

CHAPTER I

INTRODUCTION

This chapter deals with five components, they are the background of the research, statements of the problem, research objective, research significance, and the definition of the keys term.

1.1 Research Background

Video responses to films encompass individuals or content creators sharing their immediate thoughts, sentiments, and viewpoints while undergoing a cinematic experience. These responses are commonly recorded on camera and subsequently uploaded onto platforms such as YouTube or social media networks. This particular form of content has garnered substantial popularity due to its inherent entertainment value, relatable qualities, and the shared communal encounter it affords. Herein lies a comprehensive overview regarding the comprehension, advantages, and the interconnectedness concerning the exploration of representative illocution within video reactions to cinematic works. Video reactions to films exhibit a diverse array of styles and contents. Some creators delve into exhaustive analyses, delving into aspects like plot intricacies, character evolution, and overarching themes. Conversely, others concentrate on conveying their emotional responses, encompassing emotions like excitement, astonishment, or disenchantment. The content frequently amalgamates humor, unfeigned emotions, and perspicacity, all of which resonate with audiences eager to partake in the collective experience of viewing a movie and engaging in subsequent dialogues.

Therefore, it has benefits whereby video reactions are intrinsically captivating, as viewers bear witness to authentic emotional reactions from others, thereby adding an additional layer of gratification that transcends mere film consumption. It also tributed that video reactions cultivate a sense of communal belonging amongst viewers who identify with these responses and actively partake in discussions concerning the film. By the observers often discover validation for their own sentiments and reactions upon encountering similar expressions from the

Others its emerges social interaction that the video reactions foster social engagement through comments, likes, and shares, thereby creating an arena for dialogues and deliberations pertaining to the film. That is to say the diverse perspectives may varied creators proffer a spectrum of perspectives, enriching the comprehension of the film by spotlighting diverse interpretations and viewpoints.

Illocutionary acts encompass the expression of intentions, convictions, emotions, and attitudes through speech or alternative modes of communication. Within the realm of video reactions to films, representative illocution is intrinsically linked to the act of conveying belief, opinions, and reactions. Delving into the study of representative illocution within video reactions to films encompasses various facets.

Scholars across multiple academic disciplines have engaged in extensive discussions and criticisms regarding the problems of social, race, and gender representation in movies. One significant issue is the perpetuation of negative stereotypes and biases associated with particular social groups. For instance, people of color are frequently depicted in movies as criminals, drug dealers, or other negative stereotypes, as research has revealed (Malik & , Frederic R. Hopp, p. 214 2016). Similarly, women are often portrayed in subordinate roles, such as love interests or supportive spouses, and are less likely to be depicted as protagonists or leaders (Smith et al., 2018 p.16). By depicted, there must be intentional and in short over certain hegemony flow of order which constructing to be.

Another problem is the underrepresentation of certain social groups in movies. People of color and women, for instance, are frequently underrepresented in leading roles, and when they are present, they may be depicted in stereotypical ways that reinforce negative perceptions (Hoffman, 2018 p. 10).Moreover, the absence of diverse social groups' representation in movies can generate a sense of invisibility or erasure, adversely affecting the self-esteem and sense of belonging of those not represented (Ozimek, 2020 p. 22). Critiquing social, race, and gender representation in movies has prompted a growing awareness and advocacy for more diverse and inclusive representations in popular culture. This involves advocating

for greater representation of underrepresented groups in leading roles, as well as more nuanced and positive portrayals that challenge negative stereotypes and biases. Additionally, efforts have been made to increase diversity among filmmakers and behind-the-scenes personnel to promote a diverse range of perspectives and voices in movie production (Ozimek, 2020 p. 49). By doing so, in certain area of those ignition. One shall remember the notion of diverse as the notion of development and justice.

However, the evaluation and examination of social race and gender representation in films is a crucial area of inquiry that aims to comprehend how diverse groups are depicted in movies and how such portrayals influence societal attitudes and values. Social representation in films pertains to the portrayal of distinct social groups and the messages communicated about them. This encompasses the depiction of ethnicity, gender, sexual orientation, age, and economic status, among other factors. Race representation in films, for instance, involves an investigation into the depiction of different race groups, the types of roles assigned to them, and the way their stories are told. Conversely, gender representation in films focuses on the portrayal of men and women, and the communication of messages about gender roles and expectations. This entails the depiction of the jobs and professions assigned to each gender, as well as the portrayal of male and female characters in terms of personality traits, emotions, and relationships.

The study of social, race, and gender representation in movies can facilitate the identification of patterns of stereotyping, prejudice, and discrimination in popular culture. Moreover, it can illuminate how media representations can impact individuals' perceptions and beliefs regarding different social groups. Through an understanding of how films shape cultural attitudes and values, researchers can advocate for more constructive and inclusive depictions of diverse social groups in movies and contribute to broader social transformation.

Theodore Melfi is an American filmmaker known for his critical exploration of issues related to race and gender in his works. Melfi is known for directing the

2016 film "Hidden Figures," which tells the story of three African American women who played a pivotal role in the NASA space program during the 1960s. The film received critical acclaim for its portrayal of these women and for its exploration of the systemic racism and sexism that they faced. Melfi's concern and dedication for social justice is also evident in his earlier film, "St. Vincent," which explores the relationship between a young boy and his aging neighbor, a grumpy and misanthropic war veteran played by Bill Murray. In the film, Melfi addresses issues related to poverty, class, and race, as the young boy's mother works long hours to provide for her family. Melfi has received critical acclaim for his film "Hidden Figures," which tells the true story of a group of Black women mathematicians who played a crucial role in the early days of NASA's space program. The film was praised for its positive representation of Black women and their contributions to science and technology. Thus, Melfi's reputation as a filmmaker is characterized by his commitment to creating films that challenge stereotypes and promote positive representations of underrepresented groups. Indeed, as the fact where Theodore Melfi's production is massively consumed in available movie streaming.

"Hidden Figures" is a 2016 biographical drama film directed by Theodore Melfi, which portrays the struggles of three African American women, Katherine G. Johnson, Dorothy Vaughan, and Mary Jackson, who worked as mathematicians at NASA during the Space Race in the 1960s. The film highlights the gender and race discrimination prevalent during that era, and how these women overcame societal and institutional barriers to achieve success in their careers. The film is set against the backdrop of the Civil Rights Movement, with Katherine, Dorothy, and Mary facing numerous challenges in their work environment, including being relegated to separate bathrooms and dining areas because of their race and gender. However, despite these obstacles, they remain committed to their work and strive to prove their worth. Katherine, in particular, plays a pivotal role in calculating the trajectories and launch windows for NASA's space missions, including the launch of John Glenn's Friendship 7 spacecraft, which successfully orbited the Earth three times.

The film also depicts the challenges faced by Dorothy and Mary, who were working as computer programmers, a role that was largely dominated by men at that time. Dorothy, who was denied a promotion despite being the de facto supervisor of a group of African American women, learns to program the IBM 7090/7094 computers and teaches her colleagues, making her indispensable to NASA's operations. Mary, on the other hand, fights for the opportunity to attend night classes at a segregated school so that she can earn an engineering degree, paving the way for future generations of women in STEM fields. By doing so, "Hidden Figures" is a powerful portrayal of the struggles faced by African American women in a society that was inherently discriminatory. The film highlights the importance of perseverance and resilience in the face of adversity and serves as a reminder of the struggles that many women and minorities continue to face in the workplace today.

However, from those serials understanding, it is obvious that the author intentionally offers narrative in responding about the understanding of racism and gender at the same time. Which is obviously a matter in the work of evaluating and examining in academic of literary critic. Finally, this research background consideration may conclude in emerging title of this thesis which can mentioned as "Theodore Melfi's Radical Race and Gender Equality Critic In Hidden Figures Movie Script 2016"

The motivation behind this research was not a result of a random impulse but has been prompted by previous research and ongoing developments that support the advancement of linguistics as an academic field. The significance of this discipline is demonstrated through its potential for contributing to society. In particular, the preceding research that informs this thesis are listed below:

The first previous studies which inspired this thesis is "Demarginalizing the intersection of race and sex: A black feminist critique of antidiscrimination doctrine, feminist theory, and antiracist politics" from Kimberle Crenshaw. The research was published in 2018 by the University of Chicago. This research has provided the discussion upon race and sex. Whereby how the tendency is

perpetuated by a single-axis framework that is dominant in antidiscrimination law and that is also reflected in feminist theory and antiracist politics. It suggests that this single-axis framework erases Black women in the conceptualization, identification and remediation of race and sex discrimination by limiting inquiry to the experiences of otherwise-privileged members of the group. The chapter focuses on otherwise-privileged group members creates a distorted analysis of racism and sexism because the operative conceptions of race and sex become grounded in experiences that actually represent only a subset of a much more complex phenomenon. It argues that Black women are sometimes excluded from feminist theory and antiracist policy discourse because both are predicated on a discrete set of experiences that often does not accurately reflect the interaction of genders. The chapter discusses the feminist critique of rape and separate spheres ideology.

The second ignition is generated by Nabila Lismawati and Saffanah Ramadhania Zulfilgar from University of Al Azhar Indonesia. This research was published in 2021 with the title “Portrayal of Feminism Through Heroine Action In Film”. The discussion has preserved about female main characters who are generally known as protagonists are increasing each year as seen from the number of action and adventure films that are led by women. These days, actresses seem often to play roles with masculine stereotypes that have been familiarly played by men, take for instance *The Hunger Games: Mockingjay - Part I* in 2014, *Wonder Women* in 2017, *Ocean's 8* in 2018, and *Enola Holmes* in 2020. These films have in themselves a kind of heroine character, which portrays women to be strong, brave, and important figures. This research intends to analyze whether films in this case are used as a space to propagate gender and then reconstruct feminism particularly in terms of spectatorship. To anticipate the task at hand this research used a qualitative method by gathering relevant and reliable information as data (e.g., interview, media articles, scientific journals, and documentaries). The researchers analyzed the issue on these films through the theory of *The Social Subject* by E. Deidre Pribram and also supported by Garda Lerner's Patriarchy theory. Both theories are used as Pribram gives the statement on how spectatorship is formulated as a convergence between textual subjects and social subjects and

gives the effect of discourse that is represented by the media to the audience, and Lerner's theory is the supporting statement of the researchers' assumptions on the reason film become the media for ideological propaganda, which is then evidenced by Pribram's theory. Through this study, the researchers believe that films with female main characters who have roles equal to that of men can reconstruct feminism and try to give new perspectives of women to the audience.

The last previous studies which inspired this thesis is generated by Rongqiong Guo from Xi'an Peihua University in 2019 with the title "Brief Analysis of Feminist Literary Criticism". This article journal provides the discussion which determine critical analysis of literary works based on the feminist perspective. In other words, feminist literary criticism is a kind of literary criticism on the basis of feminist theory or the politics of feminism more precisely. In particular, it also can be explained as using ideological discourses and feminist rules to study language, structure and being of literature. "This school of thought seeks to describe and analyze the ways in which literature portrays the narrative of male domination in regard to female bodies by exploring the economic, social, political, and psychological forces embedded within literature.

Those previous studies provide a reference analysis of race, sex and gender phenomenology with a various approach and theory such as literary criticism, linguistic and narrative structure. This research has similar issue with previous research that discuss about race and gender. However those previous research did examine the gender and race issue with different scope and theory from this thesis that makes this research different from those previous studies. Even though the essential topic in this research have several similarities with the previous studies, the approach and method were are different by focusing on a linguistic lens.

1.2 Statements of Problem

Representative illocutionary acts encompass the expression of intentions, convictions, emotions, and attitudes through speech or alternative modes of communication. Based on the function, representative illocutionary act can be used

for stating, reporting, concluding, complaining and suggesting. Learning representative illocutionary act means to understand what people said, especially when people said about specific topic. In this research, the topic taken was a topic related to the content of representative illocutionary towards woman gender respond after watching the movie by the reviewer, by using representative illocutionary, the researcher will want to know how topics related to gender reconstruction are represented and offered in Theodore Melfi's Hidden Figure Movie 2016 – Movie Reaction!! By Blind Wave

As regarded the ignition from research background, it can be concluded that the main problem regarding the issues question can be constructed as a matter of research thesis in such display down below:

1. What are the representative illocutionary acts used in reviewer's utterances refer to the "Theodore Melfi's Hidden Figures movie 2016 in Hidden Figures - Movie Reaction!! by Blind Wave YouTube Chanel"?
2. How are the contents of representative illocutionary towards woman gender in the reviewer's utterances from "Theodore Melfi's Hidden Figures Movie 2016 In Hidden Figures - Movie Reaction!!" By Blind Wave YouTube Chanel?

1.3 Research Purposes

By doing so, in answering the research question above. This research can be claimed has objective aim which determine the following work, as follows:

1. To identify the Representative Illocutionary Act used in reviewer's utterances at "Theodore Melfi's Hidden Figures movie 2016 in Hidden Figures - Movie Reaction!! by Blind Wave".
2. To identify the gender reconstruction offered in the representative illocution reviewer's utterances refer to the "Theodore Melfi's Hidden Figures movie 2016 in Hidden Figures - Movie Reaction!! by Blind Wave"?

1.4 Research Significance

As a matter of research. This research shall provide the significance impact or rejoicing contribution in certain area of value. Nonetheless, the significance may be claimed around theoretical and pragmatical segmentation. Theoretically, this thesis will aim into the impact of evaluating the author intention narrative in the notion of representation. There is also provide the dialectic feedback in regenerating the consideration over racism and gender foundation theory. Thus, in certain understanding the significance of this thesis is synchronically refocusing the subject in nowadays representation phenomenon in literature.

Therefore, in practical segmentation this research thesis offers the format of analyzing and criticizing upon the literary product, especially the narrative in popular literature whereby technically into the script. It is also offering the projection of how to evaluate the film or movie production from academic point of view by the perspective of such a discourse racism and gender.

1.5 Definition of key terms

Some of terms which are very important to describe the research related to the topic and title; *Representative Illocution Towards Theodore Melfi's Hidden Figures Movie 2016 In Hidden Figures - Movie Reaction!! By Blind Wave.*

1. **Pragmatics** constitutes a specialized domain within the field of linguistics, which centers its inquiry on the examination of the impact of contextual elements, speaker intentions, and social factors on the comprehension and application of language
2. **Speech Act** are essentially actions manifested through the medium of speech, occurring within the context of social interactions. The contextual backdrop against which an utterance is made plays a pivotal role in shaping the nature of the speech act
3. **Illocutionary Act** is doing something to be said. The illocutionary act has a certain meaning that can be interpreted differently by the hearer.

The term illocutionary act refers to the use of a phrase to express an attitude towards a particular function or "force." This allows the listener to say or do something without saying the literal meaning of the word.

4. **Representative Illocutionary Act** pertains to the act of expressing emotions, attitudes, and subjective states through language. It involves understanding how language is used not just to convey information, but also to convey the speaker's feelings, opinions, and psychological states.
5. **Structuralism** is an influential theoretical framework in literary criticism and cultural studies that emphasizes the examination of underlying structures, patterns, and binary oppositions within literary texts. Rooted in linguistic theory and associated with scholars like Saussure and Lévi-Strauss, it seeks to understand how signs and symbols function to convey meaning, often downplaying authorial intent and highlighting intertextuality. Structuralism provides a systematic and analytical approach to the study of literature, aiming to reveal universal structures and recurring patterns across texts and cultures.
6. **Gender Reconstruction** refers to the process by which individuals or societies challenge and redefine traditional norms, roles, and expectations associated with gender.
7. **YouTube** is a website that permits individuals to showcase videos they have created. The platform hosts a diverse array of videos, spanning tutorials, music videos, news clips, and more.