

CHAPTER II

FRAMEWORK OF THEORIES

As i already mentioned in the previous chapter, to understand the meaning and the theme of the movie script, i will use several theories to apply. The theories that i will apply in this research are intrinsic approach and extrinsic approach. The intrinsic approach includes characterization, plot, and setting. For extrinsic approach i will use theory about supremacism including racial discrimination. This chapter will tell a deeper information about the concepts and theory that i already mentioned in the previous chapter.

2.1. Intrinsic Approaches

To analyze the character of a film, I use some concepts through intrinsic approach, they are characterization, setting, and plot. From the language is used, there are words that contain a certain meaning, and this should be analyzed to find out and explain the meaning that contained in this film, I use the intrinsic approach to analyze the element of literary work. I use the concepts of James H. Pickering and Jeffrey D. Hooper in his book titled *Concise Companion to Literature*. Those concepts will be explained in this chapter.

2.1.1. Characterization

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

It includes the process of giving some information about them (Pickering and Hoepfer, 1981, p. 28).

There is a method of characterization that the author usually uses as a guide or technique for writing literary work, that are telling and showing. One method is telling, which is done directly by the author, and relies on exposition and direct commentary by the author. The other method is the indirect, the showing method, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogues and actions. Most authors employ a combination of each, even when the exposition (Pickering and Hoepfer, 1981, p. 27)

2.1.1.1. Telling Method

There are two methods of characterization, telling method and showing method. To analyze this movie script the writer uses showing and telling methods. Telling Method is a method that shows the Author, the Author will be the narrator and tell the reader about the character in the novel and direct commentary (Pickering & Hoepfer, 1997, p. 28).

1. Characterization through Appearance

Appearances can give the reader a clue to a character although sometimes appearances are often deceiving those who see it. But in literature a character can be seen from the appearance. And also the way the character dresses or clothes can be clues for the character, such as background, education and economic (Pickering and Hoepfer, 1981, p. 30).

2. Characterization by the Author

This method was told by the Author. The Author interrupts the narrative and reveals directly (the nature and personality), through a series of editorial comments, the nature and personality of the characters, including the thought and feelings that enter and pass through the characters' mind. The Author not only directs our

attention to a given character but tells us exactly what our attitude toward that character ought to be . (Pickering and Hoeper, 1981, p. 30).

2.1.1.2. Showing Method

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

2.1.1.2.1. Characterization Through the Dialogue

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

1. What is Being Said

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

2.The Identity of the Speaker

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

3.The Occasion

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

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

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

4.1 The Quality of the Exchange

The way how the conversation going or flow is important, it is better if there are give and take in the conversatin with someone. But in the other is more pasif the conversation will not last long. Characters can also take a look through their mental quality is through rhythm or flow when they speak. (Pickering & Hoeper, 1997, p. 33)

4.1.1 The Speaker's Tone of Voice, Stress, Dialect, and Vocabulary

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

2.1.2. Plot

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

2.1.2.1. Exposition

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

2.1.2.2. Complication

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

2.1.2.3. Crisis

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

2.1.2.4. Falling Action

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

2.1.2.5. Resolution

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability (however tentative and momentary). The resolution is also referred to as the conclusion (Pickering and Hoepfer, 1981, p. 17).

2.1.3 Setting

Setting in fiction work provides a broadest sense to the reader. Setting includes the place that frames the action, time of the day, or a year, the climatic condition, and the historical period during which the action takes place. Basically, setting helps the reader to visualize the action of the work also adding some credibility and an air of authenticity to the characters. In other words, setting helps to create and sustain the illusion of life, and providing what we call verisimilitude (Pickering and Hoeper, 1981, p. 37)

2.1.3.1 Setting as Background of Action

When we speak of setting as background, then, we have in mind a kind of setting that exists by and large for its own sake, without any clear relationship to action or characters, or at best relationship that is only tangential and slight. To see whether setting acts as an essential element in the fiction, or whether it exists merely as decorative and functionless background, we need ask ourselves this: Could the work in question be set in another time and another place without doing it essential damage? If the answer is yes, then the setting can be said to exist as decorative background whose function is largely irrelevant to the purpose of the work as whole (Pickering and Hoeper, 1981, p. 38)

2.1.3.2 Setting as Antagonist

Setting in the form of nature can be functioning as a kind of causal agent or antagonist, helping to establish plot conflict and determining the outcome of events. (Pickering and Hoeper, 1981, p. 39)

2.1.3.3 Setting as Means of Creating Appropriate Atmosphere

In fictional work, many authors manipulate their settings as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come. (Pickering and Hoeper: 1981, p. 40)

2.1.3.4 Setting as a Means of Revealing Character

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

2.1.3.5 Setting as a Means of Reinforcing Theme

Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story in purpose of creating and sustaining atmosphere, but also as a way of illustrating the story. (Pickering and Hoeper, 1981, p. 42)

2.1.4 Theme

Theme is one of those critical terms that mean ery different things to different people. To some, who think of literature mainly as a vehicle of teaching, preaching, propagating a favorite idea, ir encouraging some form of correct conduct, theme may mean the moral or lesson that can be extrapolated from the work. Theme in literature, wheter it takes the form of a brief and meaningful insight or a comprehensive vision of life, can be said to represent the way an author uses to establish a relationship within the larger world in which he or she lives and work. A theme can be expressed concretely in a very general way a broad subject, such as; courtship, love, and marriage. The theme can also be showed in a more abstract way as an idea or moral the message of story. (Pickering and Hoeper, 1981, p .61)

2.2 Extrinsic Approaches

To analyze this movie script through extrinsic approaches, I use psychological approach. Also I use the concept of aggression in order to analyze the character. The concept will be explained below :

2.2.1 Psychology of Literature

According to (Endraswara, 2008: 16) *Psikologi Sastra adalah sebuah interdisiplin antara psikologi dan sastra yang mempelajari tentang manusia dari sisi dalam. Daya tarik, psikologi sastra ialah pada masalah manusia yang melukiskan potret jiwa. Tidak hanya jiwa sendiri yang muncul dalam sastra, tetapi juga bisa mewakili jiwa orang lain. Setiap pengarang kerap menambahkan pengalaman sendiri dalam karyanya dan pengalaman pengarang itu sering pula dialami oleh orang lain.* Also, According to (Endraswara, 2008: 89) *langkah pemahaman teori psikologi sastra dapat melalui tiga cara, pertama, melalui pemahaman teori-teori psikologi kemudian dilakukan analisis terhadap suatu*

karya. Kedua, dengan terlebih dahulu menentukan sebuah karya sastra sebagai objek penelitian, kemudian ditentukan teori-teori psikologi yang dianggap relevan untuk digunakan. Ketiga, secara simultan menemukan teori-dan objek penelitian.

Psychology of Literature is an interdisciplinary between psychology and literature that studies humans from the inside. The attraction of Psychology of Literature lies on human problems that paint a portrait of the soul. It is not only one's own soul that appears in literature, but it can also represent the souls of others. Each author often adds his own experience to his work and the author's experience is often experienced by others (Endraswara, 2008: 16)

In addition, there are three ways to understand literary psychology theory, first, through understanding psychological theories and then analyzing a work. Second, by first determining a literary work as the object of research, then determining which psychological theories are considered relevant to be used. Third, simultaneously discover the theory and object of research (Endaswara, 2008:89)

2.2.2. Person Factor

Person factors include all the characteristics a person brings to the situation, such as personality traits, attitudes, and genetic predispositions. In a very real sense, personality is the sum of a person's knowledge structures. Knowledge structures also influence what situations a person will selectively seek out and what situations will be avoided, further contributing to trait-like consistency. Together, person factors comprise an individual's preparedness to aggress. (Bushman & Anderson, 2001) There are several examples of human factors that I will be included here

2.2.2.1.1 Trait

Certain traits predispose individuals to high levels of aggression. For example, certain types of people who frequently aggress against others do so in large part because of a susceptibility towards hostile attribution, perception, and expectation biases. Also a type of high self-esteem produces high aggression. Specifically, individuals with inflated or unstable self-esteem or narcissists are

prone to anger and are highly aggressive when their high self-image is threatened. (Bushman & Anderson, 2001)

2.3 Race

Race is an important issue in a social context because it doesn't just talk about it about the way human groups are categorized but also provides the basis for create other ideologies that lead to discrimination of other groups Ashcroft (2007: 180)

2.3.1 White Supremacy

White supremacy is known as class domination and privilege for white people. According to Ansley (1988: 1024) white supremacy is:

“A political, economic and cultural system in which whites overwhelmingly control power and material resources. Conscious and unconscious idea of white superiority and entitlement are widespread and relation of white dominance and non-white subordination are daily reenacted across a broad array of institutions and social settings”.

White supremacy controls almost every aspect of human life. These aspects include the political aspects that regulate the government in carrying out its activities his government.

2.4 Racial Discrimination

Racial Discrimination is a racial group or treatment on the basis of inadequately justified factors other than race that disadvantages a racial group, Blank and Dabady (2004:4). Also defines as the mistreatment of a group of people on the basis of race, color and religion. This problem is very serious because it always leads destruction to certain human being and the society. As stated by Forman, Racial discrimination has serious consequences, including negatively impacting psychological, physical and work outcomes (2003)

2.5 Segregation

Segregation is the physical separation of individuals, usually based on their race, class, gender, or religion. Segregation can be either de jure, created by law, or de facto, meaning resulting from practice. In the early 20th century, both kinds of segregation came to define racial relations in the United States. Segregation resulted in the restriction of the civil, political, economic, and social rights of African Americans, Asian Americans, Mexican Americans, and Native Americans throughout the nation. Segregation was a tool used by whites to separate themselves from nonwhites as Americans redefined race. During the first decades of the 20th century, Americans adopted the modern definition of race based on skin color, which underlined the belief that any nonwhite person was inferior. In addition, this gave rise to the belief that nonwhite Americans posed a threat to the physical and moral health of the nation. Proponents of segregation argued, therefore, that it was necessary to separate the less advanced racial groups from the whites.

2.6 Prejudice

Prejudice is an affective feeling towards a person or group member based solely on their group membership. Prejudice is a cultural attitude that rests on negative stereotypes about individuals or groups because of their cultural, religious, racial, or ethnic background. Prejudice as a negative attitude toward a group or toward members of the group. The word is often used to refer to preconceived, usually unfavorable, feelings towards people or a person because of their sex, gender, beliefs, values, social class, age, disability, religion, sexuality, race/ethnicity, language, nationality, beauty, occupation, education, criminality, sport team affiliation or other personal characteristics. In this case, it refers to a positive or negative evaluation of another person based on their perceived group membership.

2.7 Literature Review

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

The first, I found an analysis of this film, a paper written by Sarmita Utami Harahap in 2017, the title of the research is *THE ANALYSIS OF RACIAL DISCRIMINATION IN SOLOMON NORTHUP'S 12 YEARS A SLAVE*. In his research, SARMITA UTAMI HARAHAAP analyzes it by In analyzing this novel the approach used is an intrinsic approach which emphasizes emphasize. analysis on the text while the extrinsic approach emphasizes the analysis of external courses of literary works such as history, socio-culture, religion, & psychology, and philosophy. The intrinsic approach will be used by the author in this research. The intrinsic approach is an approach that takes data from the literary work itself. The main part of the intrinsic approach is based on the text of the literary work itself by carrying out its interpretation and analysis. However, the intrinsic approach begins the analysis of literary works from the work itself.

The Second, I found an analysis of this film, a papper written by Rizki Utami Hutapea in 2012, the tittle of the research is *Penokohan Dalam Film 12 Years a Slave Pesan Solidaritas Dalam Melawan Perbudakan*. In his research, Rizki Utami Hutapea analyzes it by close reading method that focuses on character analysis with the theory of prejudice and discrimination Pettigrew (1982) and Healey (1998). Character analysis can be seen from the characterizations, dialogues and actions of the characters in Twelve Years A Slave. The discussion of the characterizations is divided into 3 parts based on their status, namely the characterizations of slave owners, foremen and carpenters, and black slaves. These black and white characters will be grouped into Robert Merton's typology in Healey (1998) about the relationship between individual prejudice and discrimination. He divides the relationship between individuals into four namely unprejudiced discriminator,

unprejudiced nondiscriminator, prejudiced nondiscriminator, and prejudiced discriminator.

The Third, I found an analysis of this film, a paper written by Muhammad Ridho in 2018. The title of the research is *Racism Experienced by Solomon Northup As Seen 12 years a Slave movie by Steve Mc Queen*. In his research, Muhammad Ridho analyzes it by extrinsic approach in Sociological approach, and he uses intrinsic approach there are prejudice, segregation, setting, and theme. The extrinsic approach he uses to emphasize the racism experienced by Solomon Northup. And the intrinsic element he uses to explain the circumstances that occur in the film. However, the intrinsic approach begins the analysis of literary works from the work itself.

