

## **CHAPTER II**

### **THEORETICAL FRAMEWORKS**

#### **2.1 Narrative Elements**

##### **2.1.1 Intrinsic Aspects**

Abrams (1999: 173) stated that narrative aspects play a role in the formation of a story. The five narrative elements described by Abrams are theme, setting, character, dialog, and conflict (Abrams, 1999: 173). Nurgiyantoro states that intrinsic elements are those that constitute the literary work itself (Nurgiyantoro, 1995:23). Including in film, as the study of film has traditionally been linked to narrative elements (Andrew, 1984:76). Additionally, Cutling makes it abundantly obvious that the narrative of literary and film are similar (Cutling, 2016:2). In this research, the writer will analyze characters, setting, and conflict in *Judas and The Black Messiah* movie.

##### **2.1.1.1 Characters**

Kennedy and Gioia (2007: 74) define character as a fictional person who embodies a narrative. Individuals whose personalities become familiar to us. The characters of a story need not be human, but they must always act and think like humans in order to connect with the audience.

##### **2.1.1.2 Setting**

Richard Gill states the concept of setting includes various elements, including the geographical background of the characters, the specific locations where

significant events occur, and the overall ambiance established by the film. The classification of setting includes three main dimensions: place, time, and social circumstances ( Richard Gill, 1995:189)

#### **2.1.1.2.1 Setting of Place**

The concept of setting of place in literature pertains to the geographical location where a certain event takes place ( Richard Gill, 1995:189).

#### **2.1.1.2.2 Setting of Time**

The setting of time pertains to the temporal context in which the events of a narrative unfold( Richard Gill, 1995:189).

#### **2.1.1.2.3 Setting of Social Circumstances**

The setting of social circumstances is intricately intertwined with the social situation, historical context, and character behaviour inside the narrative, hence exerting a significant influence on the tale ( Richard Gill, 1995:189).

#### **2.1.1.3 Conflict**

The character struggles with internal conflict, including mind-heart conflict. However, external conflict involves two characters. This is because story characters don't match. Conflict is the battle between two opposing forces in a plot that causes tension that must be resolved. Conflict determines the progression of a plot between possible worlds and literary actuality. Conflict divided into two types, among others internal and external conflict. According to Mayer (1990:46), internal conflict is a

moral or physical difficulty that the protagonist has within themselves that is usually accompanied by external conflict. Besides, external conflict occurs when one or more characters are in a contradictory situation with others, such as other characters, society, nature, or all of these (Mayer, 1990: 46).

#### **2.1.1.3.1 Internal Conflict**

According to Mayer (1990:46), internal conflict is a moral or physical difficulty that the protagonist has within themselves that is usually accompanied by external conflict.

#### **2.1.1.3.2 External Conflict**

According to Mayer (1990:46), external conflict occurs when one or more characters are in a contradictory situation with others, such as other characters, society, nature, or all of these.

### **2.1.2 Extrinsic Aspect**

Nurgiyantoro states extrinsic aspects refer to elements external to literary works that do not directly influence the composition or organization of literary entities (Nurgiyantoro, 2007: 23).

#### **2.1.2.1 Ethnocentrism**

The idea of ethnocentrism is initially introduced by Sumner in his renowned publication "*Folkways*," which has since gained widespread utilisation across various disciplines within the social sciences. The concept of "*ethnocentrism*" pertains to a

mindset characterised by unity, solidarity, and dedication to one's own social group, accompanied by a belief in its superiority over other groups and a readiness to safeguard the group's interests against external groups (Sumner, 1911:11). According to Sumner, ethnocentrism refers to the perspective in which individuals perceive their own social group as the focal point of existence, while assessing and comparing all other groups based on this central reference (Sumner 1906, cited in Branner, 2013). This conviction implies an ethnic respects its posses culture as superior and tends to dismiss other societies. In addition, Dalmas Taylor says that Ethnocentrism is a "strong association with an "in-group" and a sympathetic attitude toward hostility toward an "out-group," which is seen as a threat to the unity of an "in-group." Or, more generally, Ethnocentrism means accepting people who are cultural "like" and not accepting people who are cultural "unlike" (Dalmas A. Taylor, 1962: 456). The unstated assumption is that people in a society know fundamental and persistent cultural differences between them and people in other cultures.

Sumner also states that there are important characteristics of Ethnocentrism from individual relationships within the group and views within the group with outside the group according to Sumner, namely : Loyalty is defined as commitment to group rules as well as trust in other group members. It means loyalty can be defined as the consistent provision or demonstration of unwavering support towards an individual or organization; Preference is a sense of pride and acceptance of differences in members of the group over the other group; Contempt is the attitude of

judging and belittling other groups. It means the perception that a person or object is not deserving of respect or approval; Hostility is an attitude that discriminates of groups against other groups. It means social contact that purposely harms or disrupts multiple others (Sumner's in Levine 2009 : 248).

In a big, ethnically diverse country like the United States, the main ethnic or racial group is the in-group, while ethnic or racial minorities are the out-group. Ethnocentrism is the belief that one race, culture, or ethnicity is superior to others. These people compare all other cultures and ethnicities to theirs. Religion, race, conduct, custom, and language influence these judgments. The above characteristics define any ethnic group's culture. This mindset makes a person think other groups are inferior to theirs (Wood, 2009, 163-173). Therefore, Ethnocentrism causes false assumptions about different cultures and customs. As a result, people judge others based on their ethnicity.

#### **2.1.2.2 Racial Prejudice**

There must be many variances between people in social situations due to variations in ethnicity, race, ethnicity, and culture. Racial prejudice is brought about as a result. This racial prejudice is seen in how the group perceives individuals or members of different racial groups. Prejudice almost always has a negative connotation and is not based on a person's background or experiences. Prejudice, according to Myers (2012: 308), is a bad judgement that originates from the viewpoint of a group and its members who are different from them. They frequently

think that other people or groups have lower standards or skills. Prejudice, according to Myers (2012: 308), is an unfavourable perception of a group and its members as a whole. Prejudice is defined as a negative or favourable attitude towards other persons based on ideas about their membership in a social category (AK-rami and Ekhamar, 2000:521). According to Allport (1979: 6), prejudice can be characterised by either a positive or negative orientation. However, in the context of racial and ethnic relations in the United States, it is predominantly associated with negative sentiments. Negative prejudice is a pervasive challenge encountered by individuals belonging to different racial backgrounds within a multiracial society. Its impact is felt across several dimensions and manifestations. Racial prejudice can have a negative impact on an individual's well-being, as it has the potential to harm their self-esteem and confidence.

Allport classified prejudice into five scales among others : First, antilocution means the act of individual or group give judge to others (Allport, 1954:15) Antilocution may seem innocent, yet it can lower the self-esteem of the targeted group and lead to more destructive discrimination. Second, Avoidance means the act of individual or group avoid to others. According to Allport, avoidance occurs when someone or a group is treated as the majority by another individual or group. Prejudice bearers rarely cause physical violence to the group they despise (Allport, 1954:14). Third, discrimination means a person or group who discriminate or harms to others separates people from their group (Allport, 1954:14). It means

discrimination occurs when a group is denied equal access to opportunities, products, and services. Discrimination aims to hinder a group from reaching objectives, education, or employment. Fourth, Physical Attack means the act of individual or group who commit vandalism, crushing property or somebody (Allport, 1954:58). It means groups are targets of vandalism, property burning, or brutal assaults on someone's physical integrity.. At last, Extermination means the act of exterminating all individual or group in a certain place or a certain type (Allport, 1954:15). The author uses Racial Prejudice theory to analyze the impact of Ethnocentrism toward Black Community in America.

## **2.2 Cinematography Elements**

According to Bordwell and Thompson (2006:162), cinematography is a photographic shooting style that focuses on variables such as shots, framing, and shot duration.

### ***2.2.1 Mise-en-Scene***

According to David Bordwell and Thompson (2008: 112), the mise en scene of a play or film scene refers to everything that is set up on the stage or in front of the camera, including actors. Mise-en-Scène breaks into the scene, lighting, costume, and character behaviour.

### **2.2.2 Sounds**

John Golden, in his book *Introducing Cinematic and Theatrical Elements in Film*, states that sounds are one of elements of cinematography that can create a layered effect and give the images more life which eventually enhances the narrative (Golden, 2001:5). Golden divided sounds into three: diegetic sound; the sound comes from the environmental sound of the film, the non-diegetic sound; the sound that suddenly appears to strengthen the scene in the movie, and internal sound; the sound that comes from the character's ideas and the other character cannot hear that sound in the movie.

### **2.2.3 Camera Distance**

Bordwell and Thompson states the camera distance gives a sense of being far away or close to the mise-en-scene of the shot," (Bordwell and Thompson, 2008:190-191). Camera distance (shot) is a way to frame a shot correctly at a certain distance. There are seven different kinds of shots: extreme long shot, long shot, medium long shot, medium shot, close-up, and extreme close-up (Bordwell and Thompson, 2008:190-191). The author will discuss the camera distance in more detail below:

#### **2.2.3.1. Extreme Long Shot & Long Shot**

According to Bordwell and Thompson (2008:191), an extreme long-shot is like seeing the whole city from above. So, the human figure can't be seen in the scene. In Long shot, Bordwell and Thompson state a shooting technique when all part of the figure are visible in the scene. However the background is still dominant.





Picture 2.1 Extreme Long Shot  
(Bordwell and Thompson,  
2008:191)



Picture 2.2 Long Shot  
(Bordwell and Thompson,  
2008:191)

### 2.2.3.2. Medium Long Shot & Medium Shot

According to Bordwell and Thompson, Medium Long Shot is focused on the figure framed from around the knees above. Therefore, the figure seem larger, and the background seems balanced with the figure (Bordwell and Thompson, 2008:191). In Medium Shot, Bordwell and Thompson state taking figure's object from the waist up with a medium shots. Therefore, the expression and gestures of the figures are seen more clearly (Bordwell and Thompson, 2008:191).



Picture 2.3 Medium Long Shot  
(Bordwell and Thompson,  
2008:191)



Picture 2.4 Medium Shot  
(Bordwell and Thompson,  
2008:191)

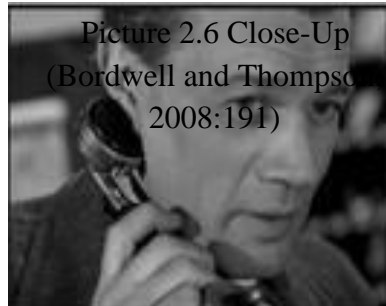
### 2.2.3.3 Medium Close-Up, Close-Up, Extreme Close-Up

According to Bordwell and Thompson, the Medium Close-up takes objects from the chest above. This shot made the character's facial expressions stand out more. In Close-Up, Bordwell and Thompson state the frame of a particular object

which focus on a specific area, such as a hand, head, leg, etc. These shots make detailed facial movements or expressions (Bordwell and Thompson, 2008: 191). According to Bordwell and Thompson, the Extreme Close-up photography focuses on the head, eyes, and mouth while photographing intricate subjects. It frequently zooms in on items while taking pictures (Bordwell and Thompson, 2008: 191).



Picture 2.5 Medium Close-Up  
(Bordwell and Thompson,  
2008:191)



Picture 2.6 Close-Up  
(Bordwell and Thompson,  
2008:191)



Picture 2.7 Extreme Close-Up  
(Bordwell and Thompson,  
2008:191)