CHAPTER II

REVIEW OF RELATED LITERATURE

2.1. Literary Theory

The researcher's concern is about how Lara Jean's characterization presented by the moviemaker in *To All the Boys I've Loved Before* film that "change" before and after she meet Peter Kavinsky, the boy who makes her fall in love and become more mature in facing several problem that never occur in her life before. A character is a person or other being in a story, it can be a novel, play, film, or game. How the character act in a story called characterization which explains the details about a character in a story. According to Martin in *An Introductory Guide to English Literature* (1994:95), characterization means how the writer tells the readers about the physical and non-physical characteristics of the person in the story. Sofia Alvarez, as the writer of the film, wants to assure that Lara Jean as the main character of the film was a shy girl at first but then changed into a brave girl.

From *To All the Boys I've Loved Before* the film, the researcher finds out that Lara Jean is generally considered a nice, quirky, and shy girl who enjoys scrapbooking, fashion, and baking. Lara Jean also described as "a girl that falls in love easily", referring to how she tends to "like" a man just because of small interaction and even Peter Kavinsky think that Lara Jean is a "quirky" girl. In that case, the researcher notices that Lara Jean was shy and never ever imagine approaching a man first. In that situation, Kitty, Lara Jean's little sister, sent all the letters Lara Jean wrote back then when she has crushes on those boys. In brief,

because of those letters, Lara Jean found her love and it was Peter Kavinsky. The change that Lara Jean from the film is Lara Jean become more mature in how she dresses herself up, she becomes more confident, and she learns how to approach Peter first.

To support the findings in this chapter, the researcher uses several theories which will help her answer the formulated problems. The theories are characterization theory, character theory, *mise-en-scène*, and film or movie.

2.1.1. Characterization

Character is a product of characterization made in a certain way. The types of conversations they have, the things they do, their appearance, and so on are the special ways that the author chooses to characterize his character. Character creation is the art of characterization of what the author does to bring a character to life to give the reader a sense of that character's personality to make the character unique. In other words, characterization is a method while the character is a product of the method. Aquino (1976) states that characterization was brief but concise. It is coming from descriptions by a future being of past people and, events, seemingly observed from a great height.

Characterization in literary works is the process used by the author to develop characters and create character images for the audience. On the other hand, it is a way in which the author revealed his character in a work of fiction or other words characterization method of character portrayal (Bennett and Royle, 2004). In addition, it is very helpful to analyze the development of the main character. There

are two different approaches to characterization, including direct characterization and indirect characterization.

First, direct characterization. In direct characterization, the author literary tells the reader or audience what he or she wants us to know about the character. This is done via the narrator, another character, or by the character of him or herself. Direct characterization is usually used in novels. It consists of the narrator telling the reader about the characters. In addition, Charters (2011) states that it can also involve other external details, such as names or other overt commentaries. In the film, *To All the Boys I've Loved Before*, Lara Jean shows as an "innocent" teenager that never have her first love yet, shy, loves to read, and the kind of a lazy girl by seeing that she "hates" to clean her bedroom. The audience can see clearly how the moviemaker shows Lara Jean characterization from the beginning of the film. Even Lara Jean creates her own scenario from the book that she is reading that time, that is how innocent Lara Jean is in *To All the Boys I've Loved Before*. The moviemaker choose to tell how is Lara Jean characterization by making the character tells it by herself using voice-over. In the film, most of the time, Lara Jean shows the audience what kind of person she is by herself.

Second, indirect characterization. In indirect characterization, the author shows us things about the character to help us understand the character's personality and his or her effect on other characters. It is usually used in the film. Characterization in the film is different in the novel because the film is visual storytelling that the characterization of a character in the film is more complicated and detailed than in a novel. Burroway (2000) established four different methods

of indirect characterization in literary work: 1) speech, 2) thoughts, 3) action, and 4) look.

2.1.2. Character

Usually, a story consists of several characters, one or more of these characters. One or more of these characters appear as the main or main character. Bennett and Royle (2004) state that characters are the life of literature: they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation. Character is people who are appeared in a narrative prose or novel and it is interpreted by the readers as a person who has moral quality and certain tendency such as being expressed in what they say and what they do (Abrams, 1982). A character always uses communication tools to interact with other characters. The dialogue between the characters forms the medium between their actions and their thoughts. How they communicate with other characters can shape how they feel and be described as where they come from and their relationship with the characters they talk to.

Pope (2005) suggests that there are two categories of character; (a) major character is an important figure at the center of the story's action or theme. The major character is sometimes called a protagonist whose conflict with an antagonist may spark the story's conflict; (b) minor character is a character that support the major character, the function of it is to illuminate the major character.

     a.   Major Character

The major character is called a Protagonist whose conflict with an Antagonist may spark the story's conflict. Protagonist is the major character with whom generally sympathize. The antagonist is the character or force against which the protagonist struggles (Pope, 2005). A major character is a character that is emphasized to tell the story. The major character always appears in most of the story, either as subject or as object.

b. Minor Character

Minor characters are unlikely to be used as a viewpoint character. Pope (2005) states that the minor characters appearances in the literary work will be brief and infrequent although that does not mean that they cannot shine whenever they are in the spotlight. Minor characters essentially two dimensional stereotypes, or flat character. The minor characters are comprised of all the other characters in the story whose are of lesser importance.

From the theory stated by Pope above, the researcher finds out that the moviemaker wants to highlight Lara Jean, Peter Kavinsky, and Gen as the major character in *To All the Boys I've Loved Before* film. Lara and Peter as the protagonist and Gen as the antagonist one.

2.1.3. Mise-en-scène

Mise-en-scène itself contains several aspects such as how the film presents its main character, how the film leaves a certain impression or image towards its character through the setting of the film, supportive lighting, how they create every

character's costume, make-up, and hair different to one and the other so people will get the message they want to convey through the film.

Villarejo, A. (2007) states that there are five components to *mise-en-scène*, such as setting (set and props), lighting, costume, hair, make-up, and figure behavior.

1. Setting

    Setting need not be constructed, although it often is. Shooting on location –that is, using settings found in the world rather than constructed in the studio – does not mean that the world of the film thus created is not constructed or is simply "realistic." *To All the Boys I've Loved Before* film provides the audience the most "realistic" setting which success in managed the audience to get into the atmosphere shown in the film. Another option, frequently used for narrative films with significant budgets, is the studio shoot on a sound stage (a built locale in which every variable of light and sound can be calculated to simulate whatever environment a filmmaker wishes to create). Sets are not confined to measurable interiors, such as dwellings or workplaces, but can extend literally into the new worlds of galaxies and universes beyond our own. If settings often blend found and constructed elements, props (short for "properties") help to amplify a mood, give further definition to a setting, or call attention to detail within the larger scene.

Props can also serve less overt narrative functions, condensing meaning without declaring it baldly.

2. Lighting

Lighting, just as effectively as props, establishes mood and directs attention to detail. Obvious examples of extreme variations in lighting include the German expressionist film *The Cabinet of Dr. Caligari* (1920), wherein fear and menace reveal themselves through angular sets and *chiaroscuro* (bold contrasts between light and dark) interiors and street scenes, or in the post-war American film movement known as *film noir*, ("dark film"), literally as descriptive of its settings in urban crime and mystery, and figuratively as descriptive of its investigations of shady lives and dark themes inaugurating the post-war landscape. These two examples disclose the extent to which lighting is often naturalized, thought of as emanating naturally from a film's setting. Perhaps because spectators frequently know little about how lighting works, or perhaps because filmmakers now manipulate it so effectively that we are drawn in by the illusion, we frequently overlook its power in the experience of cinema. Lighting helps viewers to understand setting as well as the characters and actors within that setting.

3. Costume and Hair

Genre, a term designating films of a common type, provides an easy inroad to costuming: we can think easily of a cowboy's look as he rides into town in a western, or of a spaceship officer's garb as she sits before a flashing control board in a science fiction film (Villarejo, 2007). Details of costuming contribute to the believability of a film's world, in other words, but good costume design is not simply about historical fidelity or accuracy. "Unless of course the film requires it, I'm not interested in an exact replica of the period," remarks Sandy Powell, one of the most accomplished designers in film's history. "I look at the period, how it should be, how it could be, and then I do my own version" (Bellafante, 1999).

4. Make Up

Make-up often goes unnoticed in many realist films. But make-up is one of those elements of the larger effect of glamor, which by definition remains concealed as a process and as labor. Star images depend upon the idea that stars "naturally" look better than mere mortals, and that their beauty shines forthwith or without the efforts of a crew backstage. Lara Jean is dressed in such a way that the character of a young girl who is innocent and cheerful is reflected in her face and appearance. It is of course true that actors are selected for their looks, whether glamorous or not, and that make-up aids in creating surfaces particularly congenial to be photographed. If their features are "ruthlessly efficient," that

efficiency is augmented by the careful application of make-up for the process of photography.

5. Figure Behavior

Actors also do, of course, talk, fight, cry, laugh, curse and cross-dress: these various activities the sometimes deadening language of film analysis flattens into the category of figure behavior. Since *mise-en-scène* encompasses only those elements "put in" to the scene, figure behavior means to describe the movement, expressions, or actions of the actors or other figures (animals, monsters, animated things, and droids) within a given shot. Acting per se thus receives little attention in formal analysis, which is instead concerned with the placement of figures within the frame, with narrative motivation for various forms of expression, with the production of affect through the face as an apparent window onto interior feeling or emotion, and with action that contributes to a film's narrative, its cause and effect logic.

To notice any single element of *mise-en-scène* is also to notice an element of cinematography, since everything "put in" to a given shot is recorded by a camera. That camera, in turn, is placed to include some elements and to exclude others (to leave them off-screen in off-screen space or implied space). The camera records the shot at a given camera distance from the setting and its action. The camera chronicles the action from a fixed or changing camera angle. Even a stationary camera establishes and may change focus, in order to emphasize a

particular plane or planes within the camera's depth of field, the three-dimensional space the camera's lens is capable of recording in focus in two dimensions, according to the shot's role and logic. And the camera's angle and distance may remain constant or change with the camera's movement during the shot. Anything to do with the camera, that is, belongs to the realm of cinematograph. Gilles Deleuze, who notes that "the frame teaches us that the image is not just given to be seen. It is legible as well as visible" (Deleuze, 1986).

In conclusion, *mise-en-scène* could be a term utilized to depict the setting of a scene in a play or a film. It refers to anything that is placed on stage or in front of the camera, no exception for the people. In the film *To All the Boys I've Loved Before*, the researcher finds out that Lara Jean's costumes, make-up, and hairstyle picture her character as a "good girl". When Lara Jean used to be a shy girl, but because of Peter, she slowly changed into a brave and independent girl. The researcher chooses to use the theory of *mise-en-scène* and it helps the researcher in finding out more aspects from the film that are created to build each character image and how the *mise-en-scène* theory helps the researcher to point out Lara Jean as the main character of the film. The moviemaker really presents Lara Jean as the main character really well. How is Lara Jean handle her problem, the setting of the film when it comes to Lara Jean, Lara Jean's appearance, and the most important thing is how the moviemaker shoot every single scene of Lara Jean's life and make sure to make it as "realistic" as possible.

Besides the concern of Lara Jean as the main character of the film, she and Peter Kavinsky's love story were not smooth which makes the film even more

interesting. Lara Jean knows that Peter is still attached to his ex-girlfriend, Genevieve, Gen. Lara Jean was afraid to fall in love since she never really "fall in love" before which ended up her does fall in love with Peter. In the film, Peter Kanvinsky once confesses to Lara Jean that he goes to Gen's room when they on the school ski trip. Peter Kavinsky was felt so guilty at that time and want to ensure Lara Jean that he is deeply in love with Lara Jean and choose to stay with Lara Jean. Lara Jean was confused with her feeling at first because she hates the fact that Peter still has that kind of relation with Gen but on the other side, Lara already falls too deep in Peter. After that accident, the researcher realizes that Lara Jean is truly, deeply in love with Peter Kavinsky which change her characterization from what Lara Jean used to before. *To All the Boys I've Loved Before* is a happy ending film with the kiss scene of Lara Jean and Peter Kavinsky at the football field which creates the "dreamy" happy ending of what most teenager dreamt of.

2.1.4. Film

The film is one of the visual aids that can be used in writing classes. It makes lessons more fun. It can also be used to create a situation for the writing class to be clearer, that students have great enthusiasm in the teaching-learning process. According to Hu (2006), movie means a series of moving picture recorded with sound that tells a story, shown at cinema/movie. Film or movie is a term that includes individual films, the field of film as an art form, and the film industry. Films are produced by recording images of the world with a camera, or by creating images using animation techniques or special effects. In film or movie theory, genre refers to the primary method of categorizing films. Main types are often used to

17

categorize film genres; setting, mood, and format. The location of the movie is specified as a setting. The emotional charge that is carried throughout the film is known as the mood. Films may also be shot using certain equipment or presented in a certain way, or format.

The function of films/movie is to educate, entertain and inspire international language readers. A film/movie can teach people about history, science, and human behavior. Some films combine entertainment with instruction, making the learning process more enjoyable. The film will be very successful if used carefully and creatively prepared by the teacher, and used effectively to support the presentation of the teacher's explanation. Films can be an effective medium in the teaching and learning process because films can stimulate students both receptive skills (listening and reading) and productive skills (speaking and writing). Films can fulfill different functions for learners at different proficiency levels. For novice learners, it can provide examples of the use of authentic language in a limited context of use. For higher students, movies can provide variety, interest, stimulation and help maintain motivation.

Bordwell and Thompson (1997) defined the types of movie or film as follows:

1. Documentary Film

    A documentary film supports to present factual information about the world outside the film. As a type of films, documentary present

themselves as factually trustworthy. According to Bardwell and Thompson there are two types of documentary films, they are:

a. Compilation films; produced by assembling images from archival sources.

b. Direct cinema; recording an ongoing event „as it happens" with minimal interference by the filmmaker

2. Fictional Film

A fictional film presents imaginary beings, places or events. Yet, if a film is fictional, that does not mean that it is completely unrelated actuality. For one thing, not everything shown or implied by the fiction films needs to be imaginary, a typical fictional film stages its events; they are designed, planned, rehearsed, filmed and re-filmed. In a fictional film the agents are portrayed or depicted by an intermediate, not photographed directly in documentary.

3. Animated Film

Animated films are distinguished from live-action ones by the unusual kinds of work that are done at production stage. Animation films do not do continuously filming outdoor action in the real time, but they create a series of images by shooting one frame at a time.

2.2 Earlier Studies

The researcher uses four studies related to her topic. Those studies come from different writers and help the researcher to gain more knowledge for the researcher's study. The three theses used by the researcher entitled *The Meaning of Love Reflected by Lara Jean in To All the Boys I've Loved Before* (2020) by Widiawati, *The Characterization of the Main Character in Gone Girl Film* (2017) by Putri, and *Improving Students' Speaking Ability by Using Short Movie at Second Grade of MTS Al Huda Bandung* (2016) by Seftiarini.

First, the researcher reviewed a thesis entitled *The Meaning of Love Reflected by Lara Jean in To All the Boys I've Loved Before*, written by Widyawati (2020). In her thesis, Widyawati used two theories to analyze the thesis. They are the theory of characterization by Joseph M. Boggs and Dennis W. Petrie, and the theory of love by Sternberg. From this analysis, Widyawati has two findings. First, Lara Jean's characteristics are easy to fall in love with and innocent. Second, Widyawati stated that Lara Jean is easy to fall in love with because she doesn't know what love meaning is. This thesis also has the same topic as the researcher has.

The second related study that the researcher reviewed is the researcher uses an academic article as her related study entitled *The Characterization of the Main Character in Gone Girl Film*, written by Putri (2017). The study was aimed to find out the characterizations and the most dominant characteristic of Amy Elliot Dunne in the film. By studying Putri's academic article, the researcher finds out that there

are some definitions of characterization that will help the researcher support the findings in the Literary Theory section. This article discusses a topic that the researcher needs to support her statement about characterization.

Third, the researcher reviewed a thesis about a short movie which help her to explain the theory about film/movie in her research. It is entitled *Improving Students' Speaking Ability by Using Short Movie at Second Grade of MTS Al Huda Bandung* and written by Seftiarini (2016). This research is concerned with the application of Short Movie in solving the students' speaking problems. Short Movie is one of the media that believes makes students interested in learning speaking. In this research, Short Movie was used as a strategy to solve the students' speaking problems which were found in the preliminary result. The three studies reviewed have a similar topic with the researcher's research, which is Lara Jean's character and attitude, how characterization and character play a role in a film, and also an explanation about a film/movie in general which relate to the researcher research material, *To All the Boys I've Loved Before* film.

From all the earlier studies that the researcher used above, the researcher is sure that her research is different. What makes her research different is because there are no studies that talk about how Lara Jean is characterized by the moviemaker as a shy and innocent teenage girl who has never been in a relationship before but finally meet her first boyfriend, Peter Kavinsky. By doing this research, the researcher finds much new information and knowledge with the help of those earlier studies. The researcher hopes through this research people who need help to

find out about how Lara Jean is characterized in the film *To All the Boys I've Loved Before* can be useful after they read and study the findings by the researcher. Since this is a new topic, the researcher knows that there are still many more things that the researcher needs to cover up. From this research, the researcher wants to learn and also help others who will use a similar topic in the future. The researcher also wants to show how a shy and innocent girl changes her "character" after meeting her first lover.