

# CHAPTER I

## INTRODUCTION

### **A. The Background of The Problem**

In this era of the 2000s, cinema is growing very fast around the world, all circles must have watched film, especially among teenagers. Many film fans are one of the largest audio-visual media in the world. Films are often used as a tool to convey certain messages or ideologies to the general public because of the many film enthusiasts (Imanto, 2007). Often, messages or ideologies conveyed through film have specific goals or objectives that are intended to direct the mindset of the general public, especially film-goers, towards a particular thing or situation. One of the messages or ideologies that are often packaged through film is racism.

Racism is a belief system or doctrine that holds that certain races have biological superiority and the right to govern others. As a result, people in one class, group, religion, or race always consider themselves to be the most righteous, and most powerful, and others are considered inferior, resulting in rebellion. Racism is considered a serious enough offense that it requires more specialized treatment (Ghassani & Nugroho, 2019).

The United States is one of the countries that has quite a lot of stories about racism, even though it has been established for more than three centuries, it still faces serious racism problems until 2024. This issue is no longer just limited to discrimination of rights between white and black citizens. Instead, it has evolved into a negative sentiment from a section of the white community towards non-white groups, including Indigenous people. As a result, there have been various acts of violence, ranging from assault to murder, directed at those who are considered not part of the so-called 'Real America'.

Incidents such as shootings and killings due to racial differences are still common, as happened on Monday (5/25/20) the death of George Floyd, an African-American man, occurred due to the actions of Derek Chauvin, a white police officer from Minneapolis. Chauvin pressed Floyd's neck with his knee for at least seven minutes as Floyd lay prone on the street. Two other officers, Thomas Lane and J. Alexander Kueng, helped restrain Floyd, while a fourth officer, Tou Thao, watched from nearby. This incident took place during Floyd's arrest in the Powderhorn neighborhood of Minneapolis, Minnesota. Several eyewitnesses recorded the incident using their cell phones (BBC, 2020).

Racism is a complex issue that can manifest at various levels of society. According to the American Psychological Association, racism is not limited to interactions between individuals, but is also embedded in societal structures, manifested in institutional practices, and can even be internalized in one's thoughts. In other words, racism is a multidimensional problem that permeates aspects divided into four categories: internal, interpersonal, institutional, and structural. First, internal racism refers to thoughts, feelings, and actions that originate from within ourselves, either consciously or unconsciously, as individuals. Second, interpersonal racism involves racist actions from one individual or group towards another individual or group and can affect their public interactions (NCA, 2023). Third, institutional racism typically emerges in institutions and political, legal, and economic systems, which can directly or indirectly reinforce discrimination based on race. As a result, inequalities occur in terms of prosperity, education, income, healthcare, civil rights, and various other institutional areas (Brennan, 2016). Fourth, structural racism is defined as laws, regulations, or official policies in society that cause and maintain unfair advantages for some people and unfair or adverse treatment of others based on race, which includes

xenophobia, internalized oppression, and white privilege (Ducey & Thompson, 2017). Institutional and structural racism may appear similar, but they are actually different. Institutional racism is more specific to particular institutions, while structural racism covers the entire social structure, and structural racism places more emphasis on the historical roots and cumulative nature of racial inequality.

Because of this, the issue of racism seems to be very interesting to discuss and examine; it has prompted many filmmakers to bring this theme to the big screen, including Netflix. Netflix is one of the industries and film distributors that have incorporated the issue and ideology of racism as a story in its products. Netflix, Inc. is a subscription-based video on-demand company founded in 1997 with headquarters in Los Gatos, California, USA. At the time, Reed Hastings and Marc Randolph came up with the idea of opening DVD rentals through the mail. They tried this idea by mailing a single DVD copy to their own address, which made it possible to receive the DVD intact. This led to the idea of founding Netflix. In 1998, they launched the world's first DVD sales and rental site called Netflix.com.

There are many films produced by Netflix or distributed by Netflix that address the issue and ideology of racism, including the film *Get Out* in 2017 and the film *All Day and a Night* in 2020. Some elements of racism ideology that are packaged in the two films are the same as the film that the author discusses in this study, namely about the main character, who is a dark-skinned Afro-American who is portrayed as often committing crimes. These films show how white people remain superior while dark-skinned Afro-Americans remain inferior.

Films play a significant role in shaping perceptions of racism. Filmmakers have the power to create characters that can influence the mindset of the audience. Many works of cinema portray certain racial groups with negative stereotypes, for example

showing black people as problematic or associated with criminal activity. Such portrayals, if constantly shown, can unconsciously form prejudices in the minds of the audience. As a result, they may begin to associate such negative characteristics with the racial group in question in real life, even though this does not reflect the actual reality.

One of the racist movies that should not be left behind is the movie *Monster*, which is a movie that premiered at the U.S. Drama Festival. In April 2019, it was announced that Entertainment Studios had secured distribution rights to the film and it was retitled *All Rise*. In November 2020, Netflix secured distribution rights for the film, with the title changed again to *Monster* and the film was released on the Netflix service on May 7, 2021.

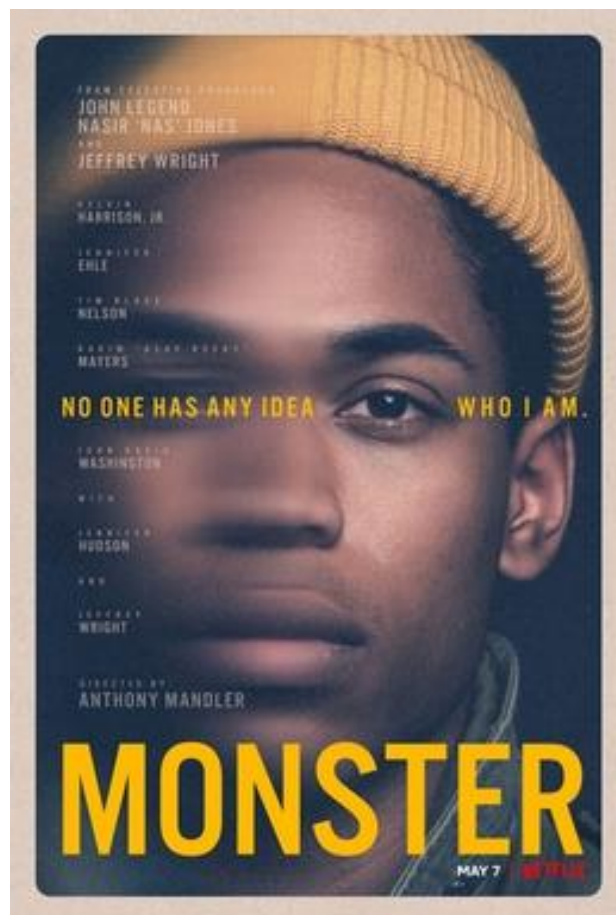
The film *Monster* is based on the novel by Walter Dean Myers, it was later made into a film with director Anthony Mandler and produced by Bron Studios, Charlevoix Entertainment, Get Lifted Film Company, Tonik Productions, Red Crown Productions, and Creative Wealth Media. The film tells the story of Steve Harmon, a seventeen-year-old honor student whose life is nearly destroyed when he is accused of premeditated murder. He is played by Kelvin Harrison Jr. The film follows the dramatic journey of a smart and fun-loving film hobby student from Harlem, who attends the elite Stuyvesant High School, through a complicated legal battle that could see him spend the rest of his life in prison due to a bad living environment.

In this *Monster* film there are several important characters to know, including Steve Harmon, Maureen O'Brien, James King, and Anthony Petrocelli. Steve Harmon is a dark-skinned Afro-American student at Stuyvesant High School and is accused of murder in a shopping store; Steve Harmon is played by Kelvin Harrison Jr. Maureen O'Brien is Steve Harmon's white lawyer with red hair, Maureen O'Brien is played by Jennifer Ehle. James King is a dark-skinned Afro-American street urchin who is an

acquaintance and also the person who got Steve Harmon involved in the murder case, James King is played by ASAP Rocky. Anthony Petrocelli is a white detective and prosecutor, played by Paul Ben-Victor.

The *Monster* film poster shows the face of the main character whose right eye is covered by the words "NO ONE HAS ANY IDEA" followed by the words "WHO I AM" on the side of his left eye, the right face is blurred and covered by the real names of the cast and director of the film. Here is the *Monster* film poster:

**Figure 1.1 Monster Film Poster**



Source:

[https://www.imdb.com/title/tt2850272/mediaviewer/rm953470209/?ref=tt\\_ov\\_i](https://www.imdb.com/title/tt2850272/mediaviewer/rm953470209/?ref=tt_ov_i)

The film *Monster* is based on the novel *Monster*, published on April 21, 1999, by Harper Collins and written by American author Walter Dean Myers. The novel was nominated for the National Book Award for Juvenile Literature in 1999, won the Michael L. Printz Award in 2000, and was named the honorary Coretta Scott King Award in the same year.

The researcher sees that this *Monster* film is quite interesting to study, because in this film the main character Steve Harmon, played by a dark-skinned Afro-American, is described as having good behavior and also achieves in the field of film, but Steve Harmon is forced to do bad things by his acquaintances and ends up being accused of murder. The process of characterization based on skin color may seem simple, but a closer look at the film makes it clear that dark-skinned people are more often shown as evil and inferior, while white people are shown as more authoritative and superior.

The *Monster* film also shows a scene where the two defendants who have dark Afro-American skin are called "Monsters" by the white prosecutor and are pointed to using the left hand by the prosecutor, this shows how the two dark Afro-Americans are looked down upon and are not even seen as humans anymore but are seen as "Monsters." Not only that scene, but many other scenes show how these dark Afro-Americans are looked down upon and discriminated against, but also how white people are shown as superior. Therefore, the researcher tried to examine the movie to see how these dark Afro-Americans are represented in the movie and what signs are used to represent them.

The media often represents Black people as violent, often criminal, and unaware of their social status. Dark Afro-Americans portrayed as people with negative behaviors are also often portrayed in this way in Netflix films. So it is easier for people to assume that dark Afro-Americans are just characters who behave violently or even criminals.

The characterization process also occurs in this *Monster* film, many roles and characters with negative behavior are portrayed with dark-skinned.

Afro-American, or in other words, African-American refers to an ethnic group in the United States whose ancestors came from the continent of Africa. The terms often used to refer to this ethnic group are nigger, Afro-black, and Afro-American. The word negro is used less frequently as it is considered to have racist connotations. However the word "nigga" (derived from the word nigger which is also considered racist) is often used by fellow Afro-Americans as slang, particularly in gangster and hip-hop culture.

Many previous studies also carry the theme of the representation of Afro-American racism in films, as a literature review for the following readers the author attaches several previous studies that carry the theme of racism representation in films: First, a study entitled "*REPRESENTASI RASISME DALAM FILM GET OUT (STUDI SEMIOTIKA RASISME DALAM FILM GET OUT)*." The results of this research found that the behavior displayed explains the type of modern racism produced by history and globalized culture. The pent-up trauma creates prejudice, which is then passed on to the next generation, which ultimately affects the behavior of black people towards white people. Discrimination by white people is also a hereditary phenomenon and an action taken by white people themselves (Surya, 2021). The difference with this research first lies in the object of research, the above research has a research object, namely racism in the film *Get Out*, while this research has a research object, namely racism in the film *Monster*. The second difference lies in the discussion of racism, the research does not discuss in detail what kind of racism is in the film, while this research discusses in detail what kind of racism is represented in the film *Monster*.

Second, a study entitled "*REPRESENTASI RASISME PADA FILM '12 YEARS SLAVE' (ANALISIS SEMIOTIKA ROLAND BARTHES)*". The results of his research

found that the exploitation of certain races for maximum profit is described as a representation of racism. In the end, it can be explained that racism is related to critical theory and representation because of the oppression of the bourgeoisie against the proletariat by using racial issues used by filmmakers to achieve their goals. Represented racism explains the exploitation of a particular race to gain as much benefit as possible for someone (Wirianto & Girsang, 2016). The difference with this research first lies in the object of research, the above research has a research object, namely racism in the film *12 Years a Slave*, while this research has a research object, namely racism in the film *Monster*. The second difference lies in the discussion of racism, the research does not discuss in detail what kind of racism is in the film, while this research discusses in detail what kind of racism is in the film *Monster*.

Third, a research titled "*ANALISIS SEMIOTIKA RASISME DALAM FILM NIGHT SCHOOL*". The results of his research found that this *Night School* film shows white people practicing verbal and direct racism and also practicing racism between fellow black people. This film shows racism carried out through more subtle language and terms, as well as actions and accents aimed at shaping society's stigma against certain races. Researchers found several myths about racism in this film, such as that black people continue to be considered stupid, that black people are more likely to commit criminal acts, that short people are more easily bullied, that black people have lower social status than white people, and that islamophobia still exists in the workplace (Huda & Wahidar, 2021). The difference with this research lies in the object of research, the research above has the object of research, namely racism in the film *Night School*, while this research has the object of research, namely racism in the film *Monster*. The second difference lies in the discussion of racism, the research does not discuss in detail what kind of racism is in the film, while this research discusses in detail what kind of



racism is in the film *Monster*. Therefore, researchers need to conduct further research on the representation of racism in the film *Monster* using semiotic analysis.

## **B. Research Question**

Based on the research above, the author finds that the problem formulation in this study is "how racism is represented and what signs are used to represent racism in the film *Monster*?"

## **C. Research Objective**

The purpose of the research with the title *REPRESENTATION OF RACISM IN FILM (A SEMIOTIC ANALYSIS OF MONSTER FILM)* is to analyze and understand the elements and the signs of racism against Afro-American dark-skinned people represented in the film *Monster*.

With these objectives, this research is expected to provide a deeper understanding of the signs and representations of racism against dark-skinned Afro-Americans in the film *Monster*.

## **D. Research Benefits**

### **1. Theoretical Benefits**

The benefits of this research are that it is expected to be used as literature in developing science and adding insight and knowledge to its readers, especially related to the science of semiotic analysis in films.

### **2. Practical Benefits**

This research is expected to provide a deeper understanding of the concept of racism in the context of popular media such as film. Semiotic analysis helps in identifying the signs and identifying how racism is represented in the narrative and characters in the film *Monster*.

## **E. Literature Review**

This section, explains the theories that are used as references and the theoretical basis for research on the film *Monster*.

### **1. Mass Media and Film**

Mass media has the responsibility to disseminate information; therefore, the dissemination of information must attract the attention of the public with a high level of understanding. Mass media is a term used by small groups to interact with larger groups. Some of the functions of mass media are as follows: a) media to disseminate various information; b) persuasion to change people's views or opinions; c) show the correlation between events that are happening; d) provide supervision to certain authorities; and e) provide interpretations that help people understand certain events (Saputri et al., 2023).

Mass media is a tool used by society and government to communicate with each other. Indirectly, the mass media helps the public know government policies, and public officials know various public opinions or persuasions about how the government carries out its duties. Even abroad, the public can get information related to various events. Mass media has an influence on society because people can convey opinions, complaints, criticisms, and suggestions about everything. As recipients of information, people have the right to sort, process, and control the information they receive so as not to be consumed without knowing the truth (Saputri et al., 2023).

Mass media and film are two things that are concerned, the film itself is a mass communication medium that sends messages or information through audio-visual symbols. Films convey different meanings through symbols in everyday life. A Film is also a work of art that is used to channel interests and talents in

cinematography. As a result, film have great power as a mass communication medium because of their ability to convey reality and bring audiences back to life (Tahir & Medita, 2023).

Film are usually composed of many signs, including various sign systems that work together to achieve the desired effect. film will also not be far from the word "camera" by using the concept of cinematography in its creation. The term "cinemagraphie" comes from the words "cinema" (motion), "tho" or "phytos" (light), and "graphie" or "grhap" (writing, drawing, story). Overall, the meaning is to paint motion with light using special tools (Huda & Wahidar, 2021).

In fact, the language of film consists of many different languages combined into one medium. All other arts, such as painting, photography, theater, music, architecture, dance, and of course the spoken word, can be incorporated into film. A film big or small, natural or fantastic, beautiful or strange, can depict anything. Film has no limits. Films have to do some difficult things. Since films are a largely visual-focused medium, things that are invisible in the mind and heart cannot be conveyed directly. Films, unlike novels, cannot put us into the subconscious thoughts or longings of characters for their secrets. By interpreting their external behavior, we can only know these things indirectly (Edgar-Hunt et al., 2010).

Films also have several characters, here are some specific film characteristics, namely the big screen, shooting, full concentration, and psychological identification. Below is the full explanation:

- *Large screen.* The advantage of film media compared to television is that the screen used for film screening is larger or wider. The large screen allows the audience to see the scenes shown in the film.

- *Picture Taking*. With the advantages of film in theaters, namely a large screen, shooting from a long distance or extreme long-term and panoramic shooting can be done, which can produce an artistic impression and a real atmosphere.
- *Full Concentration*. Since we are watching a film in a film theater, which has a soundproof room, our attention will be focused on the storyline. Without any external distractions.
- *Psychological Identification*. This happens when we are so concentrated on the film that we unconsciously become one with the characters (Wirianto & Girsang, 2016).

## **2. Social Reality Construction in The Media**

According to Berger, the process of interaction and formation of social reality is known as the construction of social reality. This concept states that society is not an objective entity that evolves naturally and cannot be changed. Reality is created by humans through social interaction. To understand and interact with themselves, humans continue to give messages and impressions, listen, observe, evaluate, and assess situations based on their way of socialization. Humans interpret reality and discuss its meaning through the process of understanding and defining ongoing events (Berger & Luckmann, 1966).

Berger's social construction theory is based on American society in the 1960s which was undergoing a transition to modernism, where mass media had not yet become a social phenomenon and the subject of academic research. Mass media is considered to have a very important role in the construction of this social reality. Burger's social construction theory is very slow and not sharp when looking at the construction of knowledge in a society without mass media (Berger & Luckmann, 1966).

Reality construction is influenced by the media, while reality construction in the media is influenced by everyday reality. The importance of the media in reality construction. The media serves as a mirror for real and fictional human existence (Novarisa, 2019).

The existence of communication with other people causes us to understand and understand something. Even in it, there is a social reality that is only a social construction in certain communications. The actual facts of how social reality and mass media relate to Steve Harmon's story in the film *Monster* do not linearly correspond to the symbolic meaning contained in the media content, which includes the events that occur. Therefore, some social groups see the use of media as important.

### **3. Representation**

Representation can be defined as representation, picture, or depiction. In simple terms, representation can be defined as a representation of something in life depicted through a medium. Chris Barker also said that representation is a social construction that requires us to explore the formation of text meaning and requires an investigation of the way meaning is made in various contexts. Representation and cultural meaning have substance. Sounds, inscriptions, objects, images, books, magazines, and television programs all contain them. They are made, displayed, used, and understood in specific social contexts (Mulyana, 2014).

Representation is the production of meaning in language, something to describe or depict, which is then described by description, depiction, or imagination to place something similar before us in our minds or senses (Bennett, 2020).

Knowledge representations are essentially surrogates, substitutes for the thing itself, used to allow an entity to determine consequences by thinking rather than

acting, that is, by thinking about the world rather than taking action in it. These representations are also pragmatically efficient computational media, i.e. computational environments in which thinking is achieved. One contribution to this pragmatic efficiency is provided by the guidance provided by the representation for organizing information to facilitate the drawing of recommended inferences. Viewing representations in this way has consequences for both research and practice. For research, this view provides a direct answer to questions of fundamental importance in the field. It also suggests adopting a broad perspective on what is important about representation, and it suggests that an important part of representational efforts to capture and represent natural wealth has not received sufficient attention (Davis et al., 1993).

## **F. Research Method**

Research needs a paradigm as the main foundation of research so that research can be carried out strongly and completely. A paradigm is an approach to understanding the complexity of the real world. Its adherents are very close to their practice and their socialization. Paradigms indicate what is important, valid, and makes sense to them. Paradigms are also normative, which means that practitioners can know what to do without the need to undertake lengthy epistemological or existential considerations (D. N. Hidayat, 2003).

In this study, researchers used the constructivism paradigm. This constructivism paradigm is almost the antithesis of the notion that prioritizes observation and objectivity in discovering science or reality. Therefore, this research is very relevant to this constructivism paradigm.

Constructivism is more likely to create knowledge that is expressed in the form of theoretical patterns, networks or reciprocal relationships as working hypotheses, temporary, local, and specific. In other words, reality is a mental construction based on social experience. It is local, particular, and depends on the person experiencing it. Therefore, the reality that one person observes cannot be generalized to everyone, unlike what positivists or post-positivists do. One of the qualitative research paradigms is constructionism. Constructivism paradigm experts argue that facts can only be found in the context of theory. A person's thinking ability determines the reality that is built (Irawati et al., 2021).

### **1. Research Type**

This research uses qualitative with descriptive research type. Qualitative research is usually very concerned with processes, events, and authenticity because its goal is to construct reality and understand its meaning (Abdussamad, 2021). This research uses Roland Barthes' semiotic approach. This research looks at research based on the direct subjective opinion of the researcher.

The results of this research are subjective because meaning is understood as a result of the researcher's own thoughts and interpretations.

### **2. Research Object**

In this study, the object of research is racism against Afro-Americans in a film entitled "Monster" which lasts 1 hour 38 minutes and this film was released on January 22, 2018, in this film there are 10 scenes that contain elements of racism.

### **3. Research Time**

It is estimated that the research time will be conducted for 4 (four) months by watching the *Monster* film and analyzing the racism in the film.

#### **4. Data Collection Technique**

The following is a description of the data collection techniques carried out by the author, namely; Watching the entire *Monster* film; Observing and listening to every scene and dialogue in the *Monster* film; Writing down and selecting dialogue and scenes in the film related to racism against Afro-Americans; Analyzing more deeply the text, scenes, expressions and other forms of messages as data sources using the Roland Barthes semiotic approach; Reading and observing more deeply articles related to racism and film as material to strengthen the data.

#### **5. Data Analysis Technique**

##### **5.1. Semiotic Analysis**

The word "semiotics" comes from the Greek root, seme, as in *semeiotikos*, the interpreter of signs. Semiotics as a discipline is the analysis of signs or the study of the functioning of sign systems. The idea that sign systems have enormous consequences is easy enough to grasp; however, the recognition of the need to study sign systems is a modern phenomenon (Paul & Litza, 1997).

To this day, the terms semiotics and semiology are still frequently used. In the field of linguistics, the term semiotics is combined with other terms, such as semasiology, sememic, and semic, to refer to a field of study that investigates the meaning or significance of certain signs or symbols. Semiotics is a scientific discipline or method of analysis that looks at signs in scenarios, images, texts, and film scenes into something that can be understood (Mudjiono, 2011).

Semiotics is a field of study or method of analysis that focuses on understanding signs. In other words, semiotics is a discipline that explores



various forms of communication through the use of signs and sign systems (Sobur, 2016).

## **5.2. Roland Barthes Semiotic Model**

Roland Barthes is one of the researchers who made an in-depth explanation of semiotics in the past. Barthes tried to explain how we live in society by using sign theory (signifier and signified). Roland Barthes re-elaborated the sign and the signifier in two stages of signification.

Ferdinand de Saussure was the founder of Structuralism, but he also introduced the concept of semiology in the context of semiotics. Based on his opinion that language is a sign system that expresses ideas, there are also alphabetic sign systems for the speech impaired, symbols in ritual ceremonies, and signs in the military field. Saussure considered language as the most important structure. Consequently, *sémiologie* can be an additional science that studies social signs in social psychology. The word *sēmeîon*, meaning "sign," is of Greek origin. All signs belong to the field of linguistics. Semiotic methods can be used in linguistics (Hidayati, 2021).

Saussure's theory says that semiotics is divided into two parts signifier and signified. Furthermore, in Barthes' semiology, denotation is the first level of the signification system, while connotation is the second level. It can be seen from the table below:

**Table 1.1 Roland Barthes Theory Chart**

1. <i>Signifier</i>	2. <i>Signified</i>
3. <i>Denotative Sign</i>	
4. <i>Connotative Signifier</i>	5. <i>Connotative Signified</i>
6. <i>Connotative Sign</i>	

**Source:** [https://www.researchgate.net/figure/Bagan-teori-semiotika-Roland-Barthes\\_tbl1\\_366538897](https://www.researchgate.net/figure/Bagan-teori-semiotika-Roland-Barthes_tbl1_366538897)

Based on the chart, meaning occurs in two stages. The sign (signifier and signified) in the first stage is fused so that it can form a signifier in the second stage, then in the next stage the fused signifier and signified can form a new signifier which is an expansion of meaning. The two stages are denotation and connotation.

Denotation is the first level that can be interpreted as the literal or primary meaning of a word, and usually, denotation meaning has a meaning that is commensurate with the meaning contained in the dictionary and other literature and does not contain other elements of meaning or hidden meaning contained in denotation meaning (Seba & Prihandini, 2021). For example, in the image of a lion, the denotation is the image of the lion itself, which has four legs, hair, and sharp fangs.

The second level is connotation, where meaning emerges indirectly or is not clearly depicted. This is closely related to psychology, feelings, and beliefs (Seba & Prihandini, 2021). Connotation is the way signs operate in the second order of signification. This means that connotation uses the denotative sign (signifier and signified) from the first system as its signifier, and adds

another signified to it. It's important to note that Barthes' understanding of connotation is a development of the pre-existing linguistic concept, and he applies it extensively in cultural and media analysis (Sobur, 2009).

Myth can be described as language or meaning that changes due to the influence of surrounding social and cultural life (Nofia & Bustam, 2022). Myth is a type of speech or communication system that carries a message. Myth functions to express and provide justification for the dominant values prevailing in a particular period. Myth is a second-level semiotic system built upon a pre-existing sign system (Sobur, 2009). In conclusion, visual and verbal signs have both implicit and explicit meanings, and both are crucial for effective communication processes. For example, in the image of a lion, its connotations are strength, ferocity, power, and carnivore.

The steps in the analysis in this study are; First, watching the whole film; second, rewatching scenes that have racism issues; third, noting scenes that have racism issues; fourth, writing dialogue in the scene; fifth, analyzing denotations in the scene; sixth, analyzing connotations in the scene; seventh, analyzing myths in the scene; eighth, making conclusions from the scene.

In conclusion, visual and verbal signs have both implied and explicit meanings, and both are essential for an effective communication process. Therefore, with the semiotic analysis of Roland Barthes, the film *Monster* can be known in depth how the signs conveyed in the film can be interpreted by people of diverse ages, educational backgrounds, ethnicities, races, and religions so that even though this film is a film, it can be interpreted by people of different ages, educational backgrounds, ethnicities, races, and religions.

## **G. Systematic Writing**

In the preparation of this thesis, a writing systematic is used which consists of four chapters and several subchapters in the form of descriptions and explanations to facilitate the process or flow of research:

## **Chapter I. Introduction**

This chapter contains several subchapters, namely the background of the problem, problem formulation, research objective, research benefits, literature review, and research methods, including the type of research, research object, research time, data collection technique, data analysis technique, and systematic writing. In this chapter, the author attempts to explain the core problems encountered in this study, as well as the methods that will be used to analyze and solve these problems effectively.

## **Chapter II. General Description**

This chapter contains the relationship between films and racism, an overview of the story, Monster film profile, director profile, and main character profile. With these sub-chapters, the author tries to provide more complete information about racism and monster movies in this research.

## **Chapter III. Results and Discussion**

Contains the researcher's analysis obtained from the results of the data findings obtained by researchers from the movie Monster. In this chapter, the author emphasizes the importance of understanding this representation in a broader context, including how the media shapes public perceptions of race.

## **Chapter IV. Conclusions and Suggestion**

This chapter contains conclusions and suggestions from the entire contents of the previous chapters in the study entitled Representation of Racism in Film (A Semiotics Analysis of Monster Film).