

## CHAPTER 2

### THEORETICAL FRAMEWORK

The theoretical framework of a research is used to narrow down the analysis of the main topic. In order to focus on certain topic only, this research is going to focus on the analysis based on the concept that is contained in this chapter. This chapter consists of the concepts and theories which later on are going to be the fundamental of the analysis of the main topic of this research. There are several theories that will be the foundation of this research in the field of literature and sociology. The concept that will cover the literature field are the intrinsic approach containing the element of fictions (theme, plot, settings, and characterization), and sociology of literature (postcolonialism, mimicry, hybridity, and reconstruction of identity).

#### 2.1 Elements of Fictions

##### 2.1.1 Plot

A story with no plot perhaps a story without a structure, as it may offer a core and connected sequence of events in a story or text that include a beginning, middle, and finish on purpose to immerse the audience in the lives of the characters in order to make them aware of the decisions they make. Its rational aim that may have an impact on the audience's interests and personality. According to David Letwin, Joe Stockdale and Robin Stockdale in their book *The Architecture of Drama*, plot may able to describe as seven structural fundamental parts of dramatic storytelling which reflect on their purposes such as the leading character, the inciting incident, the objective, the obstacle, the crisis, the climax, and the resolution. This form weaves parts of structure into a tight, cause-and effect story that builds in intensity to a strong climactic ending with a detectable change in fortune for the leading character. (Letwin & Stockdale, 2008: 2) Due to the individual writing styles of each author, every story flows differently. The author may choose to start his story with the most recent event and then explain what happened before it, or may choose

to describe the events in chronological sequence, starting with the earliest. Plot in a drama involves a lot of action, therefore a plot's conflicts and events in relation to which its characterization occurs may be used to examine a plot.

The art of storytelling as practiced in the short story, novel, play, or film has always depended on a strong dramatic structure—that is, the aesthetic and logical arrangement of parts to achieve the maximum emotional, intellectual, or dramatic impact. Depending on the demands and preferences of the author, dramatic structure can be either linear or nonlinear and both the patterns contain the same elements which places the plot of the film into four parts: exposition, complication, climax, and denouement. (Boggs and Petrie, 2008: 44). Boggs and Petrie explain the four parts briefly as follows:

- a. Exposition: In this initial section of the tale, the characters are introduced, their relationships are demonstrated, and a suitable time and location are established for them.
- b. Complication: As a dispute develops, it becomes more obvious, intense, and significant. Typically, this is the longest portion.
- c. Climax: At this stage, the dispute is settled when the level of tension in the situation reaches its peak.
- d. Dénouement: The last stage is where a condition of relative balance is attained.

### **2.1.2 Characterization**

Characterization is a literary method used to analyze a literary work to describe and highlight specific feature of the characters in the story. The individuals represented in a dramatic or narrative work, who are interpreted by the reader as possessing particular moral, intellectual, and emotional qualities by inferences from what they say and how they say it (dialogue), as well as what they do (actions). So, the readers can find out what kind of persons characterization from their motivation such as the character's temperament, desires, the moral nature, dialogues and actions (Abrams, 1999). Characters in a story must be natural, relatable, and worth caring about in order to be engaging to the audiences. The characters in a story, for

the most part, are realistic in the same way that the storyline is convincing (Boggs, 2008).

### 1. Characterization Through Appearance

Characterization in movie is heavily influenced by casting since most film actors portray specific qualities of character the moment they appear on the screen. A significant component of movie characterization is shown visually and instantly. Although certain actors are capable of showing completely different qualities in different parts, the majority of actors are not. Assumptions about the actors' facial features, wardrobe, physical build, mannerisms, and movement may be proven incorrect as the story progresses, but they are an important means of developing character (Boggs, 2008).

### 2. Characterization Through Dialogue

Characters in a fictional film naturally show a lot about themselves through their speech. Their actual thoughts, attitudes, and emotions can be revealed gently through word choice as well as stress, pitch, and pause patterns in their speech. The use of grammar, sentence structure, vocabulary, and dialects (if any) by actors indicates a lot about their characters' social and economic level, educational background, and mental processes (Boggs, 2008).

### 3. Characterization Through External Action

Although appearance is a significant indicator of a character's personality, appearance sometimes misleading. A person's behaviors may be the finest representation of his or her character. Of course, it must be assumed that real characters are more than just story objects, that they do what they do for a reason, and that their motives are consistent with their overall personality. As a result, there should be a clear relationship between a character and his or her actions; the actions should emerge organically from the character's personality (Boggs, 2008).

#### 4. Characterization Through Internal Action

There is an inner world of action that goes unnoticed and unheard by even the most perceptive observer/listener. Inner action happens within the minds and emotions of the characters and consists of secret, unsaid thoughts, daydreams, ambitions, memories, anxieties, and fantasies. The most obvious way in which the filmmaker reveals inner reality is by transporting us physically or aurally into the mind of the character, letting us to see or hear what the character imagines, remembers, or thinks about. This may be achieved by a sustained interior view or by revealing fleeting glimpses through metaphors. In addition to showing the sounds and sights the character imagines they see and hear; the filmmaker may use tight close-ups on an extremely sensitive and expressive face (reaction shots) or the musical score for essentially the same purpose (Boggs, 2008).

#### 5. Characterization Through Reactions of Other Characters

Characterization is frequently enhanced by how other characters perceive a person. A considerable amount of information about a character is sometimes provided by such means before the character appears on the screen (Boggs, 2008).

#### 6. Characterization Through Contrast: Dramatic Foils

The employment of foils—contrasting characters whose behavior, attitudes, ideas, lifestyle, physical appearance, and so on are directly opposed to those of the main characters—is one of the most effective characterization techniques. The effect is similar to combining black and white—the black would seem blacker and the white would seem whiter. At the carnival sideshow, the tallest giant and the tiniest person might be placed side by side, and the filmmaker sometimes uses characters in the same way. (Boggs, 2008)

#### 7. Characterization Through Caricature and Leitmotif

Leitmotif is a common approach of characterization in which a character repeated a particular action, word, or thought until it becomes almost a trademark or theme song for that character. (Boggs, 2008)

## 8. Characterization Through Choice of Name

The use of names with suitable characteristics of sound, meaning, or connotation is an essential approach of characterization. This is known to as name typing. Because names are specifically chosen, they should not be taken for granted, but should be carefully examined for the connotations they communicate (Boggs, 2008).

### 2.1.3 Setting

A theatrical production's setting contains scenery, props, and so on. The setting also refers to the time and place where a play takes place. Appropriate costume and props also help the audience recognize the work clearly. The setting can be crucial because authors may use it to convey information about the characters' temperaments symbolically or by adopting the characters' views toward it (Bettie, 2015). A narrative or dramatic work's overall setting is the broad locality, historical time, and social circumstances in which its action takes place; the setting of a single episode or scene within the piece is the specific physical location in which it takes place. To establish an atmosphere in the work generated, both the overall and particular aspects are crucial (Abrams, 1999).

Settings are more than just backdrops for the action; they are also symbolic extensions of the topic and characters. Setting may communicate a significant amount of information, especially in film. Because the audience is too far away from the stage to see many little details, theater settings are often less detailed than film sets. In this format, the director needs normally deal with fewer sets, usually one each act. Stage directors must inevitably settle for less precision and diversity than film directors, who have essentially no such constraints, especially when shooting on location (Boggs, 2008).

The setting may be an important aspect of the director's style which the visual emphasis placed. The director may choose austere, desolate, or dismal surroundings, while another may prefer settings of tremendous natural beauty, it depends on the taste of the director. The setting can assist us comprehend the

character or can be used to create ambiance or mood; others may just use the scenery as a background to the action, giving it no special importance. Setting also reflects the director's style, such as which social and economic groups the director concentrates on, whether the locations are rural or urban, and if the director prefers present, historical past, or futuristic time periods (Boggs, 2008).

## 2.2 Theory of Postcolonialism

Colonialism comes from the word "*colonia*" which means collection, village, and community. Etymologically, colonial does not mean colonialism, instead only a kind of territory or a village (Farhana, 2019:11). The people who were colonized were not treated as human beings, but rather as objects. Black, brown or yellow skin color shows that the colonized people were not only those who were deprived of their work, but also those whose souls had an inferiority complex created as a result of the death and burial of their culture of origin. This inferiority complex was embedded by the cultural awareness of the colonial people (Farhana, 2019:11).

The colonials created and shaped a series of discourses about indigenous peoples. Indigenous people accept this discourse as a truth that will affect their lives. This affects the size of the value between the colonizers and the colonized. Colonialism creates domination in any case and creates inequality because one party (colonizer) wants to control another party. In colonial society domination occurs in the relationship between master and servant. Employers as the stronger party internalize their dominant vision and adapt it to their will (Harum, 2017).

Colonialism in literature is always interesting to study because colonialism in literature always provides an overview of the actions taken by the colonizers against the natives during colonialism or colonial times. This can be a reflection to know the suffering of the natives during the colonial period and to awaken the meaning of the fighters in defending their rights as indigenous human beings. Nationalism led the Indonesian people to independence, to maintaining the identity of the indigenous people who had received influence from European nations. According to Hanskoehn, nationalism is an ideology which argues that the highest individual

allegiance must be left to the nation-state. This understanding begins to emerge when a nation has the same ideals to build a country (Ni'mah Evayatun, 2017).

Anti-colonial struggles must create a strong new identity for colonized peoples, and oppose colonialism not only on a political or intellectual level, but also on an emotional level. In various contexts the idea of the nation is a powerful vehicle for uniting anti-colonial energy at this level (Loomba, 2003). In line with this opinion, Andersen defines the nation as a shadow community, which was born with the death of feudalism and the rise of capitalism (Loomba, 2003).

The discussion of postcolonialism is based on the existence of colonialism above. Therefore, both topics cannot be separated from each other. In general, postcolonial is understood as the theory, discourse, and terms used to understand former colonial society, especially after the end of the modern colonial empire. In a broader sense, postcolonial also refers to objects before and at the time of colonialism (Ratna, 2008). Postcolonialism discussion discusses the result of colonialism in not just in physical term, but in psychological and sociological as well. People who are being colonized, according to Frantz Fanon are facing culture and identity crisis due to the oppression from their colonizer's culture. In addition to that, according to Homi. K. Bhabha, the people whose culture identity are oppressed are mainly consciously and unconsciously copying their colonizer's culture. In short, according to Frantz Fanon and Homi K. Bhabha the result of colonialism in the postcolonialism era is the reconstruction of identity that creates cultural mimicry and hybridity.

### **2.2.1 Reconstruction of Identity in Postcolonialism**

In addition to cultural issues, the definition of race and ethnicity is also the result of historical processes and the political construction of colonialism. This definition of race and ethnicity occurs through the practice of colonialization, in which the colonizing nation reconstructs the identity of the colonized people or nation (natives). Meanwhile, on the other hand, the colonized people or people try to understand the identity constructed by the colonizing people (Lubis, 2015).

When colonialization occurred, alienation and psychological marginalism occurs in the people of the colonial territories. This psychological alienation and marginalism exist as a result of instilling a sense of inferiority complex the colonialists through the reconstruction of identities towards the colonized people. Meanwhile, according to Fanon, what must be done by the colonized nation or society in order to get out of this condition of violence or injustice is to find a way to find their common voice and true identity. In relation to this step, it means that there is a need for colonized peoples to re-examine their past, traditions, and cultural peculiarities, because according to Fanon, colonialism for centuries has completely destroyed and degraded the past of colonized peoples (Lubis, 2015).

### **2.2.2 Cultural Mimicry and Hybridity**

Besides reconstruction of identity, those whose identity already reconstructed is require to understand their current culture environment. This causes mimicry and hybridity. Mimicry is understood as the result of colonialization practices in which colonized people are uprooted from their traditions and traditional identities and they are forced to adapt to the identity, behavior and culture of their colonizers. The removal of the colonized from tradition and traditional identity is described as a slave living with his master. Because he lived with his master for a long time, the slave gradually absorbed and absorbed his master's culture until he finally thought that his master's culture was the best culture for all humans (Lubis, 2015).

Mimicry is not merely the practice of imitating but also subversive resistance. In other words, mimicry is camouflage for the sake of defending oneself or surviving. The process of mimicry is maintained solely for personal interests and purposes. The practice of mimicry has the same concept as that of a chameleon which adapts its body color to its environment to protect itself from enemies or as that of an army soldier coloring its face to make it look like the terrain around it. Mimicry or cultural imitation carried out by the colonized people is not limited to the cultural aspects, but can also be seen in the political,



economic, educational, and other systems that originate from the colonialist. Meanwhile, the mimicry that was carried out was not merely imitation or imitation, but also as a strategy against the domination of colonialist discourse (Lubis, 2015).

According to Homi K. Bhabha, mimicry that is used as a strategy for resistance is called "hybridity". Hybridity can be said to be another form of mimicry, or mimicry is the basis of hybrid identity. With the mimicry carried out by the colonists or former colonies, the original culture of the colonized people became mixed with the culture of the colonialists. In other words, hybrid is a mixture of culture between the culture of the colonizers and the culture of the colonized people (Sutrisno, Mudhi, 2004).

### **2.3 Previous Related Studies**

To support the implementation of further research, research involve some relevant research. Data might be gathered from potential effective or recently completed study that is close by. The following researchers have previously done studies that are relevant to this one.

The first reference is taken from *GHÂNCARAN: JURNAL PENDIDIKAN BAHASA DAN SAstra INDONESIA* entitled “*Kolonialisme dan Nasionalisme dalam Novel Bumi Manusia Karya Pramoedya Ananta Toer. (2019)*” This article has the same topic regarding colonialism, though it uses different object. This article discusses about the forms of colonialism that happened to indigenous people of Indonesia inside the novel entitled *Bumi Manusia* that was released on 1980. This research stated that the act of colonialism that occurs in Indonesia comes in the form of insult, diminish, and humiliation towards the indigenous Indonesian people who is considered to be a low-class intelligence society. Moreover, other act of colonialism that occurs in this article is come from the act of power in the form of slavery and forced labor. Forms of acts of power carried out by the colonizers against the nation colonized, the colonizing nation was eager to control the nation's property, land, and economy. The inequity acts from the Europe colonizers give birth to act of resistance from the indigenous people of Indonesia. Though in the

story of *Bumi Manusia* the freedom cannot be achieved through war and aggression, the main character found that freedom can be achieved to diplomatic way by adapting to the culture and ideology of the colonizers to strikes back.

The second reference for this research is from the journal written by Euis Meinawati, Inge Dwiana Haryati, Meiva Eka Sri Sulistyawati, Viviana Lisma Lestari, Syukri Ghozali entitled “*Humanism Value of Main Character In War For Planet Of The Apes Movie (2020)*”. This article uses the same object as this research; therefore, it is able to become a reference to conduct this research. This article discussed the *War for the Planet of the Apes* from the humanism perspective. It points out the humanism value such as cooperation, compassion, sacrifice, helps, and the right to live a life without slavery and fear of being killed. The researcher of this article also concludes that in the main character in the *War for Planet of the Apes* movie, describes the value of humanity put forward by Hardiman, even though the main character in the film is an ape. The humanitarian value contained in the *War for Planet of the Apes* movie does not differ much from what happens in real life. The four values are applied in everyday life to maintain relationships among human beings, and better understand the conditions of every human being.

The third reference for this research is from the journal published by *Universitas Negeri Makassar*, written by Ratu Binaka Swasti, Juanda, and Hajrah. This journal entitled “*Mimikri Dan Resistensi Pribumi Terhadap Kolonial Dalam Naskah Drama Jenderal Terakhir Karya Fahmi Syariff: Kajian Poskolonial*”. This journal is published on 2018. This research uses the same approach of postcolonialism on different research object. This journal discusses about how in Indonesia during the Dutch occupancy era, the indigenous people of Indonesia unconsciously mimic some parts of Dutch culture through the perspective of *Jenderal Terakhir* movie script. Besides mimicking, Indonesian people also subconsciously building cultural resistance towards their colonizers.

The fourth reference for this research is taken from a journal published by *Universitas Gajah Mada*, entitled “*Rekonstruksi Identitas Ke-“Tionghoa”-An Dalam Film Indie Pasca-Suharto*” written by Umilia Rokhani, Aprinus Salam, and Ida Rochani-Adi. This journal was published on 2016. This research is taken as reference for its concept, reconstruction of identity. The reconstruction of identity

in this research is discusses the reconstruction of identity towards Chinese race in the perspective of literature works.

The fifth reference for this research is from the journal published by *Universitas Diponegoro*, written by Hendrike Priventa entitled “*Sikap Ambivalensi Pribumi Dan Hibriditas Masyarakat Di Kepulauan Utara Jepang Dalam Film Animasi Joppani No Shima Karya Shigemichi Sugita*”. This journal was published on 2019. This research is taken as reference due to its concept that is similar with my research. This research uses postcolonialism discussion that focuses on analyzing the hybridity in a literature work. As result, the hybridity that is found in this research is exist in the knowledge, views of life, and lifestyle.

This difference of this research is in the topic and its object. Different from the research with the same object that discusses about humanism, this research is going to focus on the portrayal of postcolonialism in *War for the Planet of the Apes*. In addition to that, the difference of this research with other research with postcolonialism discussion within its object and analysis. Most postcolonialism discussion in literature works are using the reflection of postcolonialism with literature objects that clearly show colonialism in their story. This research is going to analyze the portrayal—not the reflection of postcolonialism. Considering that the object of this research shows the sign of postcolonialism in the modern era through different depiction from most postcolonial literature works. Therefore, difference of this research from others is the postcolonialism that is being portrayed in *War for the Planet of the Apes*.