

CHAPTER 2

THEORETICAL FRAMEWORK

The intrinsic and extrinsic theories related to this research will be presented in this chapter. Guiding us in understanding the formulation of the problem in Chapter 1 is the purpose of this chapter. We will dig deeper in the movie's characterization, plot, setting as the intrinsic approach, and racism as the extrinsic approach.

2.1. Intrinsic Approach

The intrinsic approach will cover several aspects of the movie such as characterization, plot, and setting. This approach will also be utilized to analyze the elements of literary works, aiding us in recognizing and explaining the contained meaning that is present in the movie. The explanation of these concepts will be presented below.

2.1.1. Characterization

In fiction, authors can describe their characters in many different ways. For example, if authors want their characters to be portrayed as realistic, independent, and mature, they can do just that. Every type of fiction is made to capture what the author wants to convey in their creations, and this includes the characters that are present in it. According to Petrie and Boggs (2018:50), in order to keep the audience's attention and to sustain their interest, authors need to write characters that are relatable and believable. On top of that, characters must be presented in an understandable way, this is to make the audience care and relate to them. Writing believable and interesting characters are very important in writing fiction; this is to make the audience care about them and to make them care about knowing where the stories might go. Petrie and Boggs also stated that there are four methods of characterization;

2.1.1.1. Characterization Through Dialogue

In order to reveal aspects of themselves, characters can be characterized from the things they say or dialogue. Characters can describe themselves in different ways. For example, characters can describe themselves in a cheery way to describe how cheerful they are. Characters can also use strong word choice, stress, pitch and pause patterns of their speech to characterize themselves. For example, characters can keep using harsh words to portray how rude and disrespectful they are. Actors in movies and drama play a huge role in the characterization as well. If an actor is capable of using a specific form of grammar, sentence

structure, vocabulary, and particular dialects, their performance can reveal even more characterization within characters in said movie (Petrie & Boggs, 2018: 51).

2.1.1.2. Characterization Through External Action

Realistic characters go beyond their main purpose of being characters in a fictional story. Characters are pushed to achieve the goals they pursue because they align with their personality, motivation, and inner state. That being said, the characters' behaviour should originate from their personality. This is because characters' actions and personality should be the reasons behind why characters do certain things (Petrie & Boggs, 2012, p. 52). On top of it, this technique of characterization is also the backbone of the "Show, Don't Tell" rule. Instead of telling the reader that a character is feeling sad or heartbroken, the author could tell the reader that the character is crying or seclude themselves from the crowd.

2.1.1.3. Characterization Through Internal Action

Inner activities such as unspoken thoughts, daydreams, goals, memories, anxieties, and fantasies are the examples of a character's emotional and mental state. Understanding a character's substantial accomplishments such as their dreams, goals, and fantasies are important, but, that does not mean their fears and insecurities can just be ignored and overlooked. This is because a character's failures may not be as terrifying as their fears and insecurities. By immersing the audience in the character's mind, filmmakers are allowing us to see or hear the characters' thoughts, memories, and imaginations. It is the main method in how filmmakers are conveying the characters' inner reality and thoughts (Petrie & Boggs, 2012, p. 52).

2.1.1.4. Characterization Through Reactions of Other Characters

In order to build and highlight a character in the most effective way, authors often utilize the perspective and viewpoints of another character (such as a supporting character, for example) to describe their opinion and thoughts regarding the main character (Petrie & Boggs, 2012, p. 52).

2.1.2. Plot

The linear structure of a movie is divided into three acts; the first act introduces the characters and sets up the main plot; the second act is where major conflicts and issues develop due to a certain situation that forces it to happen; and the third act revolves around solving these

conflicts and serve a conclusion to the story (Petrie & Boggs, 2018: 45). The explanation on how the plot progressed will be explained down below:

2.1.2.1. Exposition

The exposition acts as the introductory part of the story. Its purposes are to provide the introduction of the characters, display the characters' interactions, and establishes a logical setting for them. Exposition can also showcase some of the interrelationships between the characters, and setting them in a believable time and place (Petrie & Boggs, 2018:45).

2.1.2.2. Complication

The complication is where the conflicts, events, and obstacles began to appear. In order to provide challenges for the protagonist to face, these obstacles are going to get progressively more difficult as the movie reaches its climax (Petrie & Boggs, 2018:45).

2.1.2.3. Climax

The climax is where two opposing characters confront each other with the complication's intensity finally reaching its peak. The climax is also where the movie has its greatest physical and emotional intensity. (Petrie & Boggs, 2018:45).

2.1.2.4. Dénouement

The dénouement is the collection of events that occurred after the climax has been resolved. It is a condition where the movie's turning point has been reached and the tension becomes less severe. Due to it happening right after the climax ended, the dénouement can also be referred to as a "period of calm" (Petrie & Boggs, 2018:45).

2.1.3. Setting

Pickering and Hooper (1980, p. 37) describe the setting as the where and when the action of the story take place. In other words, a setting revolves place and time. A setting is more than a mere backdrop for the action. Not only that, writers and directors can utilize the setting to influence the audience's perception and the film's overall meaning. A setting can be defined as three different aspects; time, place, and social environment where the movie's story take place. Despite it playing a huge role in the plot and can heavily impact the film's theme and core messages, a film's theme can easily be ignored and overlooked. Despite it all, due to the film's other important elements such as plot, character, theme, conflict, and symbolism all having a complex interaction with each other, the setting's influence on the narrative should

not be overlooked. Given that it can contribute significantly to the movie's visual department, a setting needs to be recognized as a powerful and effective cinematic tool.

2.1.3.1. Setting as Background of Action

Setting as background revolves around a relationship that can be described as tangential and slight. In other words, setting as background is a type of setting that exists without any clear relationship to action or characters. Authors need to consider the possibility of damaging their own story if they set it in another place and time, which is why setting is such an important element in a work of fiction. It can be minimized by the author to only function in the background and only serve as the story's decorative elements. If the setting only contributes as decorative background, then its function is mostly irrelevant to the grand scheme of things (Pickering and Hoeper, 1980, p. 39).

2.1.3.2. Setting as Antagonist

In order to shape the conflict determiner for the story events' outcome, a setting can serve as a kind of causal agent or antagonist. (Pickering and Hoeper, 1980, p. 39). Even though creating convincing characters in a work of fiction is important, showing the setting in the storyline is just as important. The interplay between the character's place and culture play a huge role in contributing to the story's meaning and significance. If a writer wants to make a character important in forming the story's conflict, they can utilize the setting as the antagonist's driving force.

2.1.3.3. Setting as Means of Creating Appropriate Atmosphere

In order to reinforce an appropriate state of mind of the related characters through the events that exist within the story, the authors can utilize the setting as a means for the audience to have any new insights (Pickering and Hoeper, 1980, p. 40).

2.1.3.4. Setting as Means of Revealing Character

In order to make the audience engage more and having expectations for the whole story, authors can alter the setting of their story to achieve that result. If the author wants to add metaphoric or symbolic additional aspects to their characters, a setting can also be used as a tool to simplify and examined them (Pickering and Hoeper, 1980, p. 41-42).

2.1.3.5. Setting as Reinforcing of the Theme

Setting in this function can be used to reinforce and extinguish the related literary work's theme (Pickering and Hoeper, 1981, p. 42). Some settings are better fitted to certain themes, hence why some setting can be important to the story. In order for the writers to convey the theme's implicit elements, the setting can help them in providing an appropriate atmosphere.

A setting can be interpreted as a literary device that suggests the conception of place, time, and the social environment where certain events are recounted. (Abrams, 1981, p. 175 in Nurgiyantoro, 2009, p. 216).

Latar atau setting yang disebut juga landas tumpu, menyanan pada pengertian tempat, hubungan waktu, dan lingkungan social tempat terjadinya peristiwa-peristiwa yang diceritakan.” (Abrams, 1981, p. 175 in Nurgiyantoro, 2009, p. 216).

Nurgiyantoro stated that place, time and social, which unified the influence within one another are the three main elements of setting. (Nurgiyantoro, 2009, p. 227). The concept of setting will be elaborated down below:

a. **Setting of Place**

In a literary work, a setting of place is the location of the events that are told. Certain names, initials, and also specified location without evident names are some of the examples of places that might be present in a story. If a place can be found in real life and not fictional, then, those places will be named. Moreover, setting of places that use particular names must not conflict with the nature and the geographical conditions of the concerned place. (Nurgiyantoro, 2009, p. 227).

b. **Setting of Time**

The setting of time revolves around when events occur in a work of fiction. Due to its relation with historical events, a relationship with factual time must be formed. In order to write a unique and functional story, the implementation of historical elements into literary work must determine the time in which the story is told. (Nurgiyantoro, 2009, p. 230-231).

c. **Setting of Social Environment**

The setting of social environment revolves around the interaction between the characters and the social conditions that they are living in. Nurgiyantoro distinguish social environment by splitting it into 8 parts, which are society's customs, traditions,

beliefs, values, social status, occupations, language, and behavioral norms. (Nurgiyantoro, 2009, p. 233).

To help the audience visualize the authenticity of the characters that are present in the story, we can conclude that setting is an intrinsic element within literature. Apart from the aspects of time and place throughout the work of fiction, setting can also emphasize on social life behavior as well.

2.2. Extrinsic Approach

The creation and interpretation of the literary work are the main focus in this approach; this is due to the external approach putting emphasis on the external factors. Psychology, history, sociology, and personal experiences to enhance the text's interpretation are the insights that are utilized by this method.

2.2.1. Sociology of Literature

Social aspects such as its phenomena, structure, change, and the relationship or interactions of human as individual and also part of the social beings are a part of sociology of literature. By understanding and occupying literary works by its social aspects, sociology of literature can be defined as an approach in literary studies (Wiyatmi, 2013, p.5).

Social and human relations are the results of sociology of literature (as cited in Wiyatmi, 2013, p.7). The sets sociology apart is that it conducts an objective and scientific study of human and society, institution and the social process, interpreting on how society works, and digs deeper into social life and showcases how human emotions play a huge role in experiencing society. Several empirical studies within the similarity on how they dealt with the relationship of literature and society proves that sociology of literature is a discipline that can be defined (Faruk, 2015, p.4)

Sociology of literature can be explained as a field of study that focuses on the societal aspects of a certain literary works. Without having to dismantle the author's intention, sociology of literature is an approach that focuses on human social relationship that circulates within the studies of the realm of society. Several empirical studies and some general theories that deal with the relationship of literature and society are parts of sociology of literature, which makes it shapeless and vague.

2.2.2. Racism

According to Dennis R. M. (2004), Racism is the result of one race or ethnicity feeling superior over another. This is often caused by humans possessing different behavioural traits corresponding to inherited attributes. A different ethnic background can also result in prejudice, discrimination, or antagonism. Biological differences between race and ethnicity can shape our social perceptions, often leading to modern variants of racism. Different races can be ranked as superior or inferior to each other due to them having their own presumed shared inheritable traits, abilities, or qualities. These perspectives can be revealed in the form of social actions, practices, beliefs, or political systems.

Racism can exist in many forms, such as when people call others with offensive terms, or even physically harm them just to express their hatred and disdain towards other race. African Americans are forced to face systemic and institutional racism, this is simply caused by how their government and society operate. For example, in order to be accepted at good schools, get good jobs, have good healthcare, and live in safe neighbourhoods, African Americans need to work twice as hard as white Americans. Racism has been accurately reflected by movies, television shows, and books. In order to showcase how much racism has played a huge role in the American history; many cities have already built statues and monuments to honour mistreated people of colour.

Even though racism has already been deemed as a problem by most American citizens, it can still cause a problem in different ways. For example, Black people and people of colour are still facing this problem to this very day. White people, which is the majority of the United States citizens, often failed to notice the problem because they could not relate with being treated as different.

2.2.2.1. Critical Race Theory

According to Derrick Albert Bell Jr. (1992), racial minorities can only progress as long as they have the same main goal as the dominant white groups. Within the United States, racial equality is considered as “impossible and illusory”, this is because racism has been deeply engraved within the American legal systems and policies. One of his most popular concepts is that he believed people of colour will remain stagnant, not progressing as a group of individuals, unless the white race allows them to improve. One of his examples for this matter was decided on May 17, 1954. In order to improve America’s image in the face of every country on the globe, America needs to implement the Brown v. Board of Education, which is

a law that requires Black and White students to be separated in every public school in the United States. This law receives so many lawsuits from Black Families all across the country to the point where the United States Supreme Court has to stepped in, labelling it as an act of racial segregation and unconstitutional.

He also believes that racism in the United States is permanent, it will not simply fade away as time goes by. Bringing improvements or advantages to help the people of colour can only bring upon “interest convergence”, it is a principle where people of colour can only serve the interests of dominant white groups instead of having a better life. The result of these changes will only reinforce racial hierarchies and nothing else.

2.2.2.2. The White Gaze

According to Alonge, L. J. (2017), The white gaze is the idea that people of colour need to consider the white reader’s reaction towards any form of media, this is because the creator already deemed white readers as the default target audience or observer of their creations. Due to the white reader or viewer being the default audience, authors need to remind themselves that their creations need to cater towards their likings and preferences. If they refuse, then, their creations simply will not sell as much.

According to W.E.B. Du Bois (1903), people of color who navigates Western spaces are forced to look at themselves both through an inner lens, and through the external lens of a white supremacist society. He quotes: "always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity."

The white gaze can be described as a feeling that is often possessed by creators and writers that felt as if they are compelled to write or produce art for the white audience, in which often leads to self-censorship or the reinforcement of stereotypes that cater towards white people’s enjoyment in literature and art. Toni Morrison argues that she primarily write for black readers to reclaim narrative agency, this is because she believes that colored individuals’ lives have no meaning or depth without white presence.

Aspects such as professional appearance policies that penalize natural black hair or performance evaluations that undervalue non-white contributions are some of the examples of how the white gaze is operating through institutional standards that prioritize white norms in the workplace environment and society. This situation placed a burden on marginalized people’s shoulders as they must educate their white colleagues about racism whether they like

it or not. This is because if people of color refuses to do it, then they are going to feel oppressed by the environment that is mostly occupied by white individuals.

2.3. Previous Related Studies

In order to showcase both similarities and differences between different studies, several previous studies are reviewed to support this research. The existence of these previous related studies can showcase how the same theory can be utilized to examine other literary works with different objectives.

The first research is “The Traumatic Impact of Structural Racism on African Americans” by scholars named Belgrave and Allison in 2019. This thesis argues that ever since the era of slavery, structural racism has been a source perpetuated trauma for African Americans. This is due to them suffering from problems such as health disparities, economic disadvantages, and segregation. The authors explain that the oppression, which has been continuedly affecting the mental and physical health for generations, has been caused by Post Traumatic Slave Syndrome (PTSS).

The second research is “The Spectacle of Historical Trauma of Black Bodies in America: Subjectivity, Abjection, and Commodification of the White/Black Gaze” by Rosemary Briseno in 2024. This thesis argues that the black race has been treated as a source of public entertainment by treating them with violence and turning them into targets of torture. This research proposes the idea that racism towards African-American has been treated as a “spectacle of racial violence”.

The third research is “Authentic Blackness and the Portrayals of African Americans in Prime-Time Television” by Dari L. Rogers in 2012. This thesis argues that the concept of “authentic blackness” is defined and validated by television commercials. This thesis emphasizes on how the media advertisers spent \$913 billion in 2008, and was projected to reach \$1.24 trillion by 2013, in order to use cultural norms to pander towards the African-American market.