves with their surroundings. So, the process of accommodation is the result of the process of assimilation. From the explanation from the experts above we can conclude that human facts is the social activity either it is verbally or nonverbally.

b. Collective Subject

Collective subject is part of human fact besides individual subject. The fact of humanity arises because of human activity as a subject. Collective subjects are the subjects of human facts in the form of social and historical facts such as social revolution, economy, politics, etc. An author is a subject who lives in the midst of society. Collective subjects can be groups. This group is proven in history as a group that has created a comprehensive view of life and has influenced the development of human history (Faruk, 1991: 14). Goldmann

made a specification of social class. He specified it as a social class, because for him it was the group that was proven in history as the group that had created a complete and comprehensive view of life and which had influenced the historical development of mankind.

The individual subject is a subject of the individual fact, while the collective subject is a subject of the social fact. But not the whole human fact is formed from the individual subject. Social, political, economic revolution and great cultural works are social facts. An individual with the drive of his libido is unable to create them, which creates them is none other than the trans-individual subject. The trans-individual subject is not a group of independent people, but they are people who unite (Faruk 2010: 62-63). Pusparini, D, et.al. (2018) said that collective subject is a collection of individuals who form a single unit and its activities.

c. Worldview

Goldman developed the concept of a worldview. According to him, the world view is a form of mediation between the structure of society and the structure of literary works. The world view arises because of the collective awareness of the existing collective subject socio-economic situation (social classes). The world view itself is born because of the interaction between the collective subject and the surrounding situation. The worldview is the result of possible awareness, which usually only emerges when the owner is experiencing moments of crisis. It is this possible awareness that can give birth to great works. What is called a great work, according to Goldmann, is if: (1) the work has a great cultural influence in history, (2) its character is sociological-philosophical, and (3) the subject is social class.

According to Guntur (2019) world view is related to the structure of society directly. It is a kind of ideas, style, aspiration, and also the way of thinking of the social group that make them different from the other social group. He further stated that the function of worldview is to connect the social

structure in the society and the social structure in the literary work (Guntur, 2019: 18).

2.2.2 Racism

Racism is an understanding or belief that a race is superior to other races (unequal). The behavior of the inequality is based on skin color, ethnicity, race, etc. The person or a group who does racism is called a racist. Racism is a prejudice, a discrimination, or a hostility against members of another race based on the belief that another race is better.

Racism is a belief that race is a fundamental determinant of human traits and capacities and that racial differences produce an inherent superiority of a particular race (Merriam-Webster. (n.d.). Racism. In *Merriam-Webster.com dictionary*. Retrieved January 22, 2022, from <https://www.merriam-webster.com/dictionary/racism>).

According to Rahmi (2018), the term racism which refers to a negative action toward other people, who are viewed as different, may be caused by the emergence of some races who regard their groups as superior. She further stated that racism is a debatable term among the people around the world. The emergence of racism often causes the fanaticity of people to their race's members (Rahmi, 2018: 1-7).

Thomsett (2020) stated that a racist is someone who is hated by members of another race and wants to deny any form of equality to that member (Thomsett, Michael. C, 2020: 9). He also added that people in the past thought that people of a different color, often from parts of the world with less developed civilizations, were inferior to the European race (Thomsett, 2020: 10).

Alberto G. Urquidez in his book said that racism is an empirical reality, a lived experience. He also added that the concept of racism is the nature of this reality, the nature of this lived experience (Urquidez, 2020: 1). Urquidez cited from Bernard Boxill and Clevis Headley, it said that they argue that dignitary harms whether intentional or unintentional, involve an assault on personhood that merits the label racism (Boxill, 1992: 82–85; Headley, 2000: 233–236) in Urquidez, 2020: 6-7).

Racism acts are usually carried out in various ways, usually discrimination, segregation, verbal, non-verbal, and or intimidation treatment.

a. Discrimination and Segregation

Discrimination is an attitude in which a certain person or group intentionally discriminates in their treatment of another person or group and the treatment is one-sided (unbalanced). It makes the movement of one of these groups limited. Segregation is also part of racism. Segregation is separating people based on the differences they feel. Discrimination and segregation is almost the same, they only sided with one party and harmed the other.

diskriminasi/dis-kri-mi-na-si/ n pembedaan perlakuan terhadap sesama warga negara (berdasarkan warna kulit, golongan, suku, ekonomi, agama, dan sebagainya). (Kamus Besar Bahasa Indonesia (KBBI). (n.d). Diskriminasi. In kbbi.web.id dictionary. Retrieved December 1, 2021, from <https://kbbi.web.id/diskriminasi>)

According to Ariesta (2017), the issue of discrimination is caused by not recognizing or not accepting various differences in physical appearance such as skin color, hair color, body shape, and other biological elements.

Rahmawati (2021) cited Reskin's (2012) thoughts on discrimination, it said that discrimination generally refers to the different treatments of individuals based on the membership of a particular group. This is resolved by the US Supreme Court as a seemingly fair issue, but it may vary depending on the interaction (Reskin, 2012: 19 in Rahmawati et al., 2021). Then Rahmawati further interpreted discrimination as an act of differentiating treatment based on certain racial groups (Rahmawati et al., 2021). Discrimination is the difference in treatment of fellow citizens (based on skin color, class, ethnicity, economy, religion, and so on).

b. Verbal

Verbal treatment of racism means that this racism is treated verbally by saying inappropriate words such as words. It can be referring to certain races, certain religions, etc. For example is the use of the word N-word (Nigga) in a sentence. The N-word (Nigga) itself is strictly prohibited because it has a negative

connotation that can lead to hatred. Because of its history, in the era of slavery, this word was often used by white people for black people. This word should only be spoken by African-Americans to fellow African-Americans as well. So, not anyone can say this word. Another example is swearing or inappropriate (hateful) words that refer to skin color, race, religion, etc.

c. Non-Verbal

Non-verbal treatment of racism means that it is treated physically. For the treatment of non-verbal racism is the treatment of racism that involves physical force or violence that makes a minority weak. For examples, they are beatings, killings, torture, and even causing intimidation.

d. Intimidation

Intimidation is treatment that is carried out which can cause a person or a group of people to feel fear. This treatment can be in the form of threats, which are physical threats and emotional threats so that those who are threatened are obedient. Physical threats are in the form of hitting, torturing, etc. Meanwhile, emotional threats are in the form of manipulative actions that cause a person and or a group to be obedient.

2.3 Literature Review

Previous Research

Before this research was conducted, there were several researchers who had researched the sociology of literature but they used different objects and focuses. The researchers that I use as references are research conducted by:

The first research is the research that is conducted by Andika Pratama (2019) entitled *Strukturalisme Genetik pada Novel Asmaraloka Karya Danarto*. This research refers to the same study and approach but with a different novel title. In his research he examines the social life of the author Danarto, as well as analyzes social events in Indonesian society.

The second research is research from M. Guntur (2019) entitled Author's Worldview of Women Happiness Represented by The Main Characters in the Novel The Girl on the Train. This study also uses the same approach (genetic structuralism). This study examines how the author's view of women's happiness is represented by the main character in the novel The Girl on the Train by Paula Hawkins (2015).

The third research is a study conducted by Etika Rahmi (2018) entitled Racism in Alice Walker's "The Color Purple". In her research, Rahmi examines how racism is shown in the depiction of black people in Alice Walker's The Color Purple. Researchers also researched using the same approach, which is genetic structuralism, but with different research materials. In her research, she explains about racism, slavery, in the novel The Color Purple. She also analyzed the intrinsic elements such as theme, characterization, and settings.

The fourth research is the study that is conducted by Kiki Nurwahyuni and Meli Samelia (2021) under the title of Stereotypes and Discrimination in the "Green Book" Movie: A Critical Discourse Analysis. In their research they are analyzing about the expressions, utterances, and the actions that occurs in the movie. The theory that they used is critical discourse analysis theory by Van Dijk. The difference with my research is the object that they use the movie, meanwhile this research is using the movie script.