

CHAPTER 2

THEORETICAL FRAMEWORK

The theoretical framework used in this study comprises both intrinsic and extrinsic components, as was described in Chapter 1. Examples of intrinsic aspects are characterizations, plot analysis, and setting analysis. An external component included in this study is a sociological strategy, specifically Bourdieu's theory.

2.1. Intrinsic Elements

To analyze the film *Crazy Rich Asian* by Kevin Kwan, I use concepts that have been told through intrinsic elements consisting of characterizations, settings, plots, and themes. These concepts will be explained as follows.

2.1. Intrinsic Elements

2.1.1. Characterization

Characters and plot interact in a necessary and vital way. Without characters, a plot or tale would not exist. The characters—an endlessly fascinating array of men and women whose life experiences and adventures serve as the foundation for the stories and novels in which they appear—are the main attraction for most fiction readers. Part of what makes fictional characters so compelling is that we come to know them so well—perhaps even too well. In reality, most of the time we only learn about people from the outside, from what they say and do; the underlying complexity of their inner lives may be overlooked as we mostly learn about people from the exterior.

After years of close acquaintanceship, one can only surmise, if at all, the fundamental intricacy of their inner lives. Contrarily, fiction frequently gives us instantaneous, direct access to the moral, emotional, and intellectual complexity of human nature that lies under the surface. In literary analysis, there are three main yet related acts that are involved when we talk about character. We are concerned, first of all,

with being able to establish the nature and personalities of the characters themselves, and with our ability to understand the major identifying intellectual, emotional and moral qualities. Second, we are concerned with the methods and techniques an author uses to create, develop, and present characters to the reader. Third, we are concerned with whether the characters so presented are credible and convincing.

One of the most crucial components of literature is character. One type of element in a story are the characters. Character and plot are inseparable because plot is more than just a string of incidents that happen outside of character to define it. Put another way, we should discover the character's activity in a series of events when we want to know "what happened to him or her" and "how did it work out for them." Character analysis is more challenging than plot analysis because characters are more nuanced, complex, and ambiguous. Any person, identity, or thing whose existence springs from a work of fiction is considered a character. Participants in the performance, whether as readers, audience, or otherwise, assume such existence. Characters can be aliens, gods, artificial intelligence, or, in rare occasions, inanimate objects. Their emotions and experiences bring the major themes of the dramatic text to life. (Bettie, 2015).

2.1.1.1. Telling Method

The telling approach includes understanding the structure of the story which consists of showing the orientation of the main character with facial expressions, physical contact, eye contact, body movements and voice with conversation and commenting directly on each character in the film. (David Letwin & Joe Robin Stockdale, 2008)

2.1.1.1.1. Characterization through Appearance

Adjectives such as greedy, sober, considerate, two-faced, deceitful, fair, generous, greedy, heroic, brave, intelligent, level-headed, loyal, magnanimous, forgiving,

mean, selfish, sensitive, stoic, tingly, or thousands of other terms will be used to describe a character in a story based solely on appearance. This involves the way the character is portrayed in terms of physicality, emotions, behavior, and personality. This is how we define true character. (David Letwin & Joe Robin Stockdale, 2008)

2.1.1.1.2. Characterization by the Author

With this method, this story's direction is completely up to the author. The author makes observations about the personality traits and characters in order to give the impression that the film has succeeded in touching feelings. With characters that suit the story, it will strengthen the foundation of the story that runs according to the personalities of these characters. The screenwriter doesn't need to think hard because these characters will direct the storyline which will happen naturally, the storyline will develop along with the character's personality. The dialogue will be developed based on the individual personalities of the characters. In addition, actors and actresses need to possess the intelligence, creativity, and human nature sensitivity needed to completely comprehend the roles they portray. Furthermore, be able to convey these elements in a way that seems appropriate for the character being represented by using your voice, body language, and facial emotions. (David Letwin & Joe Robin Stockdale, 2008)

2.1.1.2. Showing Method

This technique involves the author of the story directly revealing the nature and personality of the character by describing situations, characters, emotions and conflicts through actions, dialogue or descriptions, including thoughts and feelings that enter and leave the character's mind, through a series of actions. (M. H. Abrams, 2012)

2.1.1.1.3. Characterization Through the Dialogue

Characterization is in the form of dialogue and can indicate if the scene contains action. In the film most of this information is presented as a subjective thought, so it aims to provide information to the audience. But without action scenes, showing the emotional feelings felt and no scenes that dramatize these characteristics is useless. Dialogue usually involves two or more characters, either directly or indirectly, in the conversation. which is interpreted by the audience as a person who has certain moral, and emotional qualities based on inferences from what the person says and their distinctive way of delivering dialogue and of what they say. In writing dialogue, the author intervenes authoritatively sequentially to describe, and often evaluate, the motives and dispositional qualities of a person. (Prospero in Shakespeare's *The Tempest*, Micawber in Charles Dickens' *David Copper field*, 1849–50)

2.1.1.1.4. Characterization Through the Actions

Characterize that is, establish the typical character of the perso in a telling narrative. In a performance, it is also called a dramatic method, the author only shows the characters' speech and actions, and leaving it entirely up to the reader to deduce the motives behind what they say and do. The author may not just show speech and actions, but also the character's thoughts, feelings, and responsiveness to the events of the performance. Make sure the characters experience changes and development as the story progresses. This could be a change in their emotions, values, or outlook on life. The meaning given to acting is that character is revealed through action, and it is thought that leads to action. (M. H. Abrams, 2012)

2.1.2. Plot

According to Aristotle, the plot is the most crucial of all the component parts because it is the essence of tragedy. Plot: The arrangement of the events so that "tragic action, not the portrayal of men, determines the end, which is a particular kind of action rather than a quality,. Not all plays are concomitant to the availability of action; nevertheless we still have tragedies. (William Shakespeare's 564-616) A story develops in five distinct stages or sections, as follows:

2.1.2.1. Exposition

In the exposition, the reader or audience meets the characters. Here, the author brings dominant ideas announcing the themes of the text. Exposition is the process of providing the audience with the background knowledge they need by means of dialogue or narration. When the inciting incident occurs off-stage or off-screen, some form of explanation must be given in order for the audience to comprehend the plot. To summarize, the occurrence that unsettles the main character is known as the inciting incident. It occurs either prior to the beginning of the story or soon after. (David Letwin & Joe Robin Stockdale, 2008)

2.1.2.2. Complication

In complications, problems or mysteries, which have to be solved, test for the character's action and movement. The complications of the plot explore the complex nature of the characters and the big issues of the text. Plot complexity explores the text's major themes and characters' complexity, applying pressure to themes and characters to conform to a predetermined course of action. The audience can use complications as points of reference to see how the main characters' fortunes change as they work toward their objectives. In a drama, every scene and action must move the protagonist

toward or away from his objective in order for problems to arise.
(David Letwin & Joe Robin Stockdale, 2008)

2.1.2.3. Crisis

A crisis typically occurs when the protagonist makes his ultimate choice to get over a challenge. A skilled playwright will have their main character decide what to do in each rhythm, scene, and action of the drama in order to accomplish the main aim. But at the very end of the narrative, he will have to make a choice that will ultimately determine his fate, and it will be more significant and challenging than any other choice he has ever made or will make. This is referred to as a crisis, and it will put the character's determination to the test more so than it would have done previously. It has the potential to be the most thrilling and dramatic scene in the play if performed effectively. However, towards the end of the story, he will be forced to make a final decision that is more important and more difficult than any other decision he has made. This is the decision has been eagerly awaited by the audience. (David Letwin & Joe Robin Stockdale, 2008)

2.1.2.4. Falling Action

After comes the crisis, the reversal or “turning point” this stage begins downward slope the conflict lessens, and the plot moves towards closure. (M. H. Abrams, 2012)

2.1.2.5. Resolution

We define resolution as that part of the dramatic story that occurs after the climax and continues to the story's resolution, an ending after the main crisis, when the complications have been resolved and a concluding state of affairs is worked out. We Expect, in this section, the characters to die, marry, or come to terms with their fate; the villainis revealed, the falsely accused is set free. (M. H. Abrams, 2012)

2.1.3. Setting

Setting also refers to the time and place where a play takes place, costumes also help the audience to recognize the work directly. Setting occurs when an event occurs in that exact setting the opposite of the atmosphere we would normally expect for such an event. Setting is very important because the author can use it to symbolically convey information about a character's own temperament or adopt a character's view of it. The setting is also an important element in generating the atmosphere of their work. Scenery, theater stage decorations in the house or in villages, cities, forests, for example, help create the imagination that it is a certain place and also help provide information about the character's way of life as well as his social and economic life. (Joseph M. Boggs, 2011)

The setting may often seem unobtrusive or taken for granted, but it is important to be an ingredient in any story and makes an important contribution to its theme or overall the effect of a film. Setting generally provides of the specific scene or chapter, the entire story, and can also include the mood of the time period and situation or event. Because there is a complex relationship between one setting and another story elements plot, character, theme, conflict, symbolism, setting effects The story told must be analyzed carefully. And that's why it's important visual function, setting must also be considered as a strong cinematic element in it his own rights. (Joseph M. Boggs, 2011). Elements of setting are:

2.1.3.1. Setting as Background for Action

Setting is creating a semblance of reality that gives the viewer a real feeling real time and place and the feeling of being there. So, to find the right setting and then the actors who will act, to capture the appropriate background for the story they were trying to make a movie. To be convincing, the chosen background must match even in the smallest details. In a film

that is set in the past, the setting of the film will be in the past or ancient times. Some films capture the qualities of the time and place in which they exist arranged so effectively that it can be the most important element A film is more powerful and memorable than its characters or storyline. (Joseph M. Boggs, 2011)

2.1.3.2. Setting as a Means of Revealing Character

By Character, Aristotle means that we determine what type of human being is presented, and because tragedy is an imitation of action and therefore is basically related to character in action. Thus, character is the basic value that builds a person's personality, in the form of a series of attitudes, behavior, motivation and skills that are formed due to the influence of heredity and environmental influences and become the driving force, driver and differentiates him from other individuals. The setting aspect is important to understand the naturalistic interpretation of the role of setting.

Thus, considering the environment as a significant force or even a form of control allows us to consider how the environment has shaped the character into who they are, in other words, the nature of the character is determined by factors such as their time in history, specific place These environmental factors are extensive so they play an important role that is far more important than the background to the plot of the film. By getting used to behaving as expected, this behavior will eventually develop. In some cases, the environment functions as a factor influencing human behavior. in the storyline. The protagonist is someone who lives in an environment that can directly or indirectly shape his personality to be good. So it takes serious consideration of the cruel, indifferent, or at least powerful environmental forces that are often the key to understanding a character. (Joseph M. Boggs, 2011)

2.1.3.3. Setting as a Means of Creating Appropriate Atmosphere

In certain special films, the setting is important in creating a pervasive mood or emotional atmosphere. This is particularly found in horror films, comedy films, romantic films, science fiction or fantasy films (such as the film *The Conjuring* by James Wan, the film *My Stupid Boss* by Upi Avianto, and the film *A Perfect Fit* by Hadrah Daeng Ratu), which is an incredibly charged emotional atmosphere created by setting becomes an important factor in achieving suspension of disbelief by the audience. Setting is to strengthen or emphasize the reader's belief in the plot of a story. Setting can also create a tense and tense atmosphere the overall feel of the film, in addition to adding credibility to the plot and character elements. Setting is information related to the location where the events in the story occur. Meanwhile, the time setting is information related to when the event occurred. (Joseph M. Boggs, 2011)

2.1.3.4. Setting as Means of Reinforcing Theme

Setting is the time and place where the film's story takes place. Meanwhile, theme is the main idea of a writer or work creator in a story. Although Settings often seem unobtrusive, they are important to any story and make an important contribution to the theme or overall effect of a film. The theme in the story is to convey what is called the 'big idea'. This means that a theme is a belief about life that the writer tries to convey in the form of a novel, short story or poem. And that's why it's important visual function, setting must also be considered as a strong cinematic element in it his own rights. Themes can consist of Love and Friendship Themes which can arouse the audience's emotional feelings if the story leads to a happy or sad ending, Revenge Themes which make the audience feel annoyed and mixed up because they are carried away by the atmosphere, and Horror themes which can make the audience feel anxious and afraid. (Joseph M. Boggs, 2011).

2.1.4. Theme

A work's theme is its abstract subject, its main notion or ideas, which may or may not be clear-cut and unambiguous. Themes can vary and occur more than once in a single work, but they must support the main plot and any subplots. A theme isn't the narrative's synopsis. Since literature is about everyday life, its major themes usually revolve around significant issues and events from both public and private spheres, such as love, marriage, death, freedom, hope, despair, power, war, retaliation, evil, and so forth. Thus, any topic that arises in daily life has the potential to become a literary theme. (Joseph M. Boggs, 2011).

2.2. Extrinsic Approaches

After explaining intrinsic above, I will explain the extrinsic approach. In this paper, I will use the concept of Bourdieu through Sociology of Literature approach as theme of my research to analyze issue in this novel. I will explain the concept bellow:

2.2.1. Sociology

Sociology is what discusses various aspects of society and their influence on human life. Science that studies social institutions and the facts that exist in various social structures. Sociology is a combination of two words originating from Latin, namely socius which means comrade or "friend" and "logos" which means science. Initially sociology was united with social philosophy. Separated because then community discussion revolves around things that attract general attention. According to Emile Durkheim, from a collection of facts related to ways of acting and thinking, there are forces that can control an individual. Meanwhile, according to Max Weber, sociology can be defined as a science that studies the reciprocal influence and relationship between various social phenomena such as moral phenomena, religious phenomena, family phenomena, and economic phenomena). Reflective sociology can also be called "sociology about sociology" or more precisely critical thinking about sociological

theories." Bordieu states that reflective sociology is a basic dimension of sociological epistemology (Bordieu & Wacquant 1992: 68)

2.2.2. Sociology of Literature

Shakespeare's plays were a collaborative effort in which different people might add to and alter the text at any point throughout the production process; the finished works belonged to his theater company rather than to Shakespeare. Moreover, there is no proof that Shakespeare himself desired for his plays to be published, that he had any "interest in asserting authorial rights over a script," or that he had any legal basis for making such a claim, as Stephen Greenblatt notes in the Introduction to *The Norton Shakespeare* (1997).

However, as Greenblatt notes, Heminges and Condell, two of Shakespeare's friends and fellow actors, were certain they could sell their pricey folio collection of his plays seven years after his death because, as they stated in a preface, their printed texts were exactly "as he conceived them" and represented what he himself had "thought" and spoken. An etched picture of Shakespeare by Martin Droeshout in the front matter graphically reveals the identity of the playwright and attests to the validity of the printed versions.

Shakespeare's friend and theatrical adversary Ben Jonson also contributed a poem, "To the Memory of My Beloved, The Author Mr. William Shakespeare," to the First Folio. It was in it that Jonson praised Shakespeare, calling him "The applause! delight! the wonder of our stage!" and saying that his "well-turned" lines reflect the "mind, and manners" of the Greek tragic dramatists Aeschylus, Euripides, and Sophocles. He also described Shakespeare as an individual who, by the products of his innate abilities ("nature") even more than his "art," was "not of an age, but for all time!" from the poet who had given birth to them. In general, it appears that the roles and characteristics of Jonson's "author" and Horace's "auctor" were basically the same as they are now in popular critical debate. Check out the literature's sociology entry. See also Frederick G. Kenyon, *Books and Readers in Ancient Rome* (1951), in addition to the above mentioned sources.

According to Roucek and Warren (2009) define sociology as the study of social group relationships between individuals. For writers who want to utilize their work as social criticism, this study has a lot to offer. Since literature is a part of the picture of social life that reflection gives, the work that is produced is, in fact, a portrait of the social epoch. Literary works usually describe social life in society, including politics, socioeconomics, culture, and religion.

Therefore, even though they are categorized as novels, literary works are not always works of pure imagination or fiction. Literary sociology is a method or style of examining and analyzing literary occurrences in connection to social elements. To comprehend transdisciplinary literature, read *Literary Sociology: Theory and Study of Indonesian Literature*. By Therefore, before discussing the nature of sociology literature, a literary scholar such as (Swingewood *The Sociology of Literature*, 1972).

2.2.3. Theory of Bourdieu

The idea of social and cultural reproduction developed by Pierre Bourdieu is one of the most well-known explanations for why social inequality persists between generations. According to Bourdieu, one of the main factors sustaining socioeconomic inequality is the formal education system, which converts the current social hierarchy into an apparent hierarchy based on merit or gifts (Bordieu, 1997, 2006; Bordieu and Passeron, 1977).

Objective structures serve as the foundation for representation and generate structural forces that are disregarded in interactions; however, interactions are also taken into consideration, particularly when attempting to explain the struggles that individuals and collectives face on a daily basis in an effort to alter or maintain existing structures. Bourdieu, a cultural sociology figure, developed the structuralism-constructive method, synthesizing the theories of structural theory and existentialism. He disagreed with the structuralist school, which focuses on objective structures and ignores social

construction. Bourdieu embraced a different structuralism, arguing that objective structure exists in the social world and is independent of the agency's consciousness and will. The evidence supporting Bourdieu's theories has been a little inconsistent thus far. While some opponents reject Bourdieu's reproduction theory in its entirety, others contend that certain ideas still hold analytical potential when stripped of the constraints of his larger theoretical framework. For instance, some opponents question the concept of cultural capital's applicability in general (Kingston, 2001). Others, however, reject the idea of habitus as being too nebulous and unquantifiable to make any significant contribution and instead view it, albeit with some modification, as a potentially significant piece of the jigsaw of educational disparity. (e.g. Sullivan 2002; Van de Wertfhorst, 2010).

The theory and method put forward by Bordieu can be said to have a "comprehensive" conceptual framework by including capital such as social capital, cultural capital, economic capital and symbolic capital in his theory. Apart from the concept of capital, he put forward the terms field or arena (champ, field), habitus, and social strategy as important terms in his social theory. (Dr. Akhyar Yusuf Lubis, 2014)

In this analysis, I used Pierre Bourdieu's theory because the background contained in the novel Shine is a social problem. So, I used a sociological approach by using Bourdieu's concepts such as Habitus, Arena, and Capital. I connect the social problems contained in the novel to these concepts.

2.2.4. Habitus

A person's habitus is their internalized framework for interpretation, shaped by their upbringing in the family and their place in the social hierarchy, and it is a collection of learned behaviors that shapes how they view the world and their own opportunities in it. Bourdieu referred to this as "socialized subjectivity," or subjectivity that is shaped by structural factors, so that groups within a society that

have comparable living conditions would also have comparable habits. According to (Swart 1997)

As a result of social conditioning and historical events, habitus is constantly changing. It can change in ways such as raising or lowering expectations and aspirations, or it can reinforce itself when embodied structures of expectation come into contact with objective chance structures that align with these expectations. 116 (Bourdieu, 1990b).

Additionally, some theorists contend that late modern societies are seeing an increase in the flexible, reflexive habitus due to a variety of economic, cultural, and social shifts, including shifting patterns of work, community, and relationships, which call for a greater capacity for ongoing adaptation on the part of the individual (Crossley, 2001; Sweetman, 2003). This idea is similar to the idea that cultural diversity is becoming an increasingly important source of cultural capital.

Similarly, thinking with and beyond Bourdieu, Atkinson (2010) draws on Schutz's (1964, 1972) notion of the 'subjective stock of knowledge', and its framing 'attitudes', to suggest a conception of habitus that more explicitly recognizes the multilayered nature of consciousness and knowledge. He argues that this depth dimension is implicit but underdeveloped in Bourdieu's work on habitus. He suggests that habitus can be seen as underlying the full continuum of action, from more automatic, pre-reflective, mundane action to more intentional, deliberative 'rational' action, but that intentionality is only partly, or incompletely, informed by 'rationality' in the academic sense.

The basic cause of differences between individual habits is the individuality of each person's social trajectory, to which corresponds a series of temporally ordered conclusions that are mutually irreducible. The habitus that, at every instant, structures new experiences in accordance with the structures produced by past experiences, which are modified by the new experiences within the limits defined by their power of selection, creates a unique integration, dominated by the earliest experiences, of the experiences statistically common to members of the same class. (Bourdieu, 1990a, p. 60.)

As a result, the main point of contention in the habitus topic is that it is an intermediary construction rather than a determining construction. It is a characteristic that was developed out of need. In other words, Habitus has a pattern of determinism that, under specific conditions, captures each individual. On the other hand, creativity is seen as a counterbalance to objects in habitus theory. As a facilitator that combines inclinations like attitudes to produce new behaviors, habitus thus serves as the first foundation for action. Additionally, habitus and capital are closely related since some habits (like those of dominating social and cultural groups) serve as multipliers of different kinds of capital.

I use habitus theory because Rachel does her daily activities at New York University. Like waking up early to go to teach economics on campus every day.

2.2.5. Arena

In social life, it is necessary to understand interactions between people, as well as in explaining social events or phenomena, to see what is being said or what is happening. It is necessary to examine the social space/domain (social space), where interactions, transactions and events take place (Bourdieu in Patricia Thomson, 2005: 148). For that understanding, social analysis is needed. Not only placing the object of investigation in a particular historical and relational or local/national/international context but interrogating the steps in knowledge about the object (Bourdieu in Patricia Thomson, 1993a; 1994d; 2001c).

Arena (field) according to Bourdieu is a social space - a competitive space that contains various interactions, transactions or events. In analogy, the arena is like a soccer game because it has rules, history, superior players, legends and knowledge. Capital consists of several types: Economic capital, can be money - assets - possessions, carries more status and power. Cultural capital, in the form of knowledge, language and sound, plays a role in culture (preservation and development).

In a different phrase, Bourdieu views the field as a social environment whose individuals are subject to certain structural restraints on their behavior and are always undergoing a process of progressive differentiation. The field is a battleground where participants fight for different tangible goods or symbolic authority. The primary objective is to establish distinctions that will ensure social actors' standing and provide a source of symbolic power that may be leveraged to greater success. (Bourdieu, 123–129, 1990a)

The culture, for instance, consists of social actors in a given location or arena that share the same cultural capital and habitus that was passed down from their ancestors and blindly followed by succeeding generations. Family, religious companions, cultural legacy, and networks are examples of social capital. Symbolic capital in the shape of the education sought and the bachelor's degree. According to Bourdieu, a degree from a prestigious university is necessary for social actors to acquire cultural capital that will enable them to assume leadership roles in all spheres of power, such as politics, government, the arts, and education. Families utilize education as a tactic to maintain or improve their social standing. Additionally, education is symbolic capital that collaborates with other capitals to advance one's status as a social agent and make money.

I use this theory because the main character struggles to get the approval of Nick Young's family, as told in the film *Crazy Rich Asian*. Rachel Wu has to fight harder to win Elenor's heart, and Rachel has to succeed in winning Ah Ma's heart too.

2.2.6. Capital

Even though Bourdieu's theory of cultural capital is highly contested and abstract, in North America, certain aspects have been highlighted and passed down as crucial. (Lareu and Weining Weinger and Lareu, 2003). Bourdieu put forward the terms market and capital and he differentiated several types of markets and types of capital (cultural, economic and symbolic). A market can be seen as a field of space and structured positions, and the characteristics of these positions depend

on spatial location and do not depend on personal attribution. For example, education room, medical room, fashion clothing room, business room, etc.

There are general rules that certain spaces adhere to. Market or field structure is a particular form of power relations between groups or agents involved in the struggle. In every field, a new member of the market faces a struggle to change the structure, change power relations, gain recognition, while members of an established group struggle to maintain a monopoly or compete. It has been suggested that there are several types of markets or fields or arenas and capitals.

One type of capital can be combined with another type of capital. For example, someone who has a higher education at the same time gets a job that produces a fairly large salary, including money and economic capital. A certain field structure becomes a stake to be fought over, in its real form is the distribution of capital. A person who has very strong capital tends to maintain a conservative situation and protect opinions so that the established structures, structures that benefit him are not questioned. New participants or members who do not have a place that is respected tend to adopt subversive strategies, occult strategies or heterodoxy. (Dr. Akhyar Yusuf Lubis, 2014)

I use this theory because it is told in the film Crazy Rich Asian that to become the part of Nick Young's Family, the main character must have a lot of capital. In addition, the main character also had to move from America to Singapore.

1) Economic capital

Economic capital can be in the form of money, buildings, assets, shares, even knowledge and skills. In an economic context, economic capital is a very important factor in achieving prosperity, because it can be combined with labor and natural resources.

Someone who has the economic capital contained in the film Crazy Rich Asian is Nick, who has an airlines, real

estate, hotel and dimsum business. Has a magnificent house in Singapore and of course the sole heir to his family's business.

2) Cultural capital

Appreciating "highbrow" cultural tastes is a component of cultural capital, which is "conceptually and causally" different from other knowledge or abilities including technical proficiency or competence. According to Lareu and Weininger (2003), this view unnecessarily narrows the focus of cultural capital-related research and misrepresents Bourdieu's concepts.

3) Symbolic capital

Symbolic capital in Bourdieu's version is a much more flexible concept than reputation. Symbolic Capital is the skill, verbal ability, level of education and knowledge possessed by a person to achieve certain goals. Symbolic capital is created based on relationships with power and societal structures.

Before illustrating its significance for strategic communication in the form of an organization's social standing or prestige as conveyed by other social actors and/or the media, symbolic capital places it within Bourdieu's analytical framework. Social actors can own various forms of capital, symbolic capital being just one of them. (1991, Bourdieu).

4) Social capital

Social capital is generally placed in one direction by viewing social capital as an asset that can be invested by building relationships, developing trust, creating productive social norms, and forming effective groups and

organizations. According to Bourdieu, social capital provides direct benefits to network members, in addition to helping to compensate for the lack of other resources. Strong social groups can limit the social capital of less powerful groups. Social capital is dignity and respect which can be something fundamental for attracting clients to important social positions and can be a medium of exchange for example in a business career (Bourdieu, 1997: 503)

2.3. Previous Related Studies

After I get the concepts and the theories, I have gathered literature review that consist previous research to support this term – paper. For the previous study, I find any research that researched this novel. Those previous studies are:

This thesis analyzes the struggles experienced by Rachel Wu in the film *Crazy Rich Asian*. In this research, the struggles Rachel experiences the struggles to accepted Nick Young's family are examined through the film *Crazy Rich Asian*. Based on research findings, the novel contains various forms of social class representation. The first research with the title “Representation of Social Class In The Crazy Rich Asian Film And Its Conflicts By John M. Chu” by Kevin Kwan in 2013.

Humans and groups within a society or culture are categorized according to hierarchical differences, or stratification, which is influenced by social class or social groups. Although most people belong to different social groups in different societies, these categories may not always correspond to the same social group. Social stratification gives rise to various divisions in society based on class or group membership. Certain customary communities Because traditionalists lack social groups and frequently lack leaders, they frequently steer clear of social stratification (Sudikan, 2007).

The First research by Alvi Nuziar (25 August 2020) conducted a study titled “Representation of Social Class in the Crazy Rich Asian film: Semiotic Analysis of Charles Sanders Peirce.” The changes made to and the caliber of the translation of Kevin Kwan’s *Crazy Rich Asian* were

investigated in his thesis. The Thesis establishes the degree of quality, acceptance, and readability.

The second research on February 12 2019, Natalia Deslyn Chrisnanda released her review, According to Natalia, this study analyzes the tension brought on by cultural misinterpretations in the book *Crazy Rich Asians* A normal Component of life is conflict. Everywhere we look, w can witness disputes between friends, family, and romantic relationships.

On August 3rd, 2022, M. Raihan Taruna's third research study published a review. The analysis of the movie "Crazy Rich Asians" from a social class perspective will be the main goal of this study. The 2018 film *Crazy Rich Asians* chronicles Rachel Chu's and Nick Young's love story, which is thwarted by Nick's mother due to Rachel's disparate socioeconomic status. Stuart Hall's reception analysis approach, which focuses on variations in social classes in the areas of Culture, Education, Wealth, and Work, will therefore be used by researchers to examine the film because of the wide range of social class inequalities in Indonesia. Five informants with a range of cultural backgrounds participated in this study. According to the Dominant Hegemony perspective, most informants concurred that there are social class inequalities in (1) the tradition of family-attended weddings rather than elopements. (2) educational background. (3) Family history and wealth. The majority of informants who hold the opposition position are opposed to the idea of a prospective spouse's background being chosen before marriage. Informants at this stage of the negotiation process often struggle to make choices about the cultural background of their potential partner and the position's history.

The fourth research by Salma Aqila wrote a thesis (2022). The research aims to find out how the main character achieves self-actualization, what are the challenges in achieving the main character's self-actualization and what are the characteristics of the main character's self-actualization in the film. This study focuses on the main character's self-actualization, using a psychological approach and theory of Abraham Maslow's Hierarchy of Human Needs. The study reveals the fulfillment of the main character's self-actualization, starting from basic needs, namely physical needs which are demonstrated through food. The need for security, when Rachel succeeded

in winning Ah Ma's heart, made Elenor not dare to move, the need for love and affection, shown by Rachel's relationship with her mother, Rachel's friend Peik Lin, and Rachel's boyfriend, Nick Young. Then, there is the need for appreciation which is shown by appreciation from friends and family when she succeeds in having the courage to face Nick's family, as well as the self-actualization of Rachel Kim who succeeded in obtaining a bachelor's degree and then became a Professor of Economics at New York University. The things that hinder Rachel from achieving self-actualization are internal & external factors.

Surbakti Kostariana's sixth research project resulted in a thesis in 2019. The study's title is "Representation of Culture in Film (Semiotic Analysis of Charles Sanders Peirce in the Film Crazy Rich Asian in Representing High Context Culture and Low Context Culture)". This study has multiple goals, including the following: first, to determine the kinds of indicators that are employed in Crazy Rich Asian to symbolize the cultural setting. Second: Describe the significance of the indications that the movie Crazy Rich Asian utilized to depict the cultural setting. In this study, constructivism is the paradigm of choice. Several pertinent theories were employed in the study, including semiotics, representation, mass communication, intercultural communication, and communication context. In light of the study's goals, the following conclusions can be drawn from the data: The movie Crazy Rich Asian employs several sign language, including Qualisign, Sinsign, Legisign, icon, Index, Symbol, Rhema, Decisign, and Argument. 2) The cultural background depicted in Low context cultures are individualistic, whereas high context cultures are socially focused.

However, unlike the first to fifth studies, there are differences between this study and the research described above. This research focuses on analyzing the film Crazy Rich Asian. It also focuses on the main characters of the film's plot as well as other characters. This study also describes the struggle that must be made to be accepted into Nick's family. Apart from that, no one has conducted research on the film Crazy Rich Asian by Kevin Kwan using Pierre Bourdieu's theory so there are differences in analysis. Therefore, researchers want to analyze the film Crazy Rich Asian

by Kevin Kwan using habitus, arena and capital theories. Information from this research was collected by researchers with the help of previous studies mentioned above.

