CHAPTER 2

THEORITICAL FRAMEWORK

In this research, I use several theories and concepts relevant to my research topic are used in this study. A Study of Pierre Bourdieu's Habitus, Field, and Capital is one of the literary ideas I use in my research. The intrinsic and extrinsic theories are discussed in *A Study of Pierre Bourdieu's Habitus, Field, and Capital Portrayed in the Emily in Paris (2020) Series Script.* I use inherent techniques like characterization, plot, and setting to examine the characters in the series script of *Emily in Paris (2020).* After that, I use an extrinsic method, like sociology of literature, and then Pierre Bourdieu's Habitus, Field, and Capital theory. A review of the literature is also included in this chapter, offering connections with earlier studies carried out by other researchers.

2.1. Intrinsic Theory

In the extrinsic approach, there is another literary critique technique called the intrinsic approach. A literary work's form, language, style, symbols, imagery, contrasts, structure, and plot development are all critiqued using the intrinsic method (Iqbal, 2016). I'm analyzing the characters in this screenplay 1 using characterization, setting, and the plot as part of the intrinsic approach.

2.1.1. Characterization

According to Minderop (2013:2) in the book "Characterization Method", In literary works, character is crucial. There must be characters in every work of literature who exhibit distinct personalities from others. Therefore, characterisation is necessary to determine that. In literature research, the characterization approach is a technique used to describe the personalities of the characters in a work of literature.

2.1.1.1. Indirect method (showing): Dialogue and behavior

Minderop (2013:22) stated in the book "Characterization Method" that the indirect approach (showing) is used to allow characters in literary works to express

themselves directly via their actions by omitting the author's presence. Readers can examine the personalities themselves in this instance.

2.1.1.1.1. Characterization Through Dialogue

1) What the Speaker Says

According to Pickering and Hoeper (in Minderop, 2013: 23 Characterization Methods), readers need to focus on a dialogue's content first. Is the dialogue too crucial to the development of story points, or the other way around? It conveys the idea that the speaker is self-centered and somewhat dull if he constantly discusses himself. The speaker comes across as someone who enjoys gossiping and meddling with other individuals if he is constantly discussing other personalities.

2) Speaker's identity

Minderop (2013: 25) Even though the conversations of subordinate characters frequently reveal important details about other characters, the identity of the speaker is the words spoken by a protagonist (central character), which should be regarded as more significant than what is said by a secondary character (minor character).

3) Location and Conversation Situation

In real life, private conversations at night are typically more serious and lucid than those that take place in public settings during the day, according to Pickering and Hoeper (in Minderop, Characterization Method , 2013: 28). It's usually more important to talk in the family sitting room than it is to talk in the theater or on the street. Therefore, it is quite likely that this may occur in fictional stories; however, readers should think about the author's motivations for using speech in settings like the theater and the street, which is undoubtedly a crucial aspect of storytelling.

4) The Quality of The Exchange

According to Minderop (2013: 33), a conversation's flow is crucial, and it's beneficial if there is some give and take. Additionally, the conversation will be brief because the other is more passive. The rhythm or flow of a character's speech may also show their psychological state.

5) Tone, Stress, Dialect, and Vocabulary

According to Minderop (2013:34) Characters' voices, accents, dialects, and vocabulary can all be used to reveal more about their personalities, but only if they are thoroughly and accurately analyzed. Additionally, the tone of the speaker's voice when addressing another character may indicate the character's disposition, such as being kind or haughty.

2.1.1.1.1 Characterization Through the Actions of the Characters

In addition to analyzing their speech, we can also examine their actions to determine their character. According to logic, a character's acts and behavior reveal their personality and psychological development (Minderop, 2013:38).

2.1.2. Plot

A strong dramatic structure the creative and logical arrangement of components to achieve the highest level of cerebral, emotional, or dramatic effect has always been essential to the craft of narrative in plays, movies, novels, and short stories. A dramatic framework can be either linear or nonlinear, depending on the writer's needs and tastes. Both styles share the elements of exposition, intricacy, climax, and dénouement (Pettrie and Boggs 2012, p 44). The only thing that distinguishes these pieces is their arrangement.A plot usually flows in five certain stages or sections as follows:

2.1.2.1. Exposition

It introduces the characters, provides a synopsis of their relationships, and places them in a realistic environment (Pettrie and Boggs 2012, p 44).

2.1.2.2. Complication

In terms of substance, clarity, and intensity, conflict begins and grows. This is usually the longest part since complications are employed to create and maintain emotional tension and suspense (Pettrie and Boggs 2012, p 44).

2.1.2.3. Climax

When two opposing forces collide during complexity, the climax begins, producing the greatest amount of tension, either mentally or physically (Pettrie and Boggs 2012, p 44).

2.1.2.4. Dénouement

After the conflict is resolved in the climax, there is a brief period of calm before a magnificent denouement that restores some semblance of equilibrium (Pettrie and Boggs 2012, p 44).

2.1.3. Setting

The time and area where the movie's plot is situated are referred to as the setting. The environment is still a crucial part of any plot and greatly influences the overall theme or impact of a movie, despite the fact that it is usually ignored or overlooked. It is crucial to thoroughly examine how the setting affects the tale being told because of the many connections that location has with other aspects of a narrative, including plot, character, theme, conflict, and symbolism. Because of its vital visual relevance, the environment must be considered an important part of the film in and of itself Pettrie and Boggs (2012). Therefore, some contextually relevant components for the research analysis are as follows:

2.1.3.1. Setting as Determiner of Character

According to this perspective, people may be nothing more than the products of their surroundings and genetic makeup, our fate, character, and existence are all predetermined by factors outside of our control, and our freedom of choice is a myth. As a result, this perspective compels us to examine how the

protagonists' environment shaped who they are or how their personality was shaped by elements like their time period, the location of their home on Earth, their standing in the social and economic hierarchy, and the customs, moral principles, and behavioral guidelines that others imposed on them. These environmental factors could be so prevalent that they offer considerably more important information than a setting for the movie's plot. (Petrie & Boggs, 2012, p. 84)

2.1.3.2. Setting as Reflection of Character

Viewers may be able to infer details about a person's personality from their environment. This is especially true for aspects of their environment that they may influence. For instance, a beautifully decorated house with beautiful draperies and a flower in the doorway may represent a well-characterized personality. (Petrie & Boggs, 2012, p. 84).

2.1.3.3. Setting to Create Emotional Atmosphere

In certain specialist films, setting plays a crucial role in establishing a prevailing mood or emotional milieu. The overwhelming, powerful atmosphere that is produced and maintained in horror films—and to a lesser degree in science fiction and fantasy films—becomes crucial in evoking the audience's incredulity. The setting may create a tense and uneasy mood that goes well with the overall tone of the movie in addition to giving the plot and characters a sense of realism. (Petrie & Boggs, 2012, p. 86)

2.2. Extrinsic Theory

2.2.1.   Sociology of Literature

According to Minderop in her book (2016:1) The theory of genetic structuralism is frequently employed in a sociological context. Within the realm of literature, analyzing literary works through the lens of literary sociology is referred to as examining literature through literary psychology, philosophy, mythology, and other approaches. Sociology is an approach to literature that highlights facets of society and human existence is known as sociology of literature (Damono, 1979:5). Meanwhile, The concept of genetic structuralism refers to a living structure shaped

by the ongoing history and experienced by the community where the work originated (Faruk, 1989:12).

2.2.1.1 Habitus, Field, and Capital

According to Yusuf (2014:107) in the book of *Postmoderenism: Theory and Methods*, Constructive structural theory was born from a combination of two conflicting theories, namely structural theory and existentialism theory. These two theories have very different views, it could even be said to be contradictory. Bourdieu disagrees with Saussure's Structuralism, Levi-Strauss, and Marxist Structuralism, because the structuralist school focuses on objective structures and ignores the process of social construction. His disagreement was also with the view of structuralism which ignores agency, so that Bourdieu attempted to return the life actors to an important concept in constructive structural theory, namely Habitus Field and Capital.

The following is a sociological approach based on the theme title that I analyzed *A Study of Pierre Bourdieu's Habitus, Field, and Capital Portrayed in the Emily in Paris (2020) Series Script.*

2.2.1.1.1. Habitus

According to Pierre Bordieu in the book "Postmodernism: Theory and Method", Habitus is a system of individual history which is formed after the individual is born and is involved in social interactions in a certain context. Habitus is not something that naturally exists in humans from birth, but is the result from learning experiences through the process of upbringing and social interaction in society. This habitus formation process is subtle, often unconscious, and is considered a normal part of everyday life (Yusuf, 2014: 111).

2.2.1.1.2. Field

Yusuf (2014: 111) said that in Bourdieu's concept, Field refers to the space where individuals or social groups interact and compete to obtain material resources

or symbolic power. Competition in the arena aims to emphasize differences and social status of actors, which then becomes a source of symbolic power.

2.2.1.1.3. Capital

Bourdieu defines modal or capital in a broad scope including various types such as economic capital, cultural capital, social capital and symbolic capital. These capitals are used to fight for and maintain differences and dominance in society. An actor's level of social legitimacy is also influenced by the type of capital they have. Capital can be exchanged from one type to another, and can also be accumulated from one type of capital to another (Yusuf, 2014:119).

A. Economic Capital

Economic capital refers to the economic resources owned by an individual or group, including income, wealth, and other financial assets, that can be converted into other forms of capital, such as social capital or cultural capital (Richardson, J. 1986:24).

B. Cultural Capital

Cultural capital is a modal that can exist in three different states: the embodied state, knowledge, skills, and habits acquired through socialization and education; the objectified state, cultural goods such as books, works of art, or musical instruments that reflect a person's cultural capital; and the institutionalized state, which is a form of academic qualifications or certifications that recognize a person's cultural capital in a socially legitimate form. Bourdieu argues that cultural capital plays a significant role in social reproduction and class inequality, as groups with more cultural capital tend to have advantages in the education system and the workplace (Richardson, J. 1986:17).

C. Social Capital

social capital as a resource contained in social relationships, networks, and social structures that can facilitate individual and collective action in achieving certain goals. social capital is different from other forms of capital, because it is embedded in the structure of relationships between individuals or groups and includes norms, trust, obligations, and social

networks that can increase cooperation and coordination in society, especially in the context of education(Richardson, J. 1986:21).

D. Symbolic Capital

According to Bourdieu, symbolic capital is a far more flexible idea than reputation. Connections to authority and the social fabric serve as the foundation for the creation of symbolic capital (Ihlen, 2018:2)

2.3. Movie Script

A movie script is a document used by the producer and director to construct the film that includes dialogue for directing actors. Actors, filmmakers, directors, and producers use the dialogue and instructions included in a screenplay or movie script to create a film. A screenplay for a movie is a written description of the elements needed to tell stories. The result of a concept and team effort between a writer, director, and producer is a screenplay for a motion picture. A movie screenplay, as defined above, is a document that details all of the linguistic, visual, behavioral, and auditory components needed to tell a story and offers dialogue for directing performers (Kooperman, 2010:2)

2.4. Review of Literature

According to the library revie, there are some previous journals that were relevant to this researc. Ruruh Jatmiko (2021) in his study entitled *Habitus, Capital, and Field in the Kenyan Salindri Kebak Wewadi by Pakne Puri Bourdieu Review."* This method of research involves an objective and discursive approach by applying the Bourdieu theory of habitus, capital, and the field in which the study "salindri Kenya kebak wewadi". Habitus reflects the habits of the salindri character, including the habits of capital, hard work , and persistence. Salindri's capital includes economic capital, cultural capital, social capital, and symbolic capital. Meanwhile, the field refers to the business world where Salindri tries to keep her family business at the expense of her efforts and competition with competitors.

The second research was conducted by Fatahillah, M. N. (2019) in his study "*Representation of Social Issues in Siti and Turah Movie: A Study of Pierre Bourdieu's Social Practice and Symbolic Violence*" the author uses a qualitative

descriptive method. With the results found that symbolic violence is manifested through economic, educational, and gender issues. The main findings show that the absence of economic capital is the root of various other social problems depicted in the film. Symbolic violence occurs because of the ownership of capital, which then gives rise to doxa and heterodoxa represented by the characters in the film.

The third previous study is an article entitled "*Paradigm of the Theory of Cultural Production Arena of Literature: A Study of Pierre Bourdieu's Thoughts*" by Kukuh Yudha Karnanta. This study discusses Pierre Bourdieu's thoughts in the integration of literary science, sociology, economics, and politics, which are used to understand the dynamics of contemporary literature. The author explains key concepts such as habitus, cultural production field, and capital, and their relevance in analyzing literary phenomena in Indonesia.

Different from studies above, this study focuses more on the application of Pierre Bourdieu's theory in the analysis of the script of the *Emily in Paris (2020)* series, especially in the context of habitus, field, and capital that influence the dynamics of the main character's life. With a sociology of literature approach and descriptive qualitative methods, this study explores cultural differences that occur in the social and professional fields as a reflection of Bourdieu's theory.