



THE MODERN REPRESENTATION OF AFRICAN-AMERICAN
WOMAN BASED ON THE CHARACTER OF OLIVIA POPE IN
TV SERIES' *SCANDAL SEASON 1*

A THESIS

**In Partial Fulfillment of the Requirement for
The Bachelor Degree Majoring American Cultural Studies in English Department
Faculty of Humanities Diponegoro University**

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PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis by herself and without taking any results from other researchers in S-1, S-2, S-3, and in diploma degree of any university. The writer ascertains also that she does not quote any material from other publications or someone's paper except from the references mentioned.

Semarang, June 2017

Denissa Lalitya

MOTTO AND DEDICATION

“Keep yourselves far from envy; because it eats up and takes away good actions, like a fire eats up and burns wood.”

- *Prophet Muhammad*

“Believe you can and you’re halfway there”

- *Theodore Roosevelt*

“Two roads diverged in a wood, and I—I took the one less traveled by, and that has made all the difference.”

- *Robert Frost*

“You can never cross the ocean until you have the courage to lose sight of the shore.”

- *Christopher Columbus*

“There is absolutely nothing that can be taken for granted in this world.”

- *Robert Anton Wilson*

*I proudly dedicate this thesis to my family and friends
who surround me with unconditional love,
encourage me to be a better version of myself,
and teach me lot of life-lessons and priceless moments.
Thank you for being a blessing in disguise.*

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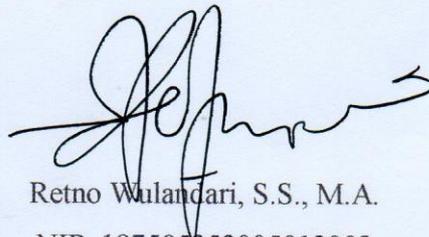
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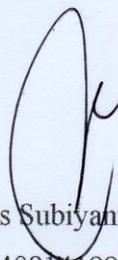
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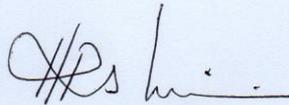
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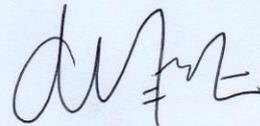
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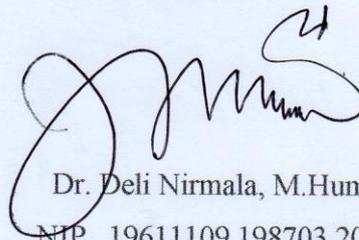
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As this thesis has been accomplished, I realize that this thesis is still far from perfect. I, therefore, will be glad to receive any constructive criticism, recommendation, and suggestions to make this thesis better. In expecting to be useful for the readers, this thesis can be useful for those who like to learn about African-American woman in the modern era represented in 21st century television series.

Semarang, June 9 2017

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ABSTRACT

Masih kurangnya penampilan aktris *African-American* yang merepresentasikan gambaran karakter positif wanita kulit hitam di film atau acara televisi Amerika, ketika kemunculan Olivia Pope di *Scandal* membuat satu terobosan baru. Dengan menggunakan beberapa pemikiran dari feminis-feminis kulit hitam, terutama dari Patricia Hill Collins, penulis mencoba menelaah apakah gambaran-gambaran yang melekat pada wanita kulit hitam masih ada di zaman sekarang ini. Maksud tujuan tulisan ini adalah untuk menganalisa apakah Olivia Pope merepresentasikan seorang sosok wanita kulit hitam modern atau masih berada di bawah bayang-bayang gambaran lama wanita kulit hitam zaman dahulu. Dalam mencari fakta-fakta untuk mendukung penulisan, penulis menggunakan studi pustaka melalui pengamatan mendalam serial televisi *Scandal Season 1* dan membaca beberapa penelitian terdahulu, *e-books*, dan jurnal yang mengacu pada objek. Penulis menemukan bahwa Olivia Pope sebagai seorang karakter utama di dalam sebuah serial televisi, merepresentasikan sebuah gambaran positif baru untuk sosok wanita Afrika-Amerika sebagai seorang wanita yang kuat, tangguh, dan berani.

Kata kunci: Wanita Afrika-Amerika, Representasi Wanita Kulit Hitam, Olivia Pope, *Scandal*

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Talking about today's reality, we cannot deny that we, as society of the world, are thinking, making, and shaping an interpretation of something based on a modern trend. The trend that we follow is a product of our taste and creativity, for example in making some great fashion styles, music trends, food, and movie. This following trend that has been widespread all over the world is becoming a culture in society named popular culture. The concept of popular culture is referred to a product of the people and it is made of "*an everyday terrain of the people*" (Freccero, 1993:14). Popular culture has affected people's desire of creating a new culture, *vice versa*, "*popular culture reflects and expresses the aesthetic and other wants of many people (thus making it culture and not just commercial menace)*" (Gans, 1974:vii). It is also cannot be turned aside that American culture has spreading and becoming one of world's role model of new and modern culture.

Television as popular culture is the most powerful media to spread the latest update news compared to another media, except the internet. As the principal storyteller in contemporary American society – as well as in many other contemporary societies – television is replete with narrative forms and genres (Allrath & Gymnich, 2005:1). Nowadays, not only the regular television programme grab people's amusement, but also television series as one of tons products of American popular culture is successfully being people's new favorite media. Television series with its ongoing narrative from each episode to each

season is becoming a part of ‘a cultural shift’ (Allrath & Gymnich, 2005:4). According to Robin Nelson, television series refers to a ‘new affective order’ (Nelson, 1997:73), meaning that television series “*play an important role in the replacement of more traditional narratives by experimental ones which is currently underway in audiovisual media*” (Allrath & Gymnich, 2005:4). The television series will be the focus in this writing as it cannot be denied that many people get addicted with its plots and intrigues. It can be seen that American television series are based on a lot of genres, such as drama, love scandal, comedy, horror, cops, and crime. Some of television series have raised themes of love as its main storylines, but only a few of them that raise a theme with combination of love, scandal, and politics. Moreover, there is only a little number of television show that raises its leading character with a non-White woman who has an expertise in politics. Thus, *Scandal* is the leading of television show that raises this kind of genre (King, 2015:46).

Scandal is an American political drama television series which presents for five seasons from 2012 (season 1) to 2016 (season 5) with 90 episodes and soon to be announced for the 6th season in 2017. The show is created by Shonda Rhimes and produced by American Broadcasting Company (ABC) Studios and ShondaLand. *Scandal* is one of not so many television series that takes African American women as its main protagonist character, Olivia Pope. Olivia Pope is being the “*progressive shift in the representation of Black female characters in mainstream television*” (Mia, 2015, Vol 45 (1):8). The main stories of *Scandal* are the relationship between Olivia Pope and the President Fitzgerald Grant III

along with Olivia and the team solving many cases to save problems and reputation of elites in the Washington D.C. The main story continues in every episodes while the other new cases has to be solved. Since April 5, 2012, the first airing of *Scandal*, the eyes of millions Americans have never left to miss out one single episode of the show. It has been proven by the recognition and awards that *Scandal* gets. The rating says it all knowing that there are 7.3 million of viewers in the premiere of *Scandal Season 1* while in the premiere episode of *Scandal Season 5* there are 10.2 million viewers (Moraes, 2016). *Scandal* is also named as Television Program of the Year AFI Awards in 2013 and in 2014 as Area of Excellence (Television) in Peabody Award, Outstanding Drama in Gracie Awards, Outstanding Drama Series in 45th NAACP Image Awards, and Best Drama in Vision Awards (<http://www.imdb.com/title/tt1837576/awards>).

Tracing back to the United States of America's era of slavery, the African American people were already being the object of discrimination. The Blacks were restricted by the Whites from their rights to have decent jobs, good neighborhoods, and suffrage. The discrimination was even tougher for the Black women back then. As bell-hooks states in *Ain't I a Woman?* there is “no scholarly attention has been given to the oppression of black women during slavery” (hooks, 1981:37). In the plantation field, Black women, as slaves, had to work with the same amount of the works of Black men slaves. If they did not fulfill the target, they would get punishment from the White overseers to be kicked, whipped, or naked (hooks, 1981:40). Some negative stereotypes or controlling images emerged since then. Until the modern era, the African American women

have been living with many negative controlling images among them. The images of mammy, jezebel, and sapphire have adhered to them. Those controlling images help the Black women's oppressions justify (Collins, 2000:69). In the 21st century, the ways of oppressions toward African American women are getting more diverse as it is an era of Third Wave Feminism. As Shelley Bugeon states in *Third Wave Feminism and The Politics of Gender in Late Modernity*, the position of third wave feminists are shifted to comprehend the individual form of feminism which leads to diversity and ambiguity (2011:16). These women have to strive for the better lives in the middle of the demand to achieve more. The character of Olivia Pope in *Scandal* is being the representation of Third Wave Feminist as she faces more complicated issues to be solved. She is educated and also has decent job, yet she has to deal with the dilemma between her heart and how to take care of many conflicts.

There are several reasons why the writer decides to raise *Scandal* as her object in this writing. First, there is only a few of television series that portrays the life of American politics, so *Scandal* will be an interesting one to watch and discuss as it really shows the complicating life in the White House. The other reason why the writer chooses to raise *Scandal* as an object because she believes that the character Olivia Pope is one of a kind based on the fact that she is an African-American woman who has an important role in the White House, especially in winning the election for the President Fitzgerald Grand III. Moreover, the character of Olivia Pope in the show depicts the image of African American woman as an independent and strong woman who does not hesitate to

solve conflicts. On the contrary, Olivia also has a dilemma between her heart, her duties, and her realities. Olivia has been known as a “fixer” who successfully manages to solve many things, but she is also the President’s secret lover who has to hide her feelings. She is breaking the stereotypes of African American women, but on the other side she also faces a dilemma. Thus, the writer believes that raising *Scandal*, particularly the character of Olivia Pope, as the main object is very intriguing yet entertaining to discuss and elaborate more in this writing. Therefore, the writer entitles this writing “The Modern Representation of African-American Woman Based on the Character of Olivia Pope in TV Series’ *Scandal Season 1*”.

1.2 Scope of the Study

Scope of the study is used to limit the discussion in a writing. It uses as a parameter for the writer to focus on analyzing certain topics. In this writing, the writer will focus on the analysis of intrinsic aspects of *Scandal Season 1* and the analysis of the character of Olivia Pope whether or not she is successfully breaking the stereotype of African American women.

1.3 Statements of Purpose

1. To analyze the intrinsic aspects of *Scandal Season 1*.
2. To reveal and describe the representation of African American woman in the character of Olivia Pope in *Scandal Season 1*.

1.4 Methods of the Study

Method of the study is used by the writer to answer some questions that related to this writing. Method of the study shows where and how the writer

collected the information from some sources to fulfill the data for the writing. There are two methods that are used in this writing which are method of research and method of approach.

1.4.1 Method of Research

In the writing, the writer uses library research to find some data related to the writing. Library research is the method that investigates the information of a study collected from credible sources. The writer collects the data from watching the series and looking for another sources from some previous studies, books, e-books, journals, articles, and websites. The writer watches *Scandal TV Series* from season 1 (2012) to season 5 (2016) and gives her special attention to season 1 as it is being more discussed in the writing, while another seasons are being noticed as it is important to see the development of the Olivia Pope's character in the show.

1.4.2 Method of Approach

Method of approach is used to dig out deeper the data to enrich the analysis in the writing. In this writing, the historical approach is chosen as it is used "*to understand a literary work by investigating the social, cultural, and intellectual context that produced it*" (Kennedy & Gioia, 1995: 1790). The writer uses the historical approach through stereotypes of African American women plus the thoughts from some modern black feminists to analyze the character of Olivia Pope in *Scandal Season 1*.

1.5 Organization of the Study

This writing will be organized into five chapters that each of the chapter contains some sub-chapters, as follows:

CHAPTER I INTRODUCTION

This chapter contains background of the study, scope of the study, purpose of the study, method of the study, and organization of the study.

CHAPTER II SYNOPSIS OF *SCANDAL SEASON 1*

This chapter contains a synopsis of *Scandal TV Series Season 1* created by Shonda Rhimes and aired on ABC Channel.

CHAPTER III THEORETICAL FRAMEWORK

This chapter contains theoretical review to explain intrinsic and extrinsic elements of the show.

CHAPTER IV ANALYSIS

This chapter is being the main chapter in this writing because it contains the discussion of the characters, settings, and conflict as the intrinsic aspects. In the extrinsic aspect, it will be discussed about whether the character of Olivia Pope is successfully breaking the stereotype of African American women or not.

CHAPTER V CONCLUSION

This chapter contains the resume, summary, and result from the whole discussion in this writing.

BIBLIOGRAPHY

CHAPTER II

SYNOPSIS OF *SCANDAL SEASON 1*

The *Scandal Season 1*'s story is all about Olivia Pope acted by Kerry Washington, the female lead character, who runs a private business in crisis management firm named Olivia Pope & Associates. The character of Olivia Pope is actually based on Judi Smith, a former Deputy Press Secretary for President George H. W. Bush who runs a crisis management firm named Smith & Company. This business has a purpose to protect the elites' privacy. In the story, Olivia Pope owns and handles her own firm after she signed out from being a White House Commissions Director for the President of the United States. She actually plays an important role to get President Fitzgerald Grand III (acted by Tony Goldwyn) elected in the previous US presidential election.

Olivia Pope is well-known as the best "fixer" in the US knowing that her job at her lawyer firm is to take and to solve problems of her clients who are the high-level politicians and officials in Washington DC, mostly in the White House. She has five co-workers in the firm who work their best to impress and satisfy her in solving problems. They are Stephen Finch acted by (Henry Ian Cusick), Harrison Wright (acted by Columbus Short), Abby Whelan (acted by Darby Stanchfield), Huck (acted by Guillermo Diaz), and Quinn Perkins (acted by Katie Lowes). Olivia and her associates call themselves as "gladiators in suit" because of their jobs as lawyers who are ready to tackle down every case from the high-level elite clients.

During *Scandal Season 1*, the main stories are about Olivia Pope and her team, Olivia complicated relationship's with the President Fitzgerald Grant, and the cases of Amanda Tanner (acted by Liza Weil). In the beginning of the first episode, it shows that Quinn is recruited by Harrison to be the newest member of the firm while she has no idea before why she could join the team. After she agrees to join, she keeps asking what a gladiator in suit is and why no one tells her what to do or how Olivia Pope and Associates really work. The questions are slowly answered one by one in every episode of the season. In episode 1, *Sweet Baby*, the case is about a war hero, Lieutenant Colonel Sullivan St. James, who suspected killing his girlfriend when he actually wants to propose her. Quinn is confused about what the other members actually do. Based on the fact that they are not some defense lawyers, Olivia explains how they are doing their jobs. First thing to do is they interview the client, in this case is Sully. At that time, Olivia and team have to watch everything that the client says. Olivia says that not only are we the judge and the jury, but also we are the media and the public opinion. By the moment, they have to decide who Sully is. Then, they vote whether they want to take the case or not, even though most of the decisions depend on Olivia's. After they take the case, Olivia always warns the client that he/she cannot lie about everything, or the bet is over. The next things are investigating the case including the motives, crime scenes, and everything to solve the client's problems and make them go away. That is how the gladiators in suit work, even though the Attorney General, David Rosen (acted by Joshua Malina), gets annoyed by them in upholding the justice.

The season 1 is also overwhelmed with the case of Amanda Tanner who worked at the White House. Amanda Tanner claims that she has an affair with the President and gets pregnant with his baby. Olivia has to handle the case because the President is asked by himself. Olivia who still falls in love with the President believes him. By the time goes, Olivia finds some clues and evidences which shows that Amanda tells the truth. Olivia and the team has to cross check all of the suspicions. The case gets worse because some conflicts happen when Amanda tries to kill herself, a journalist tries to chase over the truth of Amanda, and Amanda gets killed after she survives and Olivia takes her as a client. In investigating the case, Olivia gets misunderstood with the President's Chief of Staff, Cyrus Beene (acted by Jeff Perry). He accuses Olivia as the President's mistress. Cyrus asks Olivia to take down the case of Amanda even Amanda is become her client already. The First Lady, Mellie Grant (acted by Bellamy Young) also does not know about the secret relationship between Olivia and the President. Beforehand, a journalist named Gideon Wallace (acted by Brendan Hines) gives his best effort to investigate Amanda. The Amanda's story will make him a sensational writer if he writes about the scandal. The evidences are led to the Vice President Chief of Staff, Billy Chambers (acted by Matt Letscher). Gideon finds that Billy is the one who impregnates and kills Amanda in order to cover all of his mistakes. Billy also sets all of the evidences to make the blame for Mr. President. Billy then kills Gideon, resigns from his jobs, and gets ashamed in front of the all US citizens.

CHAPTER III

THEORETICAL FRAMEWORK

In this chapter, the theories that are used in the writing will be presented. The theories that will be explained more in this chapter are the intrinsic aspects which are narrative and cinematic elements; and the extrinsic aspects which are the modern black feminists' thoughts, African American women in American film and television, and the controlling images of African American women.

3.1 Intrinsic Aspects

Intrinsic aspects are the aspects inside of the movie that participate and influence the movie. The intrinsic aspects are consisted of the narrative and cinematic elements.

3.1.1 Narrative Elements

Narrative element is an essential part in the literary works. According to Fulton, "*narrative is historically and culturally positioned to turn information and events into structures that are already meaningful to their audiences*" (Fulton, 2005: 1). Later, she adds that narrative is "*a basic structuring principle found in all news stories*" (Fulton, 2005: 226). In this writing, the narrative elements of the series that will be explained are the characters, conflicts, and settings of *Scandal season 1*.

3.1.1.1 Character

Character, as the person/actor who takes part in the story, is being the main object in literary works. The definition of character according to Andrew Bennett and Nicholas Royle in *An Introduction to Literary, Criticism and Theory* is:

Characters are the life of literature: they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation. Indeed, so intense is our relationship with literary characters that they often cease to be simply 'objects' (Bennett & Royle, 2014: 63).

Characters are indeed the soul of the whole story. The way the characters impersonate their parts, play their roles, mimic their dialogues, and deliver the messages are extremely important. There are two kinds of characters which are named major character and minor character.

1. Major Character

Major characters are the characters who perform huge roles of the entire story. They affect the story's main conflict and the plot's development. Major characters specifically in the television series commonly evolve throughout the whole seasons. Major characters are the central of the story.

2. Minor Character

Minor characters are the characters who perform only small portions in the entire story. However, although they just have little parts in the show, they give the major characters an important elaboration in the story. Minor characters are the complement of the major character.

3.1.1.2 Setting

Setting becomes an entity part in the story. If there is no setting, there will be no story. The location, time, and environment which surrounded the story are elements of the setting. They obviously influence the whole story. According to Fulton, setting is:

Where the filmic action takes place is an important aspect of the 'field', structuring our sense of the 'reality' of the film and our expectations of what might occur in it. Setting can be considered to comprise location,

encompassing particular physical and geographical sites, and *mise en scene*... The various settings of a film help to achieve a seamless fictional world through a powerfully iconic visual medium (Fulton, 2005: 104).

Jill Nelmes states that setting is “*a crucial part of film’s expressive capabilities, and because it is subject to the techniques of other aspects of mise-en-scene... It constitutes much more than simply a backdrop for the action of a story*” (Nelmes, 2012: 88). Setting in literary works is composed by setting of place, time, and social environment.

Setting of time links with the moment when a story happens. It includes all of periods of time like hour, date, month, year, decade, and century or parts of day like early morning, afternoon, and late night. Then, setting of place is the location where an action takes place. It could be anywhere whether it is an actual place or just an author’s imagination. The location can be in wherever the author wishes, such as in a room, village, country, planets, or galaxies depending on the story. Setting of social environment includes the situation, culture, tradition, social, and atmosphere which surround the story. It usually shapes and affects all of the characters’ in playing their acts and roles in order to develop the story.

3.1.1.3 Conflict

Conflict is very essential to elaborate a story. According to Allrath & Gymnick, conflict determines how a plot of the story moves “*between individual possible worlds and between the possible worlds and textual actual world*” (Allrath & Gymnich, 2005: 25). With conflict, a story will contain attractive plot and intrigue. On the other hand, without conflict, a story cannot be portrayed

satisfactorily to the readers or viewers. Thus, conflict is divided into two major elements which are internal and external conflict.

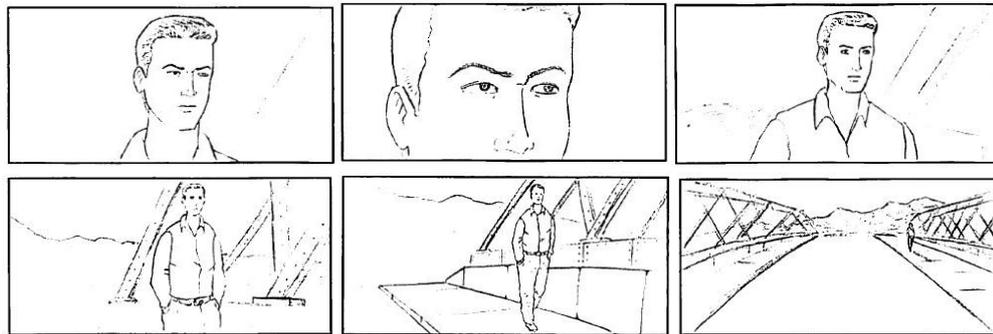
Internal conflict is the conflict that occurs between a character and his/her own desire. The internal conflict happens when the character questions the real truth between the condition in reality and the hesitancy in their heart. External conflict is the conflict that occurs between a character and outside stuffs. The things could be conflict against nature, environment, society, or another characters.

3.1.2 Cinematic Elements

David Bordwell and Kristin Thompson define cinematography as “*general term for all the manipulations of the film strip by the camera in the shooting phase and by the laboratory in the developing phase*” (Bordwell & Thompson, 201: 500).

3.1.2.1 Camera Distance (Shot)

The distance in taking a scene is very important to show the meaning of the characters’ act. To add, “*The camera or filmic composition device also determines how the story is presented, whether viewers, for example, see a close-up of a face or the entire person (full shot)*” (Allrath & Gymnich, 2005: 14). Furthermore, the measurement of the camera distance is divided into the close-up, extreme close-up, long shot, extreme long shot, medium long shot, and medium shot (Nelmes, 2012: 93).



Picture 3.1 Basic Cinematic Techniques
(from Jeremy Vineyard's Setting Up Your Shots)

1. Close-up

Close-up shows a rather detail of a scene or person. If the focused object is a person, the shot will be taken from head to upper-neck. According to Jill Nelmes, the close-up shot is *“a framing in which the object shown takes up most of the screen (as in a shot where a person’s face is shown from the neck up)”* (Nelmes, 2012: 93).

2. Extreme Close-up

Extreme close-up is the most detail way to shoot an object or person in the making of a movie’s scene. A small object like a flying animal or a person’s eyes is the one which has been taken by the extreme close-up shot. To add, Jill Nelmes says that it is *“a framing in which the object shown takes up virtually the whole screen (as in a shot of a body part, such as a leg or an eye)”* (Nelmes, 2012: 93).

3. Medium Shot

Medium shot is a shot showing from a person’s head to half of the body. The medium shot is popularly used to take a scene of the characters who have speaking to each other. It is being a frame in which *“the human body is shown from the waste upwards”* (Nelmes, 2012: 94).

4. Medium Long Shot

Medium long shot does not show a so detailed part of a subject. The medium long shot usually presents a half of human's body started from the knees or waist above. It is also known as "*a 'plan Américain' because of its frequency in classical Hollywood*" (Nelmes, 2012: 94).

5. Long Shot

Long shot is contained a shot from the entire body of the character. It is usually taken from the distance, but is not very far. Nelmes says that long shot is "*a framing in which the object shown (typically a human body shown from head to toe) fills around three-quarters of the height of the screen*" (Nelmes, 2012: 94).

6. Extreme Long Shot

Extreme long shot is taken from a wide-range distance shot that shows wider and bigger capture of a setting's of places in the movie. According to Nelmes, in the extreme long shot, "*the object shown (typically a human body shown from head to toe) fills a small fraction of the screen*" (Nelmes, 2012: 94).

3.1.2.2 Mise-en-scène

Mise-en-scène comes from French word which has a meaning of "*what is put into a scene or frame*". Other explanation about *mise-en-scène* is "*the staging of a drama within theatrical space*" (Nelmes, 2012: 87). Helen Fulton adds that the word *mise-en-scène* refers to "*the visual realization of a setting, the composition of an image within a given shot or sequence, providing a site of signification (a place where meanings are made)*" (Fulton, 2005: 310).

Costumes and make-up is quite important to portray the characters' personalities related to the story. According to Jill Nelmes, "*costumes may be used to indicate to us information about the personality or status of the character*" (Nelmes, 2012: 90). Costume and make-up can also depict the background of era or time that the author uses in the story. Lighting is another element that has to be noticed in order to take a good scene in a movie. Lighting shapes the way we "*respond to all of mise-en-scene's other properties, providing compositional emphasis through illumination and shadow*" (Nelmes, 2012: 92). To add, the ways how lighting used in the movie such as "*backlighting, front lighting, top lighting or under lighting*", are also important for the characterization of the characters' development.

3.2 Extrinsic Aspects

Extrinsic aspect in the movie is as important as the intrinsic aspect. Both intrinsic and extrinsic aspects are synchronized to each other. Extrinsic aspect is the things that cannot be found directly in the story, yet it contains the additional information that surrounds and affects the story. The extrinsic aspect is needed to understand the real and hidden meaning of the movie. The writer chooses the idea of Black feminism in the US to be applied in the *Scandal Season 1* because the character of Olivia Pope is rather closed to the depiction of modern Black women.

3.2.1 African-American Women in American Film and Television

African American people were used to have no chance to play an act in a movie. Instead, they were the image of indignity in slavery era by the Whites. "*Even before the development of the film industry, images of African Americans*

were used to sell a distorted picture of Southern plantation life” (Versluys, 2014: 4). In fact, most of movies depict the image of white-dominated representation (King, 2015: 46). It seems that the film makers and producers either don’t have new ideas to make a good storyline for Blacks or don’t intend to break the stereotype of the White’s perception of Black’s image in society. As Turner states that *“film makers are nearly incapable of constructing non-stereotypical African American characters, so when they do stray away from the safety of stereotypes, they rely on adaptations of real-life stories as vehicles through which they portray blacks on screen”* (Turner, 1994: 167).

In the era of post-Civil War, even though the slavery had been abolished, the Blacks still didn’t have an opportunity in the film industry. *“African Americans have struggled to define themselves in American culture, for they have long been subject to ridicule and shame in American popular media such as theatre and film”* (T. Boyd & Wilkins Catanese, 2008: 1). One of a few African American actors in Hollywood who is successfully being noticed is Sidney Poitier. He, for his role in *Lilies of the Field*, is the first African American actor to win 1964 Best Actor of Academy Award. It is like a breakthrough for the Blacks to reject stereotypes of their race in the film industry. But still, there is a lack of African American actress to play in a movie or television. If there is a movie which shows Black woman as one of its characters, the actress would portray an image of negative woman. Black women have tired with all those negative stereotypes of them (like the mammy, the jezebel, and the sapphire). Black characters especially black women are usually one-dimensional and it is the

biggest problem in the development of black women in the real society (Turner, 1994). The example of one of Black actresses that steal the show is Hattie McDaniel who plays as a mammy in the 1939 movie entitled *Gone with the Wind*. However, she still represents the image of negative Black woman in her Mammy character.

In the modern American television, the last movie which sets African American woman as its lead character is *Get Christie Love!* in 1974. The series is acted by Teresa Graves as Christie Love, a female police detective on undercover. After *Get Christie Love!*, there is none of American films that casts Black women as its main characters neither in movie nor television series. The Black women is unconsciously being the object of discrimination of the Whites' stereotypes.

Women have been continuously discriminated against in terms of their position on the social, political and economic spectrum of society and although this lack of recognition is due to a very complex web of issues and socio-political factors, it is safe to state that television plays a huge part in this distorted image of African American women (Harris-Perry, 2011: 11).

Only then in the next century, after 38 years, a television series with a lead character of an African American woman pops up in television. Shonda Rhimes, a Black woman producer, makes a drama television series with an African American for its lead character. She creates *Scandal* with the character of Olivia Pope, a Black independent woman, as the best 'fixer' who solves all of her clients' problems in the US. *Scandal* is one of a kind television series that depicts the image of positive stereotype of African American women. An overwhelmed theme of politics and love scandal are indeed the main intrigues in this series. To quote Tara-Linney Pixley's writing in *Journal of Black Studies and Research*,

Given the show's mainstream popularity across racial lines and its use of a black female lead, this essay considers *Scandal* as marking a progressive shift in the representation of black female characters in mainstream television—beginning to assemble a representational universe as varied as the humans it reflects... *Scandal* is a TV show that represents a glaring departure from the parade of white faces typically seen on television (Pixley, 2015: 28).

The appearance of *Scandal* and the character of Olivia Pope brings the depiction of a positive image Black woman and marks a progressive development of Black women characters in the movie and television. Surely, Olivia Pope represents a modern version of Black woman as an independent, courageous, and smart woman who tackles all of the negative stereotypes down.

3.2.2 Black Feminist Thoughts

Patricia Hill Collins argues that African-American women are in the unique position to understand how oppression works because of their experiences at the intersections of race, class and gender based oppressions (2000: 45). Collins uses everyday experiences, ideas and voices of black women to portray the perspective of them. She uses these terms of “*oppressions intersectionality*” and “*matrix of domination*” as all of the oppressions toward black women is interlocked one another. To quote from her book,

Intersectionality refers to particular forms of intersecting oppressions, for example, intersections of race and gender, or of sexuality and nation. Intersectional paradigms remind us that oppression cannot be reduced to one fundamental type, and that oppressions work together in producing injustice. In contrast, the matrix of domination refers to how these intersecting oppressions are actually organized. Regardless of the particular intersections involved, structural, disciplinary, hegemonic, and interpersonal domains of power reappear across quite different forms of oppression (Collins, 2008: 18).

The oppressions intersectionality is being a term to show how bad many negative stereotypes of Black women to work together in producing injustice toward them.

Then, the matrix of domination refers to many oppressions are organized each other and involve in shaping how it affects the Black women's lives. The intersections of race, class, and gender are needed to be highlighted as a form of modern Black women's struggle.

Furthermore, Collins also demonstrates that the black women's struggles are part of a wider struggle for human dignity and empowerment (2000: 40). Black women learn the meaning of race, class, and gender oppressions without obvious teaching or conscious learning, nevertheless they learned it by their experiences. To add, she states a term of 'crosscutting relationships' which represents "*some kinds of combinations of controlling images and Black women's self-definitions*" (Collins, 2000: 102).

Other Black feminist thought comes from Bell Hooks who states the word "wildness" because there is a doubt if the black women character are not portrayed as victims. Depicting black woman as not a victim is the new self-defined (Hooks, 1992: 86). In the modern era, the struggle of Black women represents a revolution. Revolution is indeed a serious thing because it has to be for a lifetime struggle. Then, bell hooks says Black women revolution is "*made thrilling by risk and confrontation and made glamorous by costume*" (hooks, 1992: 101).

The crisis of black womanhood can only be addressed by the development of resistance struggles that emphasize the importance of decolonizing our minds, developing critical consciousness. Feminist politics can be an integral part of a renewed black liberation struggle. Black women, particularly those of us who have chosen radical subjectivity, can move toward revolutionary social change that will address the diversity of our experiences and our needs. Collectively bringing our knowledge, resources, skills, and wisdom to one another, we make the site where

radical black female subjectivity can be nurtured and sustained (hooks, 1992: 101).

The term of “oppositional gaze” from Bell Hooks shows that the Black women’s spectators defines how the images of Black women can be seen. It is so powerful that Mellisa Harris-Perry strengthens Hooks’, “*it is neither neutral nor benign; misrecognition hinders the ability of black people to act as citizens... Challenging white people’s assumptions about what they see when they view black people is a critical step toward liberation and equality*” (Harris-Perry, 2011: 34).

3.2.3 Controlling Images of African-American Women

African American women have been living with many negative controlling images among them. There is no actual definition of the word “*controlling image*”, instead Patricia Hill Collins often times uses that word to specifically define the stereotypes which cling toward African American women. One of Collins’ statement about the use of “*controlling image*” term is:

These self-definitions of Black womanhood were designed to resist the negative controlling images of Black womanhood advanced by Whites as well as the discriminatory social practices that these controlling images supported. In all, Black women’s participation in crafting a constantly changing African-American culture fostered distinctively Black and womencentered worldviews (Collins, 2000: 10).

Famous controlling images for the Black women are the mammy, the jezebel, the sapphire, and the strong black women which surely affect their confidence and self-esteem in living their lives. As Patricia Hill Collins states “*portraying African American women as stereotypical mummies, matriarchs, welfare recipients and hot mammas helps justify US black women’s oppression*” (Collins, 2000: 69). “*These stereotypes exist, are interpreted, understood, and rein scribed within larger social and historical narratives that have a long history in U.S. society.*”

(Dill & Zambrana, 2009: 10). Hudson states that *“stereotypes simultaneously reflect and distort the ways in which Black women view themselves (individually and collectively) and in which they are viewed by others”* (Hudson, 1998: 249). Those thoughts show that these stereotypes have rooted back in the slavery era particularly in the Southern where the Blacks are slaved under the Whites’ commands. Black women in particular are being the victim of the Whites’ brutality and immoral behavior during slavery era. They are willing to devote all of their lives to be the Whites’ servant (the mammy), are being the object of their White masters’ sexual desire (the jezebel), and are being called as the angry black women (the sapphire). In addition, the term ‘stand in a crooked room’ is being an analogical of Black women position among those negative stereotypes which they cannot avoid even though today is already in the modern era. *“When they confront race and gender stereotypes, black women are standing in a crooked room, and they have to figure out which way is up”* (Harris-Perry, 2011: 28). Nevertheless, in this 21st century, the controlling images slowly fade away as many black feminists speak up their thoughts, the culture changes, the society grow up, and the black women manage to find their self-confidence.

1. The Mammy

The mammy stereotype is basically a domestic worker in the White masters’ house and family. The mammy symbolizes as the caregiver who devotes her whole life to the Whites’. It is described as an image with characteristics of *“cold and callous, even neglectful of her own children and family while being overly solicitous toward Whites”* (Ladson-Billings, 2009: 89). The mammy’s

physical appearance is usually portrayed as dark-skinned, unattractive and overweight (2000: 89). Furthermore, the image of the mammy is depicted by Christian in *Black Women Novelists* as:

Black in color as well as race and fat with enormous breasts that are full enough to nourish all the children in the world; her head is perpetually covered with her trademark kerchief to hide the kinky hair that marks her as ugly. Tied to her physical characteristics are her personality traits: she is strong, for she certainly has enough girth, but this strength is used in the service to her white master and as a way of keeping her male counterparts in check; she is kind and loyal, for she is a mother; she is sexless. (1980:12-13)

Collins adds that, “*the mammy image is central to intersecting oppressions of race, gender, sexuality, and class*” (2000: 73). As an addition, Melissa Harris-Perry states that the mammy image has two sides of perspectives, whether it uses to create the justice of past slavery or to forgive the nowadays oppressions (2011: 76).

2. The Jezebel

The jezebel stereotype is symbolized as “*a loud and verbally abusive matriarch*” (Harris-Perry, 2011: 85; Collins, 2000: 75). The jezebel is the representation of a “*whore*” who likes to seduce her White master. In fact, the jezebels are actually being the White masters’ victim to fulfill their sexual desires. They are forced to have sex and bear children who will be sold as slaves’ children in the market. To quote Harris- Perry in *Sister Citizen*, the jezebel is:

The idea that black women were hypersexual beings created space for white moral superiority by justifying the brutality of Southern white men... Emancipation did not end the social and political usefulness of this sexual stereotype. White men’s “right” of access to black women’s bodies was an assumption supported both by their history as legal property and by the myth of their sexual promiscuity. This myth meant that neither the law nor social convention allowed that black women might be victims in this

arrangement. The rape of black women, like the lynching of black men, was both a deep personal violence and a form of community terrorism that reinforced their vulnerability and lack of self-ownership. (Harris-Perry, 2011: 52-54)

3. The Sapphire

The Sapphire stereotype depicts Black women as the matriarch women who are “*shrill, loud, argumentative, irrationally angry, and verbally abusive*” (Harris-Perry, 2011: 66). The sapphire relates to the image of ‘the angry black women’ as the representation of the women who easily get angry at anything. The Sapphire represents the image of Black women who are likely to say rude words, for example “*son of a bitch, goddamnit, asshole, etc*”. In the outside of the Black women’s society, most of them can retrain their anger, but not their rude actions. In fact, they can easily get angry if they are in a situation among Black women. To be highlighted, the term of angry here does not mean that they will be mad at anything, instead it is their actions.

The name “*sapphire*” comes from the character of Sapphire Steven in *Amos and Andy*, a 1950’s TV Series. Because of the show’s popularity, the term still exists and be a symbol of the angry black women’s stereotype. To quote Harris-Perry, the sapphire stereotype is not popular like the mammy and jezebel, but “*the extant literature does suggest that while Sapphire is one name for the myth, the angry black woman has many different shadings and representations: the bad black woman, the black “bitch,” and the emasculating matriarch*” (2011: 68).

4. The Strong Black Woman

The strong black woman is a positive stereotype to overcome all three negative stereotypes before. The strong black woman stereotype or ‘the superwoman complex’ is created by the African American women as a result to strive against all negative stereotypes that are made by the Whites (Harris-Perry, 2011: 200). The stereotype also empowers black women as “it shares the racialized perception of Black people as tough and strong and shares the gendered perception of women as communal and caring (West, Donovan, & Daniel, 2016: 391)”. To add, Harris-Perry in *Sister Citizen* also states that “*in their efforts to evade the Sapphire stereotype, black women may be discouraged from demanding equal consideration of their specific political needs within black political discourses*” (2011: 95). It shows that the strong black woman is the stereotype that reinforces the position of the Black women in the modern society. This stereotype could be a new chance for the Black women to speak up for their rights.

CHAPTER IV

THE MODERN REPRESENTATION OF AFRICAN-AMERICAN WOMAN BASED ON THE CHARACTER OF OLIVIA POPE IN TV SERIES' *SCANDAL SEASON 1*

4.1 Intrinsic Aspects

4.1.1 Characters

4.1.1.1 Major Characters

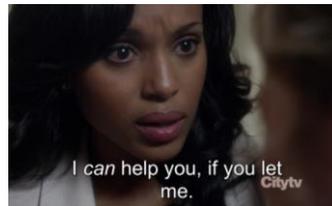
In *Scandal Season 1*, the characters that are included in the major character are Olivia Pope and President Fitzgerald Grant III. They play the most important roles throughout the whole season.

1. Olivia Pope



Everybody has secrets, Abby.
Most of them aren't pretty.

Picture 4.1
Olivia talks to Abby
Ep. 2 (00:28:45)



I can help you, if you let
me.

Picture 4.2
Olivia calming down Amanda
Ep. 2 (00:27:40)



And focus on the issues
that really matter.

Picture 4.3
Olivia leaving the White House
Ep. 7 (00:37:25)

Olivia Pope as the main protagonist and central character in the series is being one of the major characters in *Scandal Season 1*. She is a highly-educated lawyer owning her own crisis management firm, Olivia Pope and Associates. In this firm, she has a solid and compact team in which she calls them as the gladiators. Picture 4.1 and 4.2 which are taken by medium shot and extreme close-up show Olivia's figure as a bold, courageous, independent, and smart woman. Picture 4.3 which is taken by medium long shot depicts the way Olivia walks through the White House's gate. It shows how fierce and tough she is. In the

series, she has to deal with the cases of her' clients that need to be solved, problems in the White House, and her personal heart conflict related to her affair with the President Fitz.

2. President Fitzgerald Grant III



Picture 4.4
Fitz giving his statement
Ep. 4 (00:33:15)



Picture 4.5
Fitz deciding a vital decision
Ep. 7 (00:24:35)



Picture 4.6
Fitz saying about Olivia
Ep. 1 (00:39:13)

President Fitzgerald Grant III is the major character in the series because he is also the central of all intrigues. His role as the President of the US, his secret love story with Olivia Pope, his affair with Amanda Tanner, and his dead marriage with Mellie Grant are the main conflicts throughout whole season. From the picture 4.4 which is taken by medium shot, it can be seen the way he acts as the President. While from the picture 4.5 and 4.6 taken by using medium shot and close-up, it shows how brave and clear the President Fitz to tackle down the issue and to express his feeling. It can be seen as a depiction of a strong, clear, and intelligent image of the US President.

4.1.1.2 Minor Characters

In *Scandal Season 1*, there are many characters who play roles in the series which are Mellie Grant and Amanda Tanner. There are lawyers who included as the Olivia's co-workers in the Olivia Pope and Associates (the gladiators), Mellie is the President Fitz's wife, Amanda is the central intrigue of the season, and

Cyrus is the President Chief of Staff. Each character has an important role to play in order to make the stories and intrigues fruitful.

1. Mellie Grant



Picture 4.7
Getting mad at Fitz
Ep. 6 (00:09:26)



Picture 4.8
Accepting the news
Ep. 7 (00:12:50)



Picture 4.9
Expressing the hidden feeling
Ep. 7 (00:30:47)

Mellie Grant is the President Fitzgerald Grant III's wife. Mellie is depicted as a fierce, smart, and strict woman. It is known that her marriage with the President is unhappy and inharmonic because of them are not falling in love with each other. Picture 4.22 and 4.23 using long shot illustrate that Mellie always gets mad at Fitz for everything. She thinks that she has sacrificed her whole life only for him. In picture 4.32 that is used long shot, Mellie puts the blame on Olivia because she thinks that Olivia is failed for her role as Fitz's secret lover. Mellie will do everything to make her goals achieved even the only way is to lie and to make other people suffer.

2. Amanda Tanner



Picture 4.10
Getting depressed
Ep. 1 (00:21:22)



Picture 4.11
Thinking about life
Ep. 2 (00:27:23)



Picture 4.12
Accepting the offer
Ep. 2 (00:41:37)

Amanda Tanner is being the main conflict during the whole season. Amanda appears since the first episode and admits that she is being raped by the President. She wants to meet him personally to talk about it, but Fitz and Cyrus do not let her. Instead, Fitz asks Olivia to handle Amanda (picture 4.25). The tables are turned because Olivia turns to defend Amanda since she knows that Amanda tells the truth which are portrayed by picture 4.26 and 4.27 using close-up and medium shot technique. Amanda is depicted as a young, vulnerable, and tearful woman.

4.1.2 Settings

Setting of place in *Scandal Season 1* is mostly in the White House, Olivia Pope and Associates' office, Olivia Pope's apartment, and other places in Washington D.C (hospital, park, and Cyrus Beene's house). Picture 4.31 and 4.36 using long shot show the office of Olivia Pope and Associates. The gladiators are gathered there while most of the cases are being discussed and solved there. Setting of social environment in *Scandal Season 1* is mostly related to political atmosphere in the US. It portrays how complicated and chaotic the political life in America. Picture 4.32 using extreme long shot and picture 4.33 using long shot depict the building outside and inside the White House. The President Fitz, Cyrus Beene, and David Rosen work inside there. Many intrigues and dramas happen inside the White House. There are also some statements from the President Fitz come out from the Press Release inside the White House. In picture 4.34 and 4.35 using long shot, there are some parks in the Washington D.C. and Cyrus' house that are also being the setting of place. Olivia usually gets into argument toward

Cyrus and another clients in the park. Setting of time in *Scandal Season 1* occurs in the parts of day like morning, afternoon, and night. There is no specific date or time to show when the stories happen.



Picture 4.13
Olivia Pope and Associates' office
Ep. 1 (00:03:39)



Picture 4.14
The White House
Ep. 2 (00:11:18)



Picture 4.15
Inside the White House
Ep. 5 (00:03:35)



Picture 4.16
In the city's park
Ep. 1 (00:20:21)



Picture 4.17
A garden inside Cyrus' house
Ep. 3 (00:06:14)



Picture 4.18
Inside the gladiators' office
Ep. 2 (00:17:34)

4.3 Conflicts

4.3.1 Internal Conflicts

Internal conflicts in the *Scandal* are between Olivia Pope's logic and her own feelings. Olivia Pope has to deal with the choices particularly in her secret love relationship with the President Fitzgerald Grant. However, the fact that Fitz already gets married (even though he doesn't love his wife, Mellie) makes their secret love story impossible. She is actually wants to let her feelings go away, but the President apparently falls in love deeply with her. In her logic, she knows that it will never go to work, she wants to let go, but she cannot deny her feelings because she deeply loves Fitz.

4.3.2 External Conflicts

President Fitzgerald Grant is being the main reason of the external conflict that Olivia Pope deals with. Throughout Episode 6, *The Trail*, there is a major throwback to the first time Olivia meets Fitz and their affair day after day. The affair is started when Olivia helps Cyrus to make strategies in order to win the presidential election. Olivia grabs Fitz's attention when she stands out giving him an honest advice in making a strategy. She says thoroughly that Fitz's failure in the campaign is because he and his wife are not showing their warm relationship. Both Olivia and Fitz know that they fall in love each other. Now, the case of Amanda Tanner, a girl who admits that she have slept with Fitz, makes she either be blind to look at the truth because of her feelings or keeps searching for a reliable fact to prove that Fitz is innocent.

4.2 External Aspect

Olivia Pope as the Modern Representation of Black Woman

Olivia Pope is portrayed as a fearless, explicit, and intelligent Black woman. As the finest and most famous "fixer" in the US, Olivia together with her team are doing their best in order not only to solve their clients' problems but also to protect their clients' images and reputations. The depiction of Olivia Pope is somewhat different with the common images of other African American women characters'. In this writing, the writer discusses the character Olivia Pope based on the controlling images of Black women which are presented in the theoretical framework.

1. The Mammy

The Mammy is one of controlling images that is adhered to African American woman. The mammy itself represents an old Black woman who takes care of the White's family. She is willing to do everything in order to be able watching over the White's family. The depiction of the mammy in the character of Olivia Pope is quite clear to see throughout the whole season. The mammy controlling image that refers to Black woman who serves the Whites is matched with Olivia's clients who mostly are White. Many of her clients are the Whites high-leveled elites and politicians that makes Brandon Maxwell, a journalist who writes about *Scandal*, call her as "the great white hopes". Olivia has to solve and clean up her clients' mess, while she herself has her own problems.

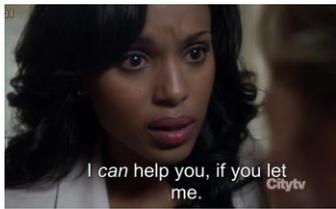
The case of Amanda Tanner throughout the first season is one of the moments which shows the mammy characteristic. Since the first episode, *Sweet Baby*, the drama about Amanda has been started. Amanda Tanner is a staff in the White House who threatens President Fitzgerald Grant as an accusation of an affair with her. She threatens to make a statement about their affair if the President does not want to confess the affair.

CYRUS : Her name is Amanda Tanner. She's 27. I've got rumors she might be talking.
OLIVIA : And you can't fire her.
CYRUS : Not without a nightmare on our hands. Look, as yet, she hasn't gone to the press. It'd like to put a stop to it before she does.
FITZ : It's not right. Makes me look like a dirty old man.
OLIVIA : I have to ask.
FITZ : No. I never, I would never. No. You've known me a long time, longer than most. You know I did not fall for some young girl. You know there's only one person I love.

CYRUS : Mellie and Fitz are happy together, Liv. He'd have no reason to cheat.
 OLIVIA : I'll handle it. Consider it handled.

(*Scandal Season 1 Episode 1*, 00:18:42-00:19:27)

The dialogue above shows the scene when President Fitzgerald Grant ask Olivia directly to handle the threat from Amanda and Olivia says that she will handle it. She doubts about it somehow whether the President says the truth about it or not. However, after Olivia investigate the case, she finds out that the President lies to her. Then, Olivia decides to protect Amanda instead and abandons her deal with the President before. She stands up for the right of Amanda and strives for it.



Picture 4.19
 Convincing Amanda
 Ep. 2 (00:27:40)



Picture 4.20
 Olivia on defending Amanda
 Ep. 3 (00:42:20)



Picture 4.21
 Olivia talking about the truth
 Ep. 2 (00:27:23)

Picture 4.37 and 4.38 above express the effort that Olivia puts for the purpose of protecting Amanda. Even though Olivia has a feeling with the President, she puts aside her own feeling just to reveal the truth and protect her client. Picture 4.39 illustrates that Olivia keeps talking about the truth and possibility that can be happen if Amanda keeps forcing her ego. Olivia even lets Amanda to stay at her apartment which in fact Amanda is a total stranger for her. All that Olivia does for Amanda depicts the Mammy characteristic.



Picture 4.22
Refusing the case
Ep. 3 (00:04:47)

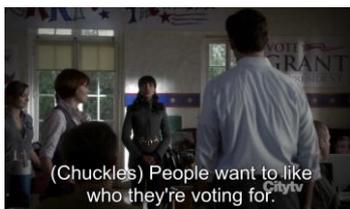


Picture 4.23
Convincing to take the case
Ep. 3 (00:03:35)



Picture 4.24
Finding out his own fault
Ep. 3 (00:27:14)

In episode 3, *Hell Hath No Fury*, the other case happens when Madame Sharon tries to get help from Olivia to defend for her son, Travis, who is accused for a rape. At the first time, Olivia declines the offer from Madame Sharon to protect Travis knowing that Howe childish and irresponsible Travis is (picture 4.40), but Olivia then accept the case because Madame Sharon is her old friend (picture 4.41). However, Olivia says to her that it is only the matter for business and no personal reasons which is matched with how the mammy does her jobs. The picture 4.42 shows that Travis is not innocent based on the fact that he rapes his best friend. Then it comes to an end when Madame Sharon finally admits his son's sin and decides to give him a lesson.



Picture 4.25
Speaking about the facts
Ep. 6 (00:01:57)



Picture 4.26
Olivia's strategy
Ep. 6 (00:08:56)



Picture 4.27
Winning a state
Ep. 6 (00:18:40)

Olivia's role as a key point and strategic leader during the Fitz's presidential campaign also depicts the Mammy image. Since her bravery to tell the truth why Fitz cannot win the election (picture 4.43), Fitz puts his biggest attention to Olivia. In picture 4.43 using long shot, Olivia stands out to say the

fact that the failure of Fitz's campaign is because of the lack of Fitz and his wife relationship. After that, Olivia is being the coordinator of Fitz's presidential campaign. Fitz and Olivia secretly fall in love to each other, yet Olivia keeps her feeling aside because she is a professional. All of her creative strategies only has an aim to win the election without thinking about her own feeling (picture 4.44). In this job, she never gets credited for it (picture 4.45).

In addition, Olivia's relations with her co-workers are being another example. Olivia always has close relationship with each one of them. The fact that all of the members of Olivia Pope's and Associates has their own big problems in their past lives, Olivia comes to handle it and recruits them as her colleagues. Before join the firm, Abby was abused by her husband; Huck was a homeless former spy agent; Harrison was sentenced 8 years for insider trading, but only served six months; Stephen suffered from a nervous breakdown, she also tells him to propose his girlfriend; Queen dealt with mysterious problem which only Olivia who knows about that as her mysterious identity is not revealed yet in Season 1. Olivia has a willingness to do everything only to make somebody else look perfect which is suitable with the image of mammy.

2. The Jezebel

The Jezebel relates to an image that represents African American woman as an object for the White masters to fulfill their sexual desires. The jezebel image in Olivia Pope can be related with her relationship with the President Fitzgerald Grant. Both of them have been secretly having an affair since the presidential

election campaign. Olivia cannot deny her feelings, she wants to leave him but Fitz really loves him and admits that she is the love of his life. It illustrates in picture 4.46 and 4.47 using close up shot. In picture 4.48 using medium long shot, Olivia wants to end the affair, yet the President cannot let her go and it leads to unfinished dilemma. A circumstance when a White married man having an affair with a young Black woman expresses the Jezebel characteristic like a White master who only wants to take advantage of a young Black woman slave.



Picture 4.28
Fitz expressing his feeling
Ep. 3 (00:04:47)



Picture 4.29
Revealing the love
Ep. 6 (00:00:39)



Picture 4.30
Trying to apologize
Ep. 2 (00:34:34)

The dilemma gets worse after Cyrus Beene, President's Chief of Staff, finds out the affair. He insults her because of her behavior and instead he vulgarly mentions Olivia as "the President's whore" in Episode 3, *Hell Hath No Fury*.

CYRUS : I don't know what you think you're playing at, Liv, but I don't take kindly to blackmail.

OLIVIA : Uh, I'm sorry. What?

CYRUS : I never took you for the "hell hath no fury" type. It's a little trashy, but so is having an affair with a married man.

OLIVIA : You want to be careful, Cyrus, with how you speak to me, because I might forget that we are friends. Now if you'll excuse me.

CYRUS : What happened, you danced, he said he loved you? What, are you gonna go meet him right now? He's good. He has you in the palm of his hand. You're being played. You're being played by the best politician in the world. The upside? The tell-all book that you can write when you're old "the President's whore" it's all very dirty and best seller. These very nice agents are gonna escort you off the White

House grounds. And you can tell Amanda Tanner that the meeting with the President is off.

(Scandal Season 1 Episode 3, 00:35:33-00:36:20)

It shows that Cyrus is indirectly blaming Olivia for the affair. Even though the President also plays a role in the affair, he would rather blame Olivia instead of the President. That is explicitly showing the image of jezebel stereotype.

Another fact that shows the jezebel image is the act between Olivia and Mellie in the Episode 7, *Grant for the People*. In that episode, it is revealed that as the time passes, Mellie knows about Olivia and Fitz's affair. Mellie which is Fitz's wife represent the White master's wife who finds out the affair between her husband and the Black woman slave.

OLIVIA : This isn't about me.
MELLIE : Really? Seems like my whole marriage is about you.
OLIVIA : Mellie, he can't resign. I'm sure we can make some kind of deal.
MELLIE : I try to be pleasant. I try to be ... I'm the First Lady. There are sacrifices. There's a price. And for a time, that was fine. You and I wanted the same thing-- Fitz in the Oval. We were on the same team, you and I, and everything was fine. I just don't understand what happened.
OLIVIA : What happened?
MELLIE : You let that girl get into his pants! You left the team, Liv! You fell down on the job! You broke his heart, and you left him open and vulnerable and helpless! And that is how that snake Billy Chambers got that shiny red Amanda apple right into Fitz's hand. I do my job. I smile, and I push him, and I make sure he has what he needs. I do my job. Why couldn't you do yours? You want to deal? Fine. Let's deal. For starters, I'm gonna need to take my husband back, because clearly I have to do everything myself from now on.

(Scandal Season 1 Episode 7, 00:30:30-00:32:12)

Mellie who does not love Fitz knows about the affair already since two years ago during the election. Mellie is angry and puts the blame on Olivia

because Olivia leaves him. It looks like the relationship between a black woman slave and a White master's wife. Even though the master's wife witnesses the affair directly, she can deal with the condition of her husband. In this case, Mellie Grant is angry because Olivia refuses to take up her role as Jezebel. Then, instead of putting the blame on herself or Fitz, Mellie would rather to put the blame on Olivia after all.

3. The Sapphire

The Sapphire stereotype is also popular with another term "the Angry Black Woman" (ABW). An image of bold, clear, thorough, and straight to the point woman who loves to do anything to get things done is surely matched with the character of Olivia Pope. Olivia clearly says what she wants and what she is going to do next without any doubt. She is not afraid about anything no matter how hard the situation is and how tough her opponents are. Some of Olivia Pope's actions portray the image of the sapphire. In the beginning of the pilot episode, Olivia, accompanying with Stephen, she has to have business with the brutal Russian gangster.

OSKAR : Leave the \$3 million. When you come back with the rest?
We have a deal.

OLIVIA : That's not gonna happen, Oskar.

OSKAR : No?

OLIVIA : Nyet. What's going to happen is you and Vlad are gonna take the \$3 million and leave right now for Dulles to make your flight to the motherland. The reason you're gonna want to go right now beside the fact that it's just good travel sense to give yourself enough time for international check-in, is in exactly 4 hours and 15 minutes, both of your names are gonna suddenly "pop up" on homeland security's no-fly list. Lucky for you, you're booked on a flight that leaves in two and a half hours, so if it were me, I'd much rather spend

\$3 million in Kiev than here in Georgetown. Way more bang for your buck. In fact, it may even feel like \$6 once you're there.

OLIVIA : Good boys. So since we have a deal, I am gonna take what we paid for. Pleasure doing business with you. I thank you, my client thanks you, and I hope to never see you again.

(Scandal Season 1 Episode 1, 00:02:55-00:04:09)

The dialogue shows how clever Olivia to put the gangster into a corner, while in fact she is the one here who does not keep the promise of the \$6 million bounty. She is not hesitated to threaten them and it turn backs the position from the gangster who threaten Olivia to Olivia who threatens them. The scenes show that the gangster insists Olivia for bringing him as much as \$6 million. They only get \$3 million in the suitcase. While Stephen is freaking out of the condition, Olivia remains calm, instead she opens up trifling conversation with Stephen. When they arrive at the place, as Stephen predicted before, the gangster threatens them to bring another \$3 million to him. Olivia then argues and debates with him that he will not get the rest of the money. Instead, the gangster turns to be the one who feels threatened back by her. These scenes show the depiction of the sapphire.

The other facts that show the sapphire image are the Olivia's nasty behavior who likes to threaten Cyrus Beene and David Rosen, the US Chief of Attorney, only to protect her clients. In the conversation, it shows that Olivia is waking up David Rosen in the middle of the night to lobby him related to her clients' safety. In the first episode, Olivia stands for her client named Lt. St. James, a patriot war hero who is accused to kill his girlfriend. She knows that it is

not true based on her guts. She then comes to David's house in the middle of the night just to make a sudden deal about the case.

DAVID : Olivia, you don't have the muscle of the White House behind you anymore. You're just a private citizen, who is, by the way, annoying.

OLIVIA : He's a decorated war hero. He's a patriot. You realize the blowback you'll get for rushing to judgment on a patriot?

DAVID : The blowback you'll create?

OLIVIA : Well, yeah. That's my job.

DAVID : Do you actually have the naive belief that waking me in the middle of the night and threatening me is the correct path to getting your way?

OLIVIA : I wasn't threatening you. He didn't kill her. My gut says he didn't.

DAVID : Your spidey senses aren't evidence. I've been on the phone with homicide. He killed her and ran.

OLIVIA : I can have a reporter out here in 20 minutes, with cameras, asking why you are persecuting an innocent, handicapped Medal of Honor winner. Perhaps because he's a well-known conservative Republican and you are considering a bid on the Democratic ticket next year. Just to be clear that was me threatening you.

OLIVIA : SOLD! Pleasure to see you again.

(Scandal Season 1 Episode 1, 00:10:27-00:11:30)

Olivia will do anything to get things done related to her clients' cases including speaks about the facts and evidences loudly, thoroughly, and clearly. This kind of characteristic represents the sapphire image in Olivia Pope.

4. The Strong Black Woman

The strong black woman is a positive image that overcome the mammy, jezebel, and sapphire images of African American woman. All three other images show the vulnerable and helplessness depictions of African American woman. The strong black woman appears as the resistance. The word 'strong' here represents an image of a tough and powerful woman who in fact her heart is break

into million pieces at the inside, but she could handle it and stands up no matter what. The image of Olivia as the finest and respected woman in DC is fitted with the strong black woman.

In episode 4, *Enemy of the State*, there is a scene when Stephen comes to Olivia's apartment and he finds out that Olivia nearly cries and her body trembles. Olivia cannot even barely move her body. She tries to calm down herself and pretends that she can handle all of the problems.

STEPHEN : How bad is this for you? I know you're friends with the President, with his wife. There's no shame in saying you can't handle this.

OLIVIA : What?

OLIVIA : We gotta go in. I need to put on some decent clothes, and we'll take your car because I think I've had too much wine to drive. I'll be ready in two minutes.

STEPHEN : Liv.

OLIVIA : No, I'm fine. Really. I'm good now. I can handle anything. Two minutes.

(*Scandal Season 1 Episode 4, 00:01:43-00:02:40*)

Olivia is shocked knowing that Amanda is pregnant with the President, the man Olivia secretly in love. She could barely carry on the burden of her chaotic sentiment. Stephen tells her that there is no shame if she says that she cannot handle the situation. Olivia gets up and says, "I can handle anything". Her heart breaks and she gets hurt, but she decides to leave it all behind. Whether she is pretending her own feelings or not, she chooses to stand up and fight for it. It really depicts the image of strong Black woman.

The other fact that show the representation of strong black woman image is the people's response and appreciation toward Olivia Pope. At the very beginning scene between Quinn and Harrison. Quinn underestimates Harrison as a

childish lawyer, when he offers Queen to become the gladiators. Her response changes right after she knows who Harrison works for.

HARRISON : Ask me who I work for.
QUINN : What?
HARRISON : You really want to ask me who I work for.
QUINN : Fine. Who do you work for?
HARRISON : Olivia Pope.
QUINN : Olivia Pope? The Olivia Pope? Wait. Shut up. Is this some kind of plot to make me stay on this date?
(*Scandal Season 1 Episode 1*, 00:00:54-00:01:11)

It can be seen from the conversation above, when the first time Quinn hears the name of “Olivia Pope”, Quinn stops breathing and gets shocked. After underestimating Harrison, without even thinking about anything, she directly say yes to join the gladiators. It shows the admiration of people with the Olivia Pope’s fame and reputation.



Picture 4.31
Praising her job
Ep. 7 (00:36:54)



Picture 4.32
Stating the facts
Ep. 7 (00:37:17)



Picture 4.33
Walking through the gate
Ep. 7 (00:37:25)

The other proof is the White House’s guard praises her awesome job in making every situation back to normal in episode 7. A lot of people also say the same sentence like “if you want something done, get Olivia Pope on it”. These evidences undoubtable are being the depiction of how Olivia Pope successfully portrays the strong black women stereotype.

CHAPTER V

CONCLUSION

The image of African American women in America has slowly moved into a better and clearer path in every aspect of their lives in the future. The negative controlling images of Black women have to be overcome. As the time goes, Black women have the bravery to pull down those kinds of the mammy, jezebel, and sapphire images by using their intelligence, attitudes, and abilities. The lack of Black women's positive characters in American movies and television represents the controlling images that are embedded to them in modern society. It indicates that the Black women have to double their efforts in order to be able to represent a good image of them.

The appearance of Kerry Washington in playing the character of Olivia Pope as the lead character in *Scandal*, makes the negative images slowly faded. Olivia Pope represents a figure of modern African-American woman with new portrayal of Black women's controlling images. Olivia Pope makes a new breakthrough as her vital position in the government depicting that African American woman is reliable enough. Olivia Pope's character as a bold, strong, sophisticated and highly-educated Black woman has successfully overcome those negative images and built the modern image of a strong black woman. She may still follow the controlling images, yet in different framework and condition as the series' setting is in modern era in which the growing of African-American women's social status starts to be recognized by the society. Therefore, she inspires the other Black women to stand up for their beliefs and abilities.

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