CHAPTER 2

THEORITICAL FRAMEWORK

2.1 Instrinsic Approach

Intrinsic elements are the building blocks of the short story itself. Intrinsic also exists in literary works that have concrete characteristics. Intrinsic elements are elements which are then developed and assembled following a predetermined theme, such as plot, characterizations, background or setting, language style, title, and others. Intrinsic elements (intrinsic) are what build the literary work itself. These elements cause literary works to be presented as literary works, factual elements will be found if the author reads literary works (Nurgiantoro, 2012:23). The existence of the theory of structuralism emphasizes the analysis that is formed from intrinsic elements. According to (Sehandi, 2014), the intrinsic elements include plot, characterization, setting, theme, message, point of view, and style of language. In the intrinsic element, there is a characterization whose contents will explain the detail of lives and characterization of the characters in movie script, the complex plot, settings and theme in movie script. To support this research, I use elements of the intrinsic approach in the book entitled Concise Companion to Literature by James H. Pickering and Jaffrey D. Hoeper.

2.1.1 Characterization

Characterizations or characterizations are paintings about story characters, both their spiritual and mental states, attitudes, beliefs or customs. (Suhariyanto, 2010:31). Characterization is a depiction of the outer and the inner. Thus, the depiction of the character involves matters relating to beliefs, beliefs, views of life (Sutarno, 2010: 256). In the discussion of a fiction terms such as character and characterization, character and disposition or character and characterization are often used interchangeably by referring to almost the same meaning. These terms are actually not exactly the same or are often used in different meanings, although there are similarities between them. The term "character" refers to the person or actor in the story. Character, disposition, and character refer to the nature and

attitude of the characters as interpreted by the reader and refers more to the personal qualities of a character (Nurgiyantoro, 2013: 164-165).

Characters are related to other people or someone so it needs a clear description of the character. Characters are divided into two related types in the whole story, namely the main character and additional character (Nurgiyantoro, 2013: 176). The main character is the character whose storyline is prioritized, always relates to other characters, and is the character who is told the most. The main character is present as an actor in every important incident and conflict that affects the development of the plot. There are fewer additional characters present in each incident, their presence if there is only a connection with the main character, either directly or indirectly.

From the opinion above, the author concludes that character description is the way the writer describes or describes the actors in the story. There is a close relationship between characterization and characterization, characterization relates to the way the author determines and selects the characters and gives the name of the character, while the characterization relates to the characteristics or how the character's character is. Both involve the characters in the fictional story.

Showing Method

The showing method is a method that ignores the presence of the author so that the characters in literary works can appear directly through their behavior. Therefore, the characters to reveal themselves directly through their dialogue and their actions. (Pickering and Hoeper, 1980: 27-28). The showing method includes: characterization through dialogue about what the speaker said, the identity of the speaker, the location and situation of the conversation, the identity of the character addressed by the speaker, the mental quality of the character, tone of voice, stress, dialect, and character vocabulary (Minderop, 2013: 22-23).

2.1.1.1 Characterization Through Dialogue

Characterization through dialogue is divided into what the speaker is talking about, the identity of the speaker, 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, emphasis, dialect, and vocabulary of the characters.

2.1.1.1.1 What Is Being Said

According to Pickering and Hoeper (as in cited Minderop, 2013: 23) the reader should first pay attention to the substance of the dialogue itself. Whether it is small talk or even a dialogue, it is something very important so that it can develop the plot or events in the story. If in the characterization the speaker always talks about himself or only one subject, this can give the impression that he is a boring person because he only focuses on himself. Meanwhile, if he always talks about other people this gives the impression that he is a character who likes to gossip or likes to interfere in other people's business.

2.1.1.2 Characterization Through the Actions of the Characters

Apart from utterances, character traits can be observed through behavior. Which character and behavior are like two sides of a coin. According to Henry James, as quoted by Pickering and Hoeper (as in cited Minderop, 2013: 37-38) Actions and behavior are logically psychological and personality developments, showing how the character's person is displayed in his actions.

2.1.1.2.1 Through Behavior

To build character on the basis of behavior, it is important for the reader to observe in detail the various events in the plot because these events can reflect the character's character, the emotional and psychological conditions that follow without realizing it and the values displayed. (Pickering and Hoeper, 1981: 34).

2.1.2 Plot

The plot is a carefully contrived and woven series of events that moves the storyline through complexity to a climax and completion. Plot is a series of events that are designed and interwoven to move the storyline from the beginning,

middle, climax, and end of the story. According to Marjorie Boulton (in Herman J. Waluyo, 2002: 145) it is clear that the plot or plot means the selection of events arranged in time sequence which is the reason why someone is interested in reading and knowing the events that will come in the series of events there is a causal relationship that logical, meaning that reading feels that rationally the event or sequence of events is indeed possible (not made up).

According to Pieckering and Hoeper (1980:269) Like a typical short story, the plot of nearly every play contains five structural elements: exposition, complication, crisis, falling action, and resolution. The principal difference between fictional and dramatic plots is that the latter are more regular in their use of these five elements, as is illustrated in the following paragraphs. The ability to understand the story (the "what happens") may satisfy our basic desire as theatergoers to be entertained, but as literary critics we also need to understand not only "what happens" but "why" a question that in variably forces us to consider the dynamics of plot.

2.1.2.1 Exposition

The exposition provides essential background information, introduces the cast, begins the characterization, and initiates the action. Some exposition is always provided in the first scene, and all of the essential background material is usually provided by the end of the first act. Sometimes a formal prologue or introduction by a narrator helps to set the scene, but more often there is no sharp division between the exposition and the complication that follows. In fact, most plays begin in medias res (in the middle of things), just after some event has taken place that will eventually lead to the crisis. (Pickering and Hoeper, 1980: 269). Exposition is establishing the main characters/protagonists and setting. We get to know who's who, as well as when and where the story takes place. At this point, the reader is just getting to know the world of the story and what it's going to be all about.

2.1.2.2 Rising Action

This section of the plot introduces and develops the conflict. It commences when one or more of the main characters first become aware of an impending difficulty or when their relationships first begin to change. (Pickering and Hoeper, 1980: 270). In rising action, the primary conflict is introduced and is built upon to create tension both within the story and the reader, who should ideally be feeling more and more drawn to the text. The conflict may affect one character or multiple characters.

2.1.2.3 Climax

The crisis, or turning point of the play, occurs at the moment of peak emotional intensity and usually involves a decision, a decisive action, or an open conflict between the protagonist and antagonist. It is often called the obligatory scene because the audience demands to see such moments acted out on stage. (Pickering and Hoeper, 1980: 271). Climax is the most important part of a story, the climax is the biggest plot point, which puts the characters in a situation wherein a choice must be made that will affect the rest of the story.

2.1.2.4 Falling Action

As the consequences of the crisis accumulate, events develop a momentum of their own. Especially in tragedy, the falling action of the play results from the protagonist's loss of control and a final catastrophe often appears inevitable. (Pickering and Hoeper, 1980: 272). Falling action is when the tension has been released and the story begins to wind down. We start to see the results of the climax and the main characters' actions and get a sense of what this means for them and the world they inhabit. It's explained how did their choices affect themselves and those around them.

2.1.2.5 Resolution

The resolution, or denouement, merits special attention because it is the author's last chance to get the point across. Thus, it is not surprising that the resolution often contains a clear statement (or restatement) of the theme and a full revelation of character (Pickering and Hoeper, 1980: 273). Resolution is the

conclusion to the plot. Typically, the conflict is resolved at this point. The conflict from the climax has been resolved, and all loose ends have been neatly tied up.

2.1.3 Setting

Setting is a description of the place, time and atmosphere of an event in a literary work. Setting is an important element of intrinsic because the presence of a setting will add to the completeness of the story because it provides detailed information on the place, time and atmosphere in a literary work. The setting must be determined carefully, because the film script must also provide the possibility to be staged. According to (Pickering and Hoeper, 1980: 38) setting may serve (1) to provide background for the action; (2) as an antagonist; (3) as a means of creating appropriate atmosphere; (4) as a means of revealing character; and (5) as a means of reinforcing theme.

2.1.3.1 Setting as background for action

The setting in the form of costumes, manners, events, and institutions, all characteristic of a particular time and place, is detailed to give the impression of "life as it was". In other cases, as in many modern short stories, the setting is so slight that it can be omitted in a sentence or two or must be deduced altogether from the dialogue and action.

2.1.3.2 Setting as antagonist

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.

2.1.3.3 Setting as a means of creating appropriate atmosphere

The settings here act as shapers or as a means of creating an atmosphere. for example, cheerful, romantic, sad, death, tragedy, mystery, and so on. As such, it is hoped that it will raise the expectations of the reader and set the right mindset for the events that occur.

2.1.3.4 Setting as a means of revealing character

An author can also use the setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character.

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.

2.1.4 Theme

Theme is the basic idea or main idea of a literary work, including the drama genre. It is from this theme that a script is structured into a storyline that continues to form a complete and unified story structure. Thus, like other literary genres, the theme has an important role in the plot of a drama. In contrast to the fiction (short stories and novels), in movie script which are in the form of dialogues, the theme is inserted in the dialogues of the characters in the story. In other words, the theme in the movie script is presented by the author using a dramatic technique (through the dialogue of the characters) only and absolutely nothing is stated using an analytic technique (through a narrative by the author). This is where the accuracy and shrewdness of the author is needed in packaging the dialogues of the characters so they don't seem to patronize the audience. This needs to be considered because the movie script literary works that have certain ideas are not sermon texts or speeches that convey direct instructions or demands, but literary works that are arranged in a structure that prioritizes aesthetic aspects. Some of the themes are taken from the repertoire of everyday life and are intended by the author to provide historical witnesses or perhaps as a reaction to the practice of community life that is not approved.

2.2 Extrinsic Approach

Extrinsic elements are external factors that are present in a story and also help to build the storyline. Although extrinsic elements help build a literary work, it does not directly affect the literary work. Extrinsic elements are elements that are

outside the literary work, but indirectly affect the building or organizational system of literary works. More specifically, it can be said as elements that influence the structure of the story of a literary work, but do not take part in it. However, the extrinsic element is quite influential on the totality of the resulting story structure (Nurgiyantoro, 2005: 223).

This element is almost the same as the mandate element in the intrinsic approach. namely providing knowledge and understanding to observers through the values contained in a literary work. the values contained in the extrinsic elements have no real effect, but their existence can be felt through a deep understanding of the literary work. By deeply understanding the meaning of the contents of a literary work, we can analyze what values and messages are contained in the literary work.

2.2.1 Sociology of Literature

Sociology of literature is a literary theory that analyzes a literary work based on its social relations. Literary works are also considered as an expression of the author. The foundation of this theory is the sociology of literature. Sociology of literature research pays more attention to national literature, modern literature, especially fiction. Sociology of literature is the science of group relations in human life. The goals of sociology are the same as those of other social sciences, but one sees social events in one's own way. From the understanding of material and culture into the essence of the formation, cooperation and life of all groups (Bouman and Wahyuningtyas in Santoso, 2011: 20). According to Roucek and Warren (2009: 18) sociology is the study of the relationships between humans in groups. This research is in great demand by writers who want to see literature as a mirror of people's lives.

It can be concluded that the sociology of literature is a science that studies a literary work in terms of its relationship with society, namely society as a reader of literary works, society as the creator of literary works, and public acceptance of a literary work. Sociology of literary studies discusses the relationship of the author with social life, both in terms of form and content of literary works.

2.2.1.1 Multicultural Feminism

The issues raised by feminists in the first and second waves were found to represent a model of liberation for human existence in the context of efforts to improve women's social lives. The issue raised is the problem of mothers and is considered an obstacle or obstacle to achieving public liberation for women. First and second wave feminists fought for the right to control the body and were recognized socially as autonomous sexualists. Changes in the social order that occurred in England in 1967 were marked by the enactment of laws that corrected the pre-system that regulates sex and marriage, a sexual revolution that far opened up the personal freedoms of citizens, especially women. This ultimately encourages feminist intellectual development by opening access to higher education for women. In the 1980s, women's societies emerged against what was deemed impossible in the second wave. This is the beginning of a new chapter of women's struggle and thought, Third Wave Feminism.

According to (Tong, 2010: 7) this school focuses on the causes and explanations of the position of women who are below men throughout the world. This stream of feminists is known for having a strong commitment to emphasizing differences among women and identifying various types of women in order to work well together. Multicultural understanding has given birth to various new ideas, such as feminism. The basis of this idea is that it is a matter of diversity, and that society is not really a product of what is given, but a social construct. The idea of multicultural feminism was born when the third wave of feminism emerged. It first emerged in the United States as a reaction of black feminists to white feminists. The existence of uniformity desired by traditional feminist groups, which is a form of expression from white feminist groups, does not satisfy black feminists. In this case, it appears that black feminists recognize and begin to see the world of women from a different perspective than what white feminists understand. They also acknowledge that they come from different racial, cultural and historical backgrounds. These differences also gave birth to different understandings of the framework for the struggle to share women's rights.

Multicultural feminism was born because existing feminist ideas did not accommodate all women's realities. Within the same country, women are not constructed equally. Feminism should be able to recognize and accommodate this diversity, by not setting a single standard for the whole, because operations against women are not only in terms of sex and gender, but are relationships between sex systems or gender, race, class, educational background, sexual orientation, religion (practice of religious interpretation) and also prevailing stereotypes. As an extreme example, the oppression of black women in America may very well be different from that of white women. White women, for example, have to face two kinds of oppression, oppression related to the system of sex and gender as well as oppression of the color class of their skin. Black women are also oppressed because of their skin color. Multicultural feminism is usually defined as an intellectual social movement that promotes the values of diversity as a basic principle. Multiculturalism demands that all cultural groups be treated with respect and as equals (Nugroho, 2011: 83-84).

2.2.1.1.1 Gender Inequality

Gender is the difference that appears in men and women when viewed from values and behavior. Gender is a term used to describe social differences between men and women. Gender is a group of cultural attributes and behaviors that exist in men and women. (Narwoko and Yuryanto, 2004: 334).

Gender differences are actually not a problem as long as they do not give rise to gender inequality. However, the problem is that gender differences have given birth to various inequality, both for men and especially for women. Gender inequality is a system and structure in which both men and women become victims of the system. (Fakih, 2005: 12-13). According to (Herdiana, 2012) gender inequality is caused by the existence of socio-cultural construction. In the midst of increasingly strong modernization, society still adheres to the old view that states men's strengths and women's weaknesses. It is these views that cause gender equality to still not be achieved. Although efforts to improve justice and gender equality in social order continue, these issues are not truly disappeared. Gender discrimination still exists and manifests itself in all possible ways. The emergence and development of

stereotypes that consider women to be weaker than men have led to an increase in gender inequality in society. Patriarchal culture encourages women to continue to be oppressed and exploited.

2.2.1.1.2 Racism

Race refers to a category of people regarded as socially distinct because they share genetically transmitted traits believed to be important by people with power and influence in a society. (Coakley, 2001: 243). The human race is one of the methods in a classification system used to classify people into large and diverse populations or groups based on inherited characteristics, geographic origin, appearance, and ethnicity.

Racism is the rejection or unfair treatment of a person or group because of differences in group background, both from heredity and groups formed outside of heredity or biology. Racism that infects multicultural countries has quite bad consequences, such as high crime rates, clashes, prejudice between racial groups and discomfort in social life. This is exacerbated by news that favors one group. The media in America often corner the colored race by carrying out excessive coverage of crimes committed by colored racial groups such as robbery, violence, drug trafficking and use, and other negative behaviors. This was done intentionally to shape the perception of Americans about the negative behavior that is synonymous with colored citizens.

2.3 Related Previous Studies

As a complement and addition to support this thesis, I found several journals and papers on the same theory and approach.

The first thesis was compiled by Angelia Novita Karwur with the thesis entitled "Representasi Feminisme Multikultural Dalam Film Red Cobex" According to Karwur (2013) the thesis discusses about in the film Red Cobex where women are choice of the director to play the film. The director's goal to choose women because the director wants to show the public that women can be equal to men. From the analysis that has been carried out by the writer using the Roland Barthes semiotic method, the writer finds a representation of multicultural feminism that there are still people who differentiate a person from physical appearance, such

as race, ethnicity, and culture and even the writer also finds that women can be a benchmark in terms of decision making so woman are equal to men. Women are always seen as physically weak and act as objects while men are always seen as strong, brave and courageous as subjects so that this is like a gap between men and women in general. In this case the leadership and rebellious spirit of women illustrate the third wave of feminism which reflects women as democratic leaders and also dare to voice equality. Therefore, the director of the film Red Cobex wants to change the mind about women that women can also dominate men.

The second journal was compiled by Cindy Ayu Monica, Ido Prijana Hadi, Chory Angela with the journal entitled "Representasi Feminisme Dalam Film "Hidden Figures". According to Monica, Hadi and Angela (2018) the journal discuss about Katherine as a black woman who works at NASA and is always discriminated against by white people, especially her own co-workers, finally rebels in order to get equality as women, especially black women who have always been looked down upon, the author finds racial discrimination in films and the first wave feminist movement which represents smart and intellectual women and third wave feminism which represents democratic women leaders and women who want to fight against racial discrimination as conveyed by the film Hidden Figures. According to the codes in this film, good feminism is feminism that plays its role in a balanced way and women of different races both get equal rights without discrimination, third wave feminism. Finally, it is through this research that causes the media to convey messages through films in the representation of social reality, namely feminism.

The last journal was compiled by Yolanda Hana Chornelia with the journal entitled Representasi Feminisme Pada Film "Snow White and The Huntsman". According to Chornelia (2013) the journal explains about Ravenna as violent. Ravenna's powers are physical and mystical powers that are used against men who exploit women's beauty. Ravenna can also kill any man who tries to oppose her. Ravenna's powers are also used for her own good, namely strength and beauty. In this case, beauty is a source of strength. When he gets old and ugly, he gets weak. This shows that a woman can do anything to be beautiful. This show means that women only have power so long as they have beauty. The writer finds that there are

patterns of feminism in leadership, Ravenna is a cruel leader based on self-interest which makes Ravenna obtain leadership by force. The writer also finds a contra-productive meaning for feminism because it is represented in this film that women have to be evil and have the heart to get equality.

From the previous related studies above, the first and second research have the same approach and theory that I use in this research is about the third wave feminism namely multicultural feminism and the third research is slightly different in that it only discusses feminism in general without further grouping it into the types of waves of developing feminism. However, to make the differences from the related studies previously above, I use Hidden Figures Movie Script as an object and use the Multicultural Feminism theory by Audre Lorde.