

CHAPTER II

THEORY AND METHOD

2.1 Intrinsic Elements

2.1.1 Characters

As a principal in a literary work, the term character is not just an individual, but it also embodies traits clinging to them, making the characters worth taking note. Generally, a movie consists of more than one character interfacing each other. Moreover, the role of character is to express the exact idea of the story with the support of other existing aspects. Richard Taylor stated that the characters in a literary work are not a real human, but the author creates characters that feel real and live through the words they make.

A character is a mere construction of words meant to express an idea or view of experience and must be considered in relation to other features of the composition, such as action and setting, before its full significance can be appreciated (1981:62).

To differentiate the characters, Barsam and Monahan in *An Introduction to Film, Third Edition* stated that the major characters can be defined as protagonist and antagonist. Protagonist is the main narrator regardless of whether it is a good or bad character, all the story is about this person. The protagonist usually appears with the most frequency and generally have more roles that can determine the storyline. Meanwhile, antagonist is the one who stimulate the protagonist's action or responses. No matter it is a good guy or a bad guy, the role of the antagonist character always involves opposing the struggle of the protagonist (2010:135).

Furthermore, Abrams defines characterization as the observable behavior and personality traits that are conveyed through the approach of showing and telling (2009:47). Indirect characterization, often known as showing, refers to the implicit portrayal of a character's features, thoughts, feelings, or behavior through their dialogue and actions. Meanwhile, telling is a direct characterization where the author openly or authoritatively demonstrates the character's features.

2.1.2 Setting

The setting in a story refers to the overall environment. Setting in a story not only provides information about the time and place but also plays a crucial role in shaping the atmosphere. Historical time, whether in the past, present, or future, can be highly effective for specific narratives, and it is recommended to accurately depict the geographical location. C. Hugh Holman defined that setting can be identified through several aspects, including geographic location, occupation and lifestyle, and moral and social conditions experienced by the characters around the environment (1980:413). Setting is closely related to the characters in the story and help the characters develop characteristics that can influence the core of the story.

In a literary work, the setting may consist of a setting of time and place which describes the time and place where events occur in the work. There are also settings of social environment that are relevant to social and moral values that happened.

2.1.3 Conflict

Dibell outlines the theory of conflict as a crucial element in storytelling. She emphasizes that conflict is the driving force behind every narrative and is essential for creating tension, suspense, and drama. According to Dibell, a well-developed conflict propels the plot forward, challenges the protagonist, and engages the reader, ultimately leading to a satisfying resolution (1989:5). Her theory underscores the importance of conflict in crafting compelling and emotionally resonant narratives.

Dibell categorizes conflicts into various types, including internal and external conflict. Internal conflict is a conflict that happens between the character and their mind, for example the condition which the character is in confusion. On the other hand, external conflict is the struggle between the character and other things outside himself. These can be character vs. character, character vs. nature, or character vs. society.

2.1.4 Cinematography

Cinematography is intrinsic elements of a movie. It can include camera distance (shot), *mise en scene*, make-up and costume, and lighting. Cinematography incorporates all these factors to create an audio-visual work that aims to please the viewers.

2.1.4.1 Camera Distance (Shot)

A film contains many motion-pictures that bring a storyline to life, complete with the actions and conversations of the characters. Some commonly used shots in a movie include the extreme long shot, long shot, medium long shot,

medium shot, medium close up, close up, and extreme close up (Mascelli, 1965:25).

2.1.4.1.1 Extreme Long Shot

Extreme long shot is a technique that photographs a picture from a great distance from the subject, making the subject too small to be recognized but defining a wide view of a location. (Mascelli, 1965:25).

2.1.4.1.2 Long Shot

A long shot takes the area where the action occurs and focuses on the specific people and objects in the scene. Long shots will show the actor's full body and something around them (Mascelli, 1965:26).

2.1.4.1.3 Medium Long Shot

Medium long shot usually takes one or more characters, just from head to knee and as well as some background. This type of shot permits the director to have two characters in a shot and it is called two-shot (Brodwell and Thompson, 2008:189).

2.1.4.1.4 Medium Shot

A medium shot is a between long shot and close up, usually showing a character from the waist up, but still can consist of several characters. This shot allows viewers to see clear gesture, expression, or the action of human figures (Mascelli, 1965:25).

2.1.4.1.5 Medium Close-Up

Medium close-up shows a character from middle of the chest to the top of the head. It provides a view of the face that catches minor changes in expression

and provides some detail about the character's posture (Barsam and Monahan, 2010:234).

2.1.4.1.6 Close-Up

Close-up shot is shooting the subject from a very near position to convey a detail figure. It usually shows from neck up to the head, but does not rule out the possibility of taking detailed images from a very close distance (Mascelli, 1965:32).

2.1.4.1.7 Extreme Close-Up

Extreme Close Up is the closest distance of camera placement. According to the book entitled *Film Art an Introduction* , this shot singles out a part of the face, might be the eye or lips (Brodwell and Thompson, 2008:191).

2.1.4.2 Mise en Scene

Mise en scene is a French phrase used in the film industry. *Mise en scene* refers to the harmony of various elements that come together in a film scene. Everything plays a crucial role in communicating the message to the audience, beginning with lighting, camera angles, costumes, and set design. *Mise en scene* is one way that can be used to make careful planning for all aspects visible in a scene. If the design is right, a narrative can be transformed into a stunning visual form (Barsam and Monahan, 2010:156).

2.2 Extrinsic Elements

2.2.1. Intersectionality

Intersectionality is a realm that discusses deeper studies of feminism and explores discrimination against women. This study is so broad in scope that it can be used as a review of literary analysis related to feminism.

The discriminatory treatment of black women, called intersectionality, was first used in 1989 by Kimberle Crenshaw. According to Crenshaw (1989:149) the oppression experienced by black women is likened to a crossroad that allows the flow of travel to come and go from all directions. If an accident occurs at that intersection, it will result in traffic congestion from all directions.

“Consider an analogy to traffic in an intersection, coming and going in all four directions. Discrimination, like traffic through an intersection, may flow in one direction, and it may flow in another. If an accident happens in an intersection, it can be caused by cars traveling from any number of directions and, sometimes, from all of them. Similarly, if a Black woman is harmed because she is in the intersection, her injury could result from sex discrimination or race discrimination” (Crenshaw, 1989: 149).

The same conditions are perceived by black women, the oppression and discrimination they experience come from all directions and all aspects. They can be oppressed at work because of their race and gender, which sometimes results in discrimination in terms of assignments or salary. In their household, black women are discriminated by their husbands or in-laws. In social relationships, they are often insulted because of their physical traits.

Later, according to Crenshaw, the concept of intersectionality comes into contact with race and gender which is also related to the social, political, and representative structure of black women. Therefore, intersectionality focuses on

clarifying identities and reconstructing the social world in relation to race and gender. Crenshaw divided intersectionality into three categories: structural, political, and representative intersectionality (1989:159).

First, structural intersectionality is a condition in which women experience a series of repressions ranging from household problems and poverty, to work problems. The second is political intersectionality that occurs when women are in conflict in political matters as well as legal regulations and invitation laws. Racism and gender are often considered issues in politics so that women continue to be discriminated against.

The third is representative intersectionality, which examines how the media contributes to clarify the stereotypes that oppress black women. In movies and television, white women are often portrayed as free individuals. While black women are often given roles that appear to be wild, harsh and immoral. These three forms of intersectionality occur in women, especially black women who bring low and disrespectful positions. Women should have a respectable position and be protected (Crenshaw, 1989:1245).

2.2.2. Black Feminism

Patricia Hill Collins believed that black feminism theory will become a weapon for women to maintain their identity as a unique point of view in society and society. In case of feminism, the woman experiences a double minority, black and female.

According to Collins, there are several aspects that a woman must have in order not to experience oppression, including Self-definition and Self-Reliance

and Independence. Black women are emphasized to have self-definition as their struggle to break away from victimization to a mind that is free and without sorrow. Self-definition will produce a stereotypical image of Afro-American women which aims to reject the opinion of others who have a bad image of black women (Collins, 2000:117).

Furthermore, it is important for black women to adhere to Self-Reliance and Independence, namely to believe in their ability to get through life's challenges without depending on others. Especially in terms of the economy, black women often depend on their husbands to survive. However, in terms of independence, women are required to have their own income so that they are not critical of independence (Collins, 2000: 119).

2.3 Research Method

In the process of writing this work, the writer uses several research methods used as a means to obtain data that is appropriate and can be trusted. The writer uses literary contextual research methods and qualitative research methods.

Stephen C. Behrendt (2008) confirms, "A contextual analysis is simply an analysis of a text (in whatever medium, including multi-media) that helps us to assess that text within the context of its historical and cultural setting, but also in terms of its textuality – or the qualities that characterize the text as a text." By using this method, a complex issue or problem is broken down using this method. The writer can focus on the text and relate it to the application of extrinsic theories through the characters, conflicts and settings.

In addition, the writer also uses qualitative methods in gathering the necessary data. In analyzing the movie, the writer uses library research for collecting information and data needed to support the analysis in this research. George defines library research as “an investigation involving accepted facts, unknowns, speculation, and ultimately an interpretation of findings that extends understanding” (George, 2008:22). In this writing, the writer uses a contextual and qualitative method to link the film *Hidden Figures* with extrinsic analysis related to theory of Intersectionality by Kimberle Crenshaw and *The Black Feminist Theory* by Patricia Hill Collins.

The analysis in this study requires both primary and secondary data. Primary data refers to original texts or firsthand accounts that are the main focus of analysis, such as novels, poems, plays, and manuscripts. It also includes autobiographies, historical documents, and interviews with authors, providing the raw material for literary analysis and interpretation. In this study, the primary data that the writer uses is the film *Hidden Figures*. Secondary data is data that is utilized to support new research but has previously been gathered, organized, and published by others. This kind of data comes from sources that give the researcher's study context and background, including books, papers, reports, statistics, and historical documents.