

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

In this chapter, it presents some research related to this research, and the theory that is applied. It consists of literary works, kinds of literary works, film, “Freedom Writers”, moral, value, and moral value.

#### **2.1. Literary Works**

Terry Eagleton (1983: 1-3) extends the definition of literature beyond mere terms like 'imaginative writing' or the distinction between fact and fiction. Eagleton proposes that literature should be understood through its unique use of language and its internal structure. This perspective challenges traditional definitions and broadens literary analysis by focusing on how language and structure define literary works. By delving into these elements, we gain insight into how literary texts operate as complex linguistic systems. This approach not only enhances our understanding of literary meaning and significance but also recognizes the fluidity of literary boundaries, allowing for a more flexible interpretation of various texts.

In contrast, Jonathan Culler (1997: 20-21) views literature as a concept that is dynamic and multifaceted, resisting simple definitions. Culler emphasizes that understandings of literature are shaped by cultural and historical contexts, and that the question of what constitutes literature remains open to ongoing debate and exploration. Culler argues that defining literature requires a thorough examination of the social and intellectual contexts surrounding

literary texts, as well as considering evolving theoretical perspectives. This view highlights how literature continuously interacts with cultural and intellectual shifts, underscoring the necessity for diverse and adaptable approaches in literary research.

In conclusion, while Eagleton's approach offers a detailed examination of literature's structural and linguistic aspects, Culler's perspective emphasizes the ever-changing nature of literary definitions across different contexts. Combining these viewpoints reveals the complexity of defining literature and supports a more comprehensive framework that integrates both structural analysis and an awareness of historical and cultural influences. This combined approach enriches our understanding of literature's role in both academic and cultural spheres.

## **2.2. Kinds of Literature Works**

Our understanding of literary works can be deepened by exploring different forms, including those presented through audiovisual media. Like traditional writing formats such as prose, poetry and drama according to E. Kosasih et al. (2008), poetry is a form of literary work presented in monologue form, using beautiful words rich in meaning (p. 31), while prose is a literary work composed in the form of a story or narrative (p. 51), and drama is a form of literature work that aims to depict life by conveying conflicts and emotions through actions and dialogue. Which use language and structure to evoke meaning and emotion,

audiovisual media such as film use visual and auditory elements to achieve the same goal. With this, films can be characterized as character, setting and plot

### **2.2.1. Character**

Character can be defined as the representation of individuals with distinct traits and motivations within a narrative, serving as a conduit for exploring the complexities of human experience. The importance of character in storytelling comes from reflecting the openness and complexity inherent in our lives. While ideas and concepts can outline the setting, problems, and dilemmas of a story, it is the characters that ground the narrative in the reality of human experience. Then there are two kinds of characters that have different characteristic, round Character and flat Character.

Michael Rabiger (2021: 199) explains that characters can be divided into two main categories: round characters and flat characters. Round characters are characters that are complex, developed, and have psychological depth, usually the main focus of the story and the audience's point of view. Meanwhile, a flat character is a simpler, one-dimensional character. Often serving as a supporting element or contrast to the main character, representing certain aspects of the conflict or theme of the story. The choice between round and flat characters in a narrative often depends on the dominant point of view and the storytelling goals to be achieved.

### 2.2.2. Setting

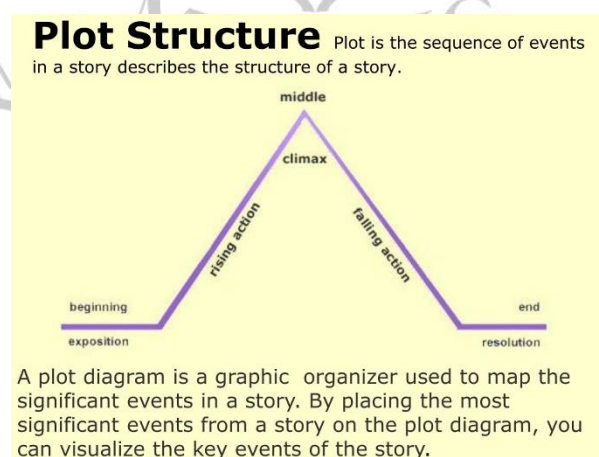
The setting is the time and location where the story takes place, creating the backdrop for the narrative and character interactions. It includes both the physical spaces, like buildings or landscapes, and the temporal context, such as historical eras or futuristic worlds.

### 2.2.3 Plot

Iga Putri Andini State (2021) the existence of a plot in a movie contributes greatly to the success of storytelling. A good plot can make a movie more interesting and effective in communicating the message or story to be conveyed. With a well-planned plot structure, movies are able to arrange events in a logical and compelling manner, build tension, and develop characters in an integrated way.

William Sanjaya (2021) states that there are two important segments in the plot, namely the Mid-point or pinch that occurs in the middle of the story, and also the Crisis (Climax) which marks the end of the story where the character makes a crucial decision.

*Figure 1.2.3. Plot structure*



#### **2.2.4. Script**

A script is a written document that contains instructions for the implementation of a work of art or production, such as a film, drama, television show, or video. In the context of film and video production, scripts serve as guides that provide direction to the production team on what to do in each scene.

The script of a film includes important details, such as dialogue between characters, descriptions of each scene, instructions for cinematography, and other elements relevant to audiovisual production. The script created the framework for the entire production and served as the basis for collaboration between the director, actors, cinematographers, and other members of the production team.

#### **2.3. Film**

As the role of cinema in the realm of art continues to evolve, its integration with other artistic forms and its aesthetic value become increasingly evident. Rudolf Arnheim (1997: 08) states that Film resembles painting, music, literature and in this respect - it is a medium that can, but does not have to, be used to produce aesthetic results. This exploration of cinema's artistic and aesthetic dimensions naturally leads us to examine the various genres that define and diversify the medium. Genres such as drama, comedy, action, horror, and documentary each offer unique approaches to storytelling and thematic exploration, contributing to the rich tapestry of film as an art form.

### **2.3.1. Drama**

Drama movies encompass a broad spectrum of genres, including romantic dramas, sports films, courtroom dramas, and crime stories, typically centering around characters facing significant conflicts at critical moments in their lives, often revolving around familial issues. These films explore everyday life, posing profound questions and evoking deep emotions in ordinary people. While not all drama movies have tragic endings, they often involve painful experiences or survival through tragic events, such as the death of a family member or divorce. This genre provides actors with opportunities to deliver some of the most powerful performances, allowing them to fully immerse themselves in complex roles that other genres may not offer.

### **2.3.2. Comedy**

Referring to Ken Dancyger (2011: 315-316) the comedy genre, as defined in the text, includes several sub kinds with different characteristics. Character comedy involves comedians with consistent personalities, such as creating humor through quirky traits and predictable behavior. Situation comedy, commonly found in television and film, is realistic and relies on character interaction and verbal humor, with editing focusing on timing to enhance the performance. While character comedy and sitcoms are two popular sub kinds, there are several other kinds of comedy that also have their own characteristics. Each of these kinds of comedy has a unique approach to creating laughter and entertaining the audience.

### **2.3.3. Action**

According to Ken Dancyger (2011: 287) the action genre in film can be defined as a type of film that emphasizes movement as the main element, reflecting the power of the visual medium of film. Action sequences, which characterize this genre, have a visceral appeal to audiences and are often key to the success of Westerns and gangster films. The main characteristics of action sequences include chase scenes, confrontations or battles. Although commonly associated with specific genres, action sequences are also used effectively in a variety of other genres, including horror and comedy. Dramatically, action sequences are accelerated versions of traditional movie scenes, where conflicting goals between characters are expressed more urgently and blatantly. This results in higher dynamics, making action sequences often the turning point or climactic scene in a movie. The urgency and intensity displayed in action sequences replaces the subtlety of typical scenes, creating a more urgent expression of goals and a clearer conflict

### **2.3.4. Horror**

The Horror genre in film can be defined as a category of films that intentionally seek to induce fear, terror, and horror in its audience. Horror films generally exploit primal human fears, create an atmosphere of intense tension and suspense, and often feature elements of supernatural, psychological, or graphic violence. Key characteristics of the genre include the use of cinematographic techniques that create a gripping atmosphere, such as low-key lighting, unusual camera angles, and disturbing sound effects. The narrative in horror films often

centers on a threat to the main character, whether from a monster, killer, or other evil force.

### **2.3.5. Documentary**

The documentary genre can be defined as a type of movie that focuses on the exposition of themes, rather than plot development as in a story movie. Documentaries generally feature real people and situations, where subjects do what they normally do in their daily lives. Ken Dancyger (2011: 327) mentions that important features of this genre include less controlled production than dramatic films, the use of real subjects instead of actors, camera placement based on convenience, minimal lighting, and the director's role as a soloist. Documentaries are often “discovered” and shaped at the editing stage, with the editor having a very important creative role. While there are exceptions where documentaries can be scripted or dramatic films made spontaneously, this definition covers the general characteristics of the documentary genre.

### **2.4. “Freedom Writers”**

“Freedom Writers” is a 2007 drama featuring Hilary Swank, Scott Glenn, Imelda Staunton, and Patrick Dempsey. The film is inspired by \*The Freedom Writers Diary\*, a book by Erin Gruwell, which recounts her experiences at Woodrow Wilson Classical High School in Long Beach, California. It also draws from the City at Peace program. The title references "Freedom Riders," the multiracial civil rights activists who challenged segregation on interstate buses in 1961. The film's concept originated from journalist Tracey Durning, who created a documentary about Erin Gruwell for ABC News's Primetime Live and also

served as co-executive producer. The movie is dedicated to Armand Jones, who was tragically killed shortly after the film's completion. Jones, 18, was shot in Anaheim, California, following a robbery and altercation at a Denny's restaurant.

## **2.5. Moral**

According to James Rachels (2003: 1) morals can be defined as the principles or rules underlying how humans should live and behave, encompassing an understanding of what is right and wrong, good and bad in human actions and decisions. Although a precise definition is difficult to achieve due to competing theories, there is a “minimum conception” that can be accepted as a starting point in ethical discussions. This “minimum conception” involves a commitment to reason and an impartial consideration of the interests of each individual. It provides a basic framework for ethical analysis and discussion, allowing the exploration of various moral theories and viewpoints. By starting from this basic understanding, ethical discussions can progress towards a more refined and comprehensive examination of moral issues.

In addition, this approach encourages critical evaluation of actions and decisions, promoting a deeper understanding of moral principles and their application in various contexts. This foundation is essential for dealing with complex ethical dilemmas and contributing to the ongoing discourse on morality, both in academic and practical settings.

## **2.6. Value**

"Value" refers to a quality inherent in objects, existence, or the surrounding world that holds significance for conscious, active subjects. According to Nicolai Hartmann (1932: 156-157) these values encompass the natural conditions of life, from fundamental elements like earth, water, air, and light to specific sources contributing to well-being. Beyond mere survival needs, values also include aspects that support moral existence, human activity, freedom, and creativity. These values exist independently of whether the subject is aware of them and form a complex system within the concept of the environment.

The causal structure of the world is a key feature of this value constitution, allowing space for free agents with goals to act. It is important to note that these values are not solely teleological or causal; they represent a balance that enables freedom and the effectiveness of human actions. Thus, values serve as categorical prerequisites for personal existence and the moral qualities inherent in actions directed toward these values.

## **2.7. Moral Value**

Moral values are the principles and standards that direct individuals' actions and decisions by defining what is deemed right or wrong, good or bad. Rooted in cultural, religious, philosophical, or societal norms, these values shape ethical beliefs and priorities within a group or society. They provide guidance for making moral choices, aid in evaluating actions, foster social cohesion by aligning behavior with shared standards, and contribute to personal integrity by influencing how individuals perceive themselves and interact with others.

Moreover, Nicolai Hartmann (1932: 168) says that moral values are principles that guide individuals' actions by defining right and wrong, and good and bad. These values, rooted in cultural, religious, or societal norms, shape ethical beliefs and priorities. These help in making moral decisions, evaluating actions, and maintaining social cohesion by aligning behavior with shared standards. Additionally, moral values contribute to personal integrity by influencing self-perception and interactions with others. Key moral values include justice, honesty, responsibility, compassion, and respect. In addition, in the book of Ethics Vol II Nicolai Hartmann states that there are many kinds of moral values such as justice, wisdom, courage, self-control, trust and humility. In the book there is an explanation of each kind of moral values, as follows.

#### **2.7.1. Justice**

The concept of justice has long been a topic of discussion in moral and political philosophy, from ancient Greek philosophers to modern thinkers. Our understanding of justice has evolved over time, reflecting changes in social values and our understanding of individual rights. By considering this evolution of thought, we can better understand the nuances and complexities of the definitions of justice presented in the text.

According to Nicolai Hartmann (1932: 228-229) Justice can be defined as a moral value centered on the principle of equality and the rejection of individual gross egoism. Justice asserts that not everything is for oneself alone but must be shared equally between oneself and others. This concept aims to prevent serious offenses against fellow human beings, whether to body, life, property, social

status, reputation, or honor. Justice does not simply mean “equal to equal” as in the ancient understanding but has evolved into a demand for equal rights for all people, regardless of differences in their character, disposition or social position. Although idealistic in nature, this principle of equality does not deny existing differences, but establishes the same basic rights and interests for all human beings. Justice also includes the concept of reciprocity, where a person who violates the principles of justice goes against his own interests, as he also relies on the same principles to protect his rights.

### **2.7.2. Wisdom**

The researcher explores the concept of wisdom as a complex moral value, distinguishing it from related concepts such as justice, intellectual knowledge, and practical intelligence. The discussion emphasizes the importance of understanding wisdom as a unique moral quality, which goes beyond the traditional understanding of wisdom as a mere accumulation of knowledge or experience.

Wisdom can be defined as a fundamental moral commitment to life in general, both one's own and others' lives. It is a special disposition that goes beyond mere intellectual insight, truth, or knowledge. Wisdom is described as a subtle, differentiated and cultivated 'moral taste', reflecting the refinement of moral capacities directed towards the fullness of life. It is not just about clarity of judgment or a priori ethical intuition, but rather the penetration of a sense of value into every aspect of life, reaction, and action. Nicolai Hartmann (1932: 238-239) further states that Wisdom involves an appreciation of everything and an affirmative attitude towards whatever is of value. In an anti-intellectualistic sense,

wisdom can be referred to as ethical spirituality, the ethos attitude as the highest spiritual factor in humanity that dominates all of life. It differs fundamentally from knowledge, insight, or discernment, and is rather the overall fulfillment of one's ethical Being with its point of view, the basic attitude of practical awareness towards values.

### **2.7.3 Courage**

Courage as a moral value that is distinct from wisdom, yet equally important in determining one's moral actions. This discussion emphasizes how courage plays a role in the implementation of goals that have been chosen based on wisdom, illustrating the close relationship between these two concepts in moral philosophy.

Based on the book ethic vol II, Nicolai Hartmann (1932: 245-246) states Courage can be defined as a moral value associated with strength, freedom, activity, and the ability to suffer. It is an active energy that is ready to face obstacles, especially when one's life, well-being, and happiness are at stake. Courage includes not only physical bravery in the face of danger, but also includes resolute effort, steady perseverance, and quiet determination in all situations that require personal commitment and sacrifice. This value is unique in that it is independent of the value of the object being fought for, although it still requires subjective belief in the object. True courage involves a seriousness of commitment and an awareness of the value of the project that is more precious than one's own life. It is also characterized by the ability to conquer oneself, even to the point of self-sacrifice, and paradoxically, this moral strength tends to increase with the

magnitude of the challenge faced. At its core, courage is an act of freedom that unfolds and grows in the face of conflict, reflecting an individual's hidden qualities that may only become apparent when tested by life.

#### **2.7.4. Self-control**

According to Nicolai Hartmann (1932: 249-251) self-control can be defined as the internal construction and transformation of all aspects of human nature, including the unconscious forces that confront consciousness as real. It is not simply the rejection or suppression of nature, but rather the utilization and reshaping of instincts, drives, emotions, and desires that are essentially neutral in value. It is a positive process aimed at creating harmony and balance in the inner life, nurturing and protecting its development. True self-control does not eliminate emotional energy but instead utilizes it as raw material for building a higher inner life.

This understanding of self-control paves the way for a broader discussion of ethics and morality in the complex context of human life. It challenges traditional views that often see emotions and desires as things to be suppressed or eliminated. Instead, it emphasizes the importance of integrating and transforming these aspects of human nature into a higher moral structure. This approach recognizes the intrinsic value of emotional life and its role in shaping a rich and meaningful human experience. Furthermore, it opens the question of how we can develop ethical practices that focus not only on control, but also on cultivating and positively directing our inner energies.

## **2.7.5. Trust and Humility**

### **2.7.5.1. Trust**

In unraveling the complexities of human relationships and moral values, we have touched on aspects such as justice, wisdom, courage, and self-control. However, there is one crucial element that bridges all of these, a foundation without which social interactions will falter. This element is trust.

Nicolai Hartmann (1932: 291-292) states that Trust has a unique and distinct moral attitude yet closely related to honesty and reliability. It is a complementary value that is rational only when dealing with the honesty and reliability of others, requiring moral courage and spiritual strength because it is always accompanied by certain personal commitments. Trust is described as a demand placed on others to justify that trust, as well as a precious gift and honor that can be elevated to extraordinary esteem. It involves surrendering oneself to the trusted person, in contrast to love which involves no personal risk, so it is considered a higher moral value because it requires greater moral strength.

### **2.7.5.2. Humility**

Nicolai Hartmann (1932: 298-299) further asserts that Humility is a moral attitude centered on acknowledging one's own imperfections in comparison to high moral standards or transcendent ethical ideals. This involves an awareness of one's moral limitations but does not imply false or excessive self-deprecation. True humility is upward-oriented, constantly seeking higher moral examples and measuring oneself against divine perfection or ideals.

Having grasped this definition of humility, we understand that Humility is not merely about self-perception, but also about how we interact with others and the world around us. It's worthwhile to explore further how humility influences our daily moral behavior and its relationship with other ethical concepts such as pride, dignity, and respect for others. This exploration can provide insights into the practical applications of humility in our ethical decision-making and interpersonal relationships.

