BLACK RACIAL IDENTITY DEVELOPMENT OF THE CHARACTER

CHIRON IN *MOONLIGHT* (2016) MOVIE

A THESIS

In Partial Fulfillment of the Requirements

for S-1 Degree Majoring American Studies in English Department

Faculty of Humanities Diponegoro University

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PRONOUNCEMENT

The writer sincerely declares that she composes this thesis entitled "Black Racial Identity Development of the Character Chiron in *Moonlight* (2016) Movie" all by herself without taking any result from other researchers from any degree of any university. The writer ensures that she does not quote any material from someone else's paper or other publications except from the references mentioned.

Semarang, 26th November 2020

Forsaria Prastika

MOTTO AND DEDICATION

For I know the plans I have for you,

plans to prosper you and not to harm you,

plans to give you hope and a future.

– Jeremiah 29:11-12

"That the powerful play goes on,

and you may contribute a verse."

What will your verse be?

– Mr. Keating, Dead Poets Society

This thesis is dedicated to all the people in my life

who have taken me this far. I love you all.

Thank you.

APPROVAL

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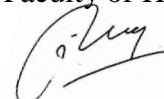NIP. 199004280115111092

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I realize that this thesis is far from perfection. Therefore, I will be delighted to accept constructive criticisms and suggestions to make this thesis better. Finally, I hope that this thesis will be of help for the readers who wish to learn anything related to this research topic.

Semarang, 26th November 2020

Forsaria Prastika

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ABSTRACT

The African-Americans in the United States have gone throughout a long and distressing experience in history which shapes and builds the community until now. However, this experience is often misunderstood by other racial groups. To fully understand the Black experience, it is necessary to study the concept of racial identity development which is the root of the community's identity. The movie *Moonlight* captures the stages Black racial identity development in its main character Chiron throughout his coming-of-age journey. By applying the objective and psychological approach specifically the nigrescence theory by Cross, this thesis analyzes Chiron's development of racial identity. Chiron's unpleasant experience leads him to adopt the identity that he discovers in his childhood and adolescence.

Keywords: Black Racial Identity Development, Nigrescence, Moonlight Movie

CHAPTER 1

INTRODUCTION

1.1   Background of the Study

In the progressing age of digital revolution, the art and literature have taken many figures and embodied in a diverse media, one of them is the motion pictures. Movies are a form of visual art and visual communication that consists motion pictures or moving images. The world of cinema, films, and movies is dynamic as to its capability to arrange and rearrange time and motion, capturing the many dimensions; social, cultural, historical, philosophical, political, and so on (Villarejo, 2013). Emerging studies about the use of movies which enables their utilization to visualize historical or social phenomenon around us (Pattison, 2006).

Racial identity is a sense of group identity which is based on one's idea that he shares a mutual racial heritage with a specific racial group (Coates & Helms, 1991). It is also referring to the manner of one's identification towards the related racial group, which is explained as whether one chooses to adopt or abandon the identification depending on the act of racial victimization which follows. Meanwhile, a study states that race, which is based on physical appearances, is becoming a tool for 'identification', which comes from external categorization, to form 'identity' which is the result of an internal process of an individual in order to face the external influence (Renn, 2012). Public policies regarding racial categories, in the early ages of North American continent to now, act as a notable factor in public life as well as deeper effects in private lives, including Black as one of the

racial categories. (Renn, 2012). It should be noted that the use of the terms "racial identity" and "ethnic identity" is often confused to one another. However, it is defined that racial identity is focused on the social and political impact of one's psychological point of view, while ethnic identity is focused on shared worldview, language, and behavior of a cultural group (McMahon & Watts, 2002). Looking at Cross' expanded nigrescence model in the case of study of racial identity on African Americans, there are four stages of racial self-identification namely; 1) pre-encounter, 2) encounter, 3) immersion-emersion, and 4) internalization (Cross, 2001). Since its first publication in 1971, the nigrescence theory or the process of "becoming Black" have undergone several developments amidst its practices in analyzing numerous Black experience in the United States.

Character is one of the intrinsic aspects in a narrative work that is represented as the persons who have the qualities of emotional, moral, and intellectual whose nature of actions are driven by motives or motivations (Abrams & Harpham, 2009). In movies, characters are portrayed by performers to represent a figure behavior in *mise-en-scène*; the movements, expressions, or actions that are put in a scene (Villarejo, 2013).

The movie *Moonlight* depicts a story of a young boy named Chiron who grows up in a slum area with his drug addict mother. Exposed to high number of bullying and violence, he adapts to abusive behaviors from people surrounding him and ages into a character who mirrors Juan, his only childhood mentor. *Moonlight* is based on a play "In Moonlight Black Boys Look Blue" written by the playwright Tarell Alvin McCraney. The play was written by McCraney in 2003 as a part of a

postgraduate theatre course in Yale School of Drama, which McCraney allowed to be adapted into a movie. The movie is known as a highly appreciated movie in Hollywood being the winner of three Oscars and many other awards.

In this study, the writer is interested to analyze the development of racial identity in the character "Chiron" in the movie *Moonlight* (2016). The movie is chosen as a subject of study because it is inspired by real life stories of the playwright from which the movie is adapted, Tarell McCraney, whom can be considered as a representation of Black people in America. In addition to that, the nigrescence theory has not been widely used in the study of movies, and hopefully the study can contribute to the future research in the mentioned field.

1.2   Scope of Study

The study focuses on analyzing the issue of Black racial identity development depicted in the character Chiron in the movie *Moonlight*. Narrative and cinematography aspects are taken into account to help the writer analyze the issue mentioned.

1.3   Purpose of Study

The purposes of the study are the following:

1) To analyze the narrative and cinematography aspects of the movie
2) To analyze the Black racial identity development in the character Chiron by using the nigrescence theory.

1.4   Previous Studies

The preliminary research conducted by the writer finds that there are several previous studies which are relevant to support the study. These studies cover the application of nigrescence theory using psychological scales for real life Black community experience. However, they do not cover the theory's application in movie studies.

The first research is "Black Identities, Internalized Racism, and Self-Esteem" by William E. Cross Jr. and David M. Frost (2016) from the book "Meaning-Making, Internalized Racism, and African American Identity". The research studies the interplay between racial identity orientations (namely assimilation, Afrocentric, and multicultural), internalized oppression, and self-esteem by observing undergraduate college students in United States as the subject.

The second research is "Creating and Re-Creating Race: The Emergence of Racial Identity as a Critical Element in Psychological, Sociological, and Ecological Perspectives on Human Development" written by Kristen A. Renn (2012) in the book "New Perspectives on Racial Identity Development: Integrating Emerging Frameworks (Second Edition)". The study elaborates the concepts to understanding race and racial identity, discusses perspectives on race and the contemporary influences on racial identity and its development.

The third research is Beverly J. Vandiver, William E. Cross, Frank C. Worrel and Peony E. Fhagen-Smith's (2002) entitled "Validating the Cross Racial Identity Scale", from "Journal of Counseling Psychology". The research tries to

validate the Cross Racial Identity Scale (CRIS) using several factors and subscales in two studies, by involving African-American college students as the subject.

The fourth research is a dissertation published in University of North Texas written by Kylynnedra D. Wilcots, M.A. (2001) titled "The Relationship between Racial Identity, Ethnic Identity, and African-American Acculturation and Their Contribution to Psychological Well-being". The study conducts a field analysis on African-American undergraduate students to analyze the relationship of racial identity, ethnic identity, and African-American acculturation towards the participants' psychological well-being.

1.5   Methods of Study

To analyze the research problems, this study uses two methods namely method of research and method of approach.

1.5.1   Method of Research

The method of the research used in this study is the library research method, which is used to collect the data needed to support the analysis in this study. Library research involves gathering the identification and location of sources that provide factual information or personal or expert opinion on a research question mentioned in a study (George, 2008). The data are divided into two; primary data, which is the movie *Moonlight*, and secondary data, which are studies collected from previous theses, digital libraries, e-books, and online journals.

1.5.2   Method of Approach

The writer uses two methods of approach used to analyze the data. The first approach is objective approach, which deals with the narrative aspects of the movie. Objective approach analyzes a literary work purely as it is, separated from its environment's relationship with the work. The narrative aspects consist of intrinsic elements such as theme, characters, settings, conflict. Below is the definition of objective approach as mentioned by Abrams & Harpams:

> Objective criticism deals with a work of literature as something which stands free from what is often called an "extrinsic" relationship to the poet, or to the audience, or to the environing world. Instead it describes the literary product as a self-sufficient and autonomous object… (2009:63)

The second approach is psychological approach, which deals with a work of literature mainly as an expression of the state of mind and the structure of personality of the individual or the character (Abrams & Harpham, 2009). This study specifically uses the nigrescence theory by William E. Cross Jr. to analyze the extrinsic aspect which is the issue of Black racial identity development as experienced by the character Chiron in *Moonlight* movie.

1.6   Organization of Study

The organization of this thesis is divided into five chapters:

CHAPTER 1 INTRODUCTION

This chapter contains the background of the study, scope of study, purpose

of study, previous studies, methods of study, and organization of the study.

CHAPTER 2 SUMMARY AND BIOGRAPHY OF DIRECTOR

In this chapter, the writer elaborates the summary of the movie and the

biography of the director.

CHAPTER 3 THEORETICAL FRAMEWORK

The reviews of literature are written in this chapter. It consists of theories,

definitions, and concepts used to analyze the narrative and cinematography

aspects of the movie.

CHAPTER 4 ANALYSIS

The chapter is the core of the thesis. The chapter contains the analysis of

narrative and cinematography aspects of the movie.

CHAPTER 5 CONCLUSION

This chapter contains of the conclusion of the study.

CHAPTER 2

SUMMARY AND BIOGRAPHY OF DIRECTOR

2.1 Summary

The movie *Moonlight* (2016) is divided into three parts; the first is "Little", the second "Chiron", and the final "Black", which are all different nicknames from the protagonist Chiron throughout the time period in the story.

The first part "Little" starts by the young Chiron being chased by bullies and is later found by a local drug dealer named Juan. The man takes the traumatized Chiron to stay the night at his house and get introduced to his girlfriend, Teresa, before returning him to his mother the next day. The scene cuts into little Chiron and his school mates playing football, before later he quits the game. This is where he meets Kevin for the first time in the story.

The next scene shows Chiron and Juan taking a trip to the beach, and Juan teaches Chiron how to swim and enjoy the water. He then talks with Chiron about his life back in Cuba and how the Black people are special in the world. Chiron begins to respect Juan as a fatherly figure and a mentor. They return to Chiron's home and find Paula so angered by the fact that the two hang out together, and she asks Juan to leave her son alone.

Later on, Juan discovers Paula smoking cracks with one of his customers and he is furious because of the fact that a mother can neglect and mistreat her son in such a horrible way, and then confronts her to get out of the block. Paula rebukes him by saying that he also does the wrong by selling drugs to her anyway so that he does not have the right to confront her about Chiron. The next day, Chiron admits

to Juan and Teresa that he hates his mother for treating him badly. He asks the couple what the meaning of the word "faggot" is, and Juan tells him that it means "a word to mock gay people, but there is nothing wrong by being gay". Chiron also discovers that Juan sells drugs to his mother and it leaves the man feeling guilty for his actions.

The second part "Chiron" shows Chiron as a teenager finally entering high school, and since the death of Juan he often spends the night at Teresa's house. Teresa who seems to sympathize more for him takes a good care of him. She gives Chiron pocket money, only for him having to give it to his mother who gets worse with her addiction and starts to turn into prostitution.

After a class ends, Chiron meets his childhood friend Kevin again. Kevin talks about how he gets a detention for being caught having sex with a girl in the school stairwell. It makes Chiron somehow looks distraught. One night, he dreams of Kevin having sex with a girl in Juan and Teresa's backyard, which signifies the discovery of a sexual desire Chiron has towards Kevin. Later on, in a night, Kevin accidentally meets Chiron in a beach nearby, and they smoke together and discuss some parts about their childhood. It ends with them kissing and Kevin giving Chiron a hand job, which awakens his sexual desire for the other guy.

One day, a school bully named Terrel manipulates Kevin to beat Chiron up after the school ends, and he falls for it. Kevin punches Chiron in the face and it triggers the other bullies to attack him mercilessly, leaving his face torn and bleeding. The next day, the enraged Chiron walks into the classroom and smashes

Terrel's head with a chair, resulting in Chiron's arrest for assault, and he is sent to a youth detention center.

In the third part "Black", the adult Chiron goes with the nickname "Black" and is now making a living by drug dealing in Atlanta. One night he is awakened by a phone call from Kevin after a long time not seeing or talking to each other since he is sent from the detention center. They talk about their new life, and Chiron finds out Kevin now works in a restaurant in Miami as a cook. Kevin invites him to come by if he is around. The phone call reminds Chiron of the man he feels intimate with again, Kevin, and that night he dreams of him to later find himself having a wet dream about Kevin.

Chiron visits her mother Paula at the drug treatment facility where she now stays. Paula starts a conversation about how sorry she is to him and he finally stands up to his mom to show how he truly feels about her all these times. Chiron and his mom finally come to a reconciliation at the end of their meeting.

Chiron later travels to Miami and reunites with Kevin at the diner he works for. He cooks him a meal and they have drinks together, and then Kevin shares that he has a child with an ex-girlfriend and he is fulfilled with the role of a father. Kevin's attempt to get him to open up results in Chiron finally revealing his career as a drug dealer, which surprises Kevin. Chiron then confronts him of why he calls him that night, and Kevin responds by playing a song from the jukebox which he says reminds him of Chiron. The two of them later go to Kevin's apartment, and Kevin proceeds to tell Chiron how happy he is because of how his life has turned, resulting in Chiron to have a breakdown and finally opens up that ever since their

last sexual encounter, Chiron has never been in an intimate relationship with anybody. As Kevin comforts him, Chiron experiences a flashback when he is younger as "Little", standing on a beach under the moonlight.

2.2 Biography of Director

Barry Jenkins is an American filmmaker born in November 19, 1979 in Miami, Florida and was raised in Liberty City by a non-biological parent. Jenkins attended the Miami Northwestern Senior High School and continued to Florida State University College of Motion Picture Arts (Rodriguez, 2017). He began his debut on 2003 with a short titled "My Josephine" and later his first breakout film in 2008 "Medicine for Melancholy" (Scott, 2009).

In 2016, the movie *Moonlight*, which he co-wrote with an American playwright Tarell Alvin McCraney, was released. The movie won dozens of awards including the Oscars for Best Motion Picture of the Year for Dede Gardner, Jeremy Kleiener, and Adele Romanski, Best Performance by an Actor in a Supporting Role for Mahersala Ali, and Best Adapted Screenplay for Barry Jenkins and Tarell Alvin McCraney (Donnelly, 2017), The Golden Globes for Best Motion Picture in Drama, and many other international awards (Bizio, 2017).

Jenkins directed the fifth episode of the Netflix series "Dear White People" in 2017, and a film adaptation of James Baldwin's novel "If Beale Street Could Talk" which he wrote back in 2013, and received an Academy Award nomination for Best Adapted Screenplay.

CHAPTER 3

THEORETICAL FRAMEWORK

In this chapter the theories used to study the film *Moonlight* is elaborated. Narrative aspects consist of intrinsic and extrinsic elements. Intrinsic elements are divided to theme, character, settings, and conflict. Meanwhile, extrinsic aspect consists of the issue of Black racial identity development in the character Chiron. Cinematographic aspects consist of camera shots and angles used in the movie.

3.1   Narrative Aspects

The term narrative refers to the chronology of events and how the story progresses. The chronology of events done by the principal characters; from one act to other, and then leading to another act are what build the narrative (Hart, 2013). Narrative elements refer to the story itself and how the movie decides to tell the story. This study focuses on elements like theme, character, settings, and conflict.

3.1.1 Intrinsic Elements

3.1.1.1   Theme

Theme has an essential role as it is the core of the movie's storyline. The terminology 'theme' is often used together with *'motif'*, meaning an imaginative designed to incorporate and make a persuasion to the reader (Abrams & Harpham, 2009). A theme of a narrative story can be derived from analyzing the conflict, the actions or dialogues between the protagonists versus the antagonists or others of minor characters.

3.1.1.2 Character

According to Abrams & Harpham (2009), characters are the persons represented in a dramatic and narrative work. They are interpreted by the readers or the audience as somebody with particular moral, intellectual, and emotional qualities which are derived from what the person has to say and his or her ways of saying it.

Characters are created by the process of characterization. It can be either direct characterization, where the author describes the qualities of a character in the form of descriptions or commentary, or indirect characterization, where the qualities of a character is described by his or her actions, dialogues, and appearances, and the author lets the audience interpret these qualities themselves. These personage in narrative works are then called characters (Baldick, 2004).

Taken from Abrams & Harpham's (2009), characters are the people in a story who have particular moral, intellectual and emotional values which are interpreted by the audience from their actions and dialogues. Characters are divided into several parts according to the roles they play. Major characters consist of the protagonists and the antagonists. The protagonists are the main characters who are fulfilled with strong back stories and clear motivations. The opposite is the antagonists who are the villain of the story, and cause conflicts for the protagonists. The antagonists can be in any forms like a person, a group of people, or a society, and when the conflict is out of the protagonist's will and control, the antagonists are considered to be fate or God. The minor characters are not as important to the plot of the story as the major ones, but are significant to interfere with the conflict and help to keep the story moving.

3.1.1.3 Settings

There are three major parts of settings, they are the setting of place, setting of time, and setting of environment. Settings also can be seen as "the general locale, historical time, and social circumstances" on which an action occurs (Abrams & Harpham, 2009).

1) Settings of Place

Settings of place are composed of physical locations of where the story takes place, whether it is a specific place like a room, a house, or wider places like a city, a country or even a different planet or universe (Abrams & Harpham, 2009).

2) Settings of Time

Settings of time are the specific time period or era when a story is progressing (Abrams & Harpham, 2009). It can be as general as a certain century, decade, or year, and more specific time placement namely seasons, or a specific date and hour.

3) Settings of Environment

Settings of environment can be social, political, cultural, economic or emotional surrounding of where the story takes place (Abrams & Harpham, 2009). For example, a movie depicts a certain social and cultural values underlying in its certain setting of place.

3.1.1.4 Conflict

Conflict is the struggle between two opposite forces in a story that inflicts actions and emotions in between characters. The obvious one is the protagonist versus the antagonist. However, it is possible that conflict only involves the opposing

emotions inside the protagonist's head. Conflict is necessary in a narrative to keep the story in progress (Baldick, 1990).

1)   Internal Conflict

Internal conflict only involves the character itself, the good versus the bad or the virtue and vice inside the character. The fight infers a mental agony in a way which creates a tension to the plot.

2)   External Conflict

External conflict is marked when a character finds himself in a struggle with a force that comes from outside, whether it be another person, a group of people, or the all-powerful unknown.

3.1.2   Extrinsic Element

3.1.2.1 Racial Identity

Race, as quoted from James & Burgos, is based on a historical concept that divides humans into a number of groups based on their biological foundation or genes, specific biological characteristics belonging only to a certain racial group, inherited biological characteristics through ancestry, genealogical of a race's geographical origin (Asia, Africa, North and South America), and visible physical and behavioral traits (James & Burgos, 2020).

Racial identity is described as an externally imposed identity which is created by certain outsiders, and is often associated with relations of power between the benefited racial groups and the deprived racial groups in social, economic, political aspects (Cornell, S., & Hartman, 2007).

The idea of racial identification and racial identity was brought into the United States in the very beginning of the formation of New England. The identification was intended by the Europeans to prevent their people from mixing with the African American and the American Indians, as they were carrying the pride as a Caucasian and considering themselves as 'noble' (Renn, 2012). This later influences the policies and laws that discredit the people of color, causing the formation of socially constructed concept that is assigned to each racial category. The racial identity development theories are dynamic to changes influenced by globalization, technology, immigration, and the increasing multiracial population.

In a study by Cross (1991), self-concept is considered as one of significant component of the racial identity studies. Self-concept consists of two related identity constructs; 'personal identity' and 'reference group orientation' or commonly referred as 'group identity'. Personal identity is unique traits that complete an individual sense of self which makes a person different than the others, for example, how one identifies as sociable, sensitive, open, anxious, or calm. Meanwhile group identity is the social group that one belongs in; race, ethnicity, sexual orientation, belief, and others. In developing Black racial identity, personal identity is considered to be low on impact than group identity, as Black identity is developed as a social identity (Cross, 1991).

3.1.2.2 Nigrescence Theory

The term n*igrescence*, or the process of 'becoming Black', is first proposed by William E. Cross Jr. and the theory has been undergoing several changes throughout Cross's studies on racial identity development. The first model

published of the theory was in 1971 as the process of "Negro to Black Conversion", explaining a model of stages of people going from being 'negro' to 'Black', and developed in 1980 as the nigrescence theory, offering the more complex five stages of 'becoming Black'. The stages are the pre-encounter, encounter, immersion-emersion, internalization, and internalization-commitment.

A more advanced update was published in 1991 in the revised nigrescence theory. In contrast of five stages, this model elaborates four different stages which names describe the exhaustive theme of each stage; pre-encounter, encounter, immersion-emersion, and internalization.

The most advanced theory used in this study's analysis is the expanded nigrescence theory by William E. Cross Jr. in which he mentioned four stages of being Black; 1) pre-encounter, 2) encounter, 3) immersion-emersion, and 4) internalization. During these stages, there are nine separate identities that are mentioned in this model, but there are only six identities used in the most advanced version of Cross Racial Identity Scale or CRIS namely assimilation, miseducation, self-hatred, anti-White, Black nationalist, and multiculturalist inclusive, which can be seen in **Picture 3.11** (Vandiver et al., 2001).

Cross's Nigrescence Stages and Identities

Model	Stage	Identity
1971 original model	Pre-Encounter	Pro-White/Anti-Black
	Encounter	
	Immersion-Emersion	Anti-White/Pro-Black
	Internalization	Humanist
	Internalization-Commitment	
1991 revised model	Pre-Encounter	Assimilation
		Anti-Black
	Encounter	
	Immersion-Emersion	Anti-White
		Intense Black Involvement
	Internalization	Black Nationalist
		Biculturalist
		Multiculturalist
2000 expanded model	Pre-Encounter	Assimilation[a]
		Miseducation[a]
		Self-Hatred[a]
	Encounter	
	Immersion-Emersion	Anti-White[a]
		Intense Black Involvement
	Internalization	Black Nationalist[a]
		Biculturalist
		Multiculturalist Racial
		Multiculturalist Inclusive[a]

[a]Subscale included in the Cross Racial Identity Scale.

Picture 3.1 Cross's Nigrescence Stages and Identities

1)   The Pre-encounter Stage

In the stage of pre-encounter, African-Americans retrieve one of the three separate identities; assimilation, miseducation, and self-hatred. The assimilation is the identity where an individual has a pro-American racial group orientation where no particular view of race is obviously seen in the person. The person does not feel like he is a member of a racial group, as he feels like he is an American as equal as any other American. The miseducation identity describes the negative conception being retrieved that an individual has about the Black community in general, meanwhile the self-hatred identity is a view which places an individual into a negative view about himself regarding of his race (Vandiver et al., 2002).

2) The Encounter Stage

The next stage is encounter stage, whereas a Black person reevaluates their choice of racial group identification. This is where the person sees events or values towards other people of the same racial group which do not conform to the person's ideal view of the world, for example the acts of discrimination (Wilcots, 2000).

3) The Immersion-emersion Stage

The immersion-emersion stage is originally identified by two separate identities, which are the intense Black involvement and the anti-White. However, when the Cross Racial Identity Scale (CRIS) was validated by researches, it was concluded that the two identities are equivalent to each other because of the common attitudes between the two (Vandiver et al., 2002). The one identity that remains used in CRIS is the anti-White identity.

In the anti-White identity, identities and cultures associated with White culture or Whiteness are rejected and dehumanized, and there are glorification of Black cultures, like music, skin color, hairstyle, and so on. Meanwhile in intense Black involvement identity, everything that is considered associated with Black culture is romanticized and considered as superior as to those of the Whites, like dark skin and Black music, language, and literatures. This third stage may be continuous and fixated for some people depending on how frustrated the individual is or how painful the experience is (Wilcots, 2001).

4) The Internalization Stage

The final stage will be internalization, signed by a person's confidence and belonging in the identity of Blackness that the person carries. Internalization bears

four separate identities; Black nationalist, biculturalist, multiculturalist racial, and multiculturalist inclusive. However, in the validated version of CRIS, there are only two identities that are included, which are the Black nationalist and the multiculturalist inclusive identities.

In Black nationalist identity, a person's energy is focused on developing the Black communities. The latest study mentions that a person who bears this identity also bears the attitudes of the anti-White, due to the romanticized Black cultures (Vandiver et al., 2002). In biculturalist identity, a person is bearing the Black self-acceptance and is focused on other cultural orientation, like gender, nationality, and sexuality. In multiculturalist racial identity, the same activism as the biculturalists is developed, but only in the same racial group. Meanwhile in multiculturalist inclusive identity a person is positively viewing himself in his racial identity, and also actively involved in developing other racial groups. Both multiculturalists want to build connections beyond the Black community (Vandiver et al., 2002).

3.2   Cinematography Aspects

Cinematography aspects of a movie include the photography; not only what is filmed but also how it is filmed. It involves the framing of a shot, the photographic aspects of a shot and the duration of a shot (Bordwell & Thompson, 1994).

3.2.1 Camera Shots

Camera shots determine how the audience views the visual aspect portrayed, which makes the most significant component in a movie.

3.2.1.1 Extreme Long Shot

It is the framing for landscapes, bird's-eye views of cities and other sceneries. The shot is used to capture the big setting of place in a movie.

3.2.1.2 Long Shot

In the long shot, figures are more prominent but the background still dominates.

3.2.1.3 Medium Long Shot

Medium long shots are when the human figure is framed from about the knees up. These shots are common since they allow a balanced element of a figure and its surroundings.

3.2.1.4 Medium Shot

The medium shot frames the body from the waist up. Gesture and expression become more visible to the audience.

3.2.1.5 Medium Close-up Shot

The medium close-up frames the body from the chest up.

3.2.1.6 Close-up Shot

The close-up shot shows just the head, hands, feet or a small object. It emphasizes facial expressions, the details of a gesture or a significant object.

3.2.1.7 Extreme Close-up Shot

The extreme close-up singles out a portion of the face, or isolates and emphasizes an object.

Picture 3.2 Extreme Long Shot (01.22.05)

Picture 3.3 Long Shot (00.14.20)

Picture 3.4 Medium Long Shot (00.08.21)

Picture 3.5 Medium Shot (00.30.04)

Picture 3.6 Medium Close up Shot (00.33.23)

Picture 3.7 Close up Shot (00.43.58)

Picture 3.8 Extreme Close up Shot (01.07.00)

3.2.2 Camera Angles

There are three types of camera angles used in cinematography; the high angle, the

low angle, and the straight angle.

3.2.2.1 The High Angle

High angle positions the audience looking down at the material within the frame. The subject is placed into a position under control or powerless towards the audience.

3.2.2.2 The Low Angle

The low-angle framing positions the audience looking up at the framed scene. The angle implies superiority and power of the subject being shot.

3.2.2.3 The Straight Angle

This angle puts the eyes of the audience on the same level as the object in the frame. The straight angle is the most common shot used in films.

Picture 3.9 High Angle (00.46.59)   *Picture 3.10 Low Angle (01.03.28)*
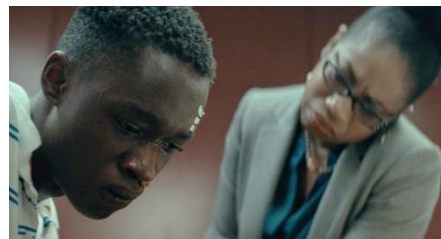
Picture 3.11 Straight Angle (00.12.21)

CHAPTER 4

ANALYSIS

4.1   Narrative Aspects

4.1.1 Intrinsic Elements

4.1.1.1 Theme

The movie *Moonlight* brings the most prominent theme which is the search of self-identity. The protagonist, Chiron, goes to a number of conflicts in between himself and the people around him from a very young age. He struggles to find his identity as a gay Black male, as he proceeds to age; he begins discovering his sexuality, the resolve of his relationship with his mother, and as which the man that he wants to grow up. The identity that he develops is notably originated from his destructive environment, as he grows up surrounded by loneliness, bullying, violence, poverty, drugs and addicts.

Picture 4.1 (00.20.48)   *Picture 4.2 (00.21.03)*

However, a constructive power comes from the fatherly figure of Juan whom Chiron mirrors as an identity of the man he gradually becomes in the development of his character. After Chiron has a conversation with Kevin where he is told that he should show the other boys who pick on him that he is not weak,

Chiron feels like he wants to change what he is, to be stronger and not get bullied anymore. In this thought process of his, he senses that he has to turn to Juan and begins to look for guides in him. This proves that Chiron relies on Juan to be a mentor on the journey of discovering who he is, as seen in **Picture 4.1 and Picture 4.2**. The scene is shot in close-up and low angle to represent the way Chiron sees Juan as a figure of mentor for him.

4.1.1.2   Characters

1)   Chiron

Chiron is the protagonist in the *Moonlight.* The story of the movie describes his coming of age journey of finding his self-identity as a gay Black man.

He is pictured as a small and skinny young boy and in the story, he lives the reputation of being nicknamed "Little" by his peers due to his small figure until adolescence, as seen in **Picture 4.3**. He lives with his mother, Paula, who happens to be also his only connected family to him since his childhood. Chiron's shy, quiet, and anxious traits are evidently the results of a trauma originating from everyday bullies by his school mates and his manipulative and verbally abusive mother. Consequent to his traits, Chiron portrays very little dialogue throughout the movie.

In the journey of discovering his self-identity, he meets Juan, a local drug dealer who later becomes good friends with Chiron. By cause of the absence of figure of a father, Chiron begins to recognize Juan as his mentor and adopt Juan's philosophy to develop his own identity. He also finds a loving and caring motherly figure in Juan's girlfriend Teresa that he does not find in Paula.

It is later discovered that Chiron's sexuality is gay. Due to his first sexual encounter with Kevin, his only friend of the same age, he begins to develop feelings for him and is unable to start any special relationship with anybody else since.

Chiron's frustration gradually leads him to develop a personality named "Black" as shown in the movie's part of the same name. He grows into a fairly tall and buffed man as an adult. In this part, he finally resolves his prolonged conflicts with Paula and encounters Kevin again to confess his romantic feelings for him as seen in **Picture 4.4**. These scenes are shot in close-up so to emphasize the emotional bond expressed between Chiron and Kevin. In this scene, Chiron was vulnerable and Kevin accepts his feelings openly.

Picture 4.3 (00.23.34)   *Picture 4.4 (01.45.46)*

2) Juan

Juan is depicted as a built man around his forties, enacting the role of a mentor to Chiron especially in the early period of the story. In a scene with Chiron, Juan narrates that he comes from Cuba and then moves and stays in Miami since long ago.

Juan is a humble and caring character. He sympathizes with Chiron and approaches him friendly to encourage him. In Juan's first encounter with Chiron, he saves Chiron from bullies which chase him into a drug den. Juan brings him to

his and Teresa's house to get him to talk about who his name is and where he lives. Chiron opens up, but refuses to be escorted home and spends the night with them.

Juan earns Chiron's trust and quickly becomes his friend, until the boy finds out that he is a drug dealer and his mother buys drugs from him. This event is shown in one scene, when Juan encounters Paula smoking cocaine near his drug territory. He tries to stop her from getting intoxicated and tells her to go away. Paula replies by shouting at him and telling him to raise Chiron as he wishes. She continues to mock him and turns Juan's profession into a weapon against his words, as seen in **Picture 4.5**. Paula makes an effort to try to discredit Juan from his kindness towards Chiron, by convincing him that her addiction is sourced from the drugs that he is selling her, proven in the dialogue between Paula and Juan below, where she emphasizes the words "I'm getting' it from *you*" and points to Juan aggressively.

Picture 4.5 (00.29.02)

Paula : So... you gon' raise my son now? *Huh?* You gon' raise my son? Yeah... that's what I thought.
Juan : (snapping) *You* gon' raise him?
Paula : *You* gon' keep sellin' me rocks? *Motherfucker.* And don't give me that "You gotta get it from somewhere shit" nigga, I'm getting' it from *you*.

(Jenkins, 2016: 00.28.16 – 00.29.06)

3) Paula

Paula is Chiron's mother and only family shown in the story. She is illustrated as a short haired, slender woman with a complexion that makes her look older than her age as depicted in **Picture 4.6**. She acts as the antagonist, as she possesses destructive and manipulative behaviors toward other characters in the story. Her behaviors are presumably the result of her untold past traumatic events which connects to her ex-partner, Chiron's father. Paula is now a single mother with frustrations and angst who unhealthily venting her emotions to her only child. She also misuses cocaine (also referred as *rocks* in the story) with the intention to get away with her frustrations which gradually deteriorates her sanity. Paula's behaviors are a prominent factor in shaping Chiron's early characteristics.

Picture 4.6 (00.30.23)

Her utterances towards Chiron are best described as verbally abusive, specifically passive-aggressive, as depicted in the scene where Chiron is escorted by Juan home to meets Paula at the door. She brings him in, and insists Chiron that he is not supposed to stay in other places than home in a frustrated tone. She then looks at him with regrets and hugs him. However, when Chiron wants to cheer himself up, she does not allow him to watch the television as a punishment, as

shown in the dialogue between Paula and Chiron below. This behavior indicates a

conflicting meaning in Paula's actions identified as passive-aggressive.

Paula	: You a real damn prize, Chiron, you know that?
Chiron	: (Just looking at his feet, staring at the floor)
Paula	: You got'sta come home when you meant to come home, you hear?
Paula	: (Paula gets down to a Chiron, changes into soft and loving tone, takes him in her hands) It's okay baby, it's okay. Mama just glad you home.
Chiron	: (Gets up and tries to turn on the television)
Paula	: Nuh uh, your TV privileges is revoked. Go find something for you to read.

(Jenkins, 2016: 00.12.15 – 00.13.06)

4) Kevin

Kevin is Chiron's childhood friend of the same age whom stays in the same school

until their adolescence in "Chiron" part of the movie. In "Little", Kevin is portrayed

to be the only character who is willing to become Chiron's friend, and Chiron

acknowledges Kevin as someone he can confide in. It is noted that Kevin is a crucial

character in Chiron's life, as in "Black" time period Chiron takes the nickname

'Black' Kevin gives him when they were teenagers.

Kevin	: Man you know you don't smoke. Why you pretendin'? You puttin' on a show for me, Black?
Chiron	: Why you always calling me that?
Kevin	: What, Black? That's my nickname for you. You don't like it?
Chiron	: No, it's just… What kind of dude goes around giving other dudes nicknames?

(Jenkins, 2016: 00.50.03 – 00.50.30)

In one scene, Kevin meets Chiron at the beach and they talk and smoke

together. It leads to Kevin giving Chiron a kiss and a hand job, which apparently is

Chiron's first sexual interaction with someone. The event awakens Chiron's sexuality as a gay man and his emotional attachment for Kevin.

Kevin is a relatively popular kid in the school. He befriends a bully named Terrel. One day Terrel impels him to beat Chiron up, and he obliges due to fear of being attacked. Kevin gives Chiron punches in the face as the bullies including Terrel continue to beat him. After the incident, Kevin never sees Chiron again until their adult life in "Black".

5) Teresa

Teresa portrays the role of Juan's girlfriend. She is a woman assumedly in her thirties with a captivating complexion. She owns the traits of a loving and thoughtful motherly figure to Chiron, as she helps Juan to get Chiron to talk in their first encounter, as shown in the scene. Straight angle and close-up shot are used to capture Teresa's appearance, as pictured in **Picture 4.7**.

Picture 4.7 (00.09.38)

Teresa, as a character with a fairly caring trait, understands the unhealthy relationship between Paula and Chiron, and remains to aid Chiron. She is despised by Paula because Chiron chooses to confide in Teresa in rather than herself as his biological mother.

After Juan's death, she continues to take care of Chiron by giving him a home to stay in and some pocket money, as shown in the dialogue between Teresa and Chiron below. This shows Teresa's sympathy towards Chiron regarding his mother's neglect.

> Chiron   : Thank you for this.
> Teresa   : Boy, please. You know you can stay here anytime you need to. Okay? Anytime.
> Chiron   : Yeah. Thank you Teresa, I mean it.
> Teresa   : Now if you gonna stay here tho', you will have to learn how to make a bed better than this, boy.
>
> (Jenkins, 2016: 00.40.58 – 00.41.24)

4.1.1.3 Settings

1) Setting of Place

The story takes place in several different places in several cities and states, following the time periods that the main character lives in. However the main setting of place is the neighborhood area where Chiron lives in Liberty City, Miami, and Juan and Teresa's house which is only mentioned as "The 15th".

Other places that the movie uses are the beach, the school, drug treatment facility "Peachtree Drug & Rehab Center" where Paula is staying, "Black" Chiron's apartment in Atlanta, Georgia, and Kevin's restaurant and apartment, as shown in **Picture 4.8** to **Picture 4.11** below. The scenes in **Picture 4.8, Picture 4.10, and Picture 4.11** are shot in medium long shot to capture the settings of place around the story clearly.

Picture 4.8 (00.12.50)
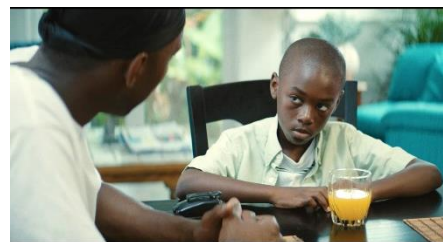
Picture 4.9 (00.34.39)

Picture 4.10 (00.17.22)

Picture 4.11 (01.33.03)

2) Setting of Time

There is no specific time or year mentioned in which the story takes place. The writer concludes that there are three main time period in the movie which are represented in each part of Chiron's story, "Little", "Chiron", and "Black". The settings of time in the movie can be defined by looking at the properties which are used in each set of scenes, for example technology and fashion.

In "Little", the specific time is not mentioned in the narrative. However, judging by the clothing and hairstyle that the women are wearing, the story takes place around the 1980s. The high-waisted jeans, the puffy curly hair, and the hair bandana that Teresa wears are a trend in the 1980s. The wide hoop earrings that are worn by women as shown from **Picture 4.12** to **Picture 4.15** below are also a sign of the fashion trend in the era.
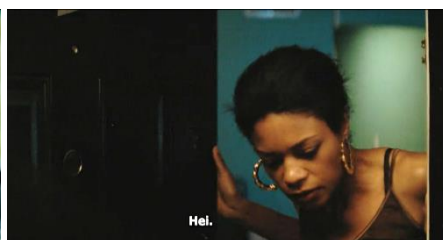
Picture 4.12 (00.05.48)

Picture 4.13 (00.08.27)

Picture 4.14 (00.09.00)

Picture 4.15 (00.22.05)

In the "Chiron" part, Chiron has already grown into an adolescent. In the story, there is also no explicit mention of the exact time or year the story takes place in. However there are changes in the clothing styles of the characters.

The straightened hair worn by the women in **Picture 4.16**, the low-waisted jeans which is worn by Paula in **Picture 4.18**, and the shirt over the top worn by Chiron and Teresa in **Picture 4.16** and **Picture 4.17** are daily clothing widely worn around the 1990s. The glasses worn by the woman in **Picture 4.19** shows to be a trend in the late decade.

Picture 4.16 (00.36.36)

Picture 4.17 (00.41.19)

| *Picture 4.18 (00.43.39)* | *Picture 4.19 (01.02.36)* |

In the last part of the movie "Black", the time is also left unmentioned. However there are several clues which shows the time period of the story. The furniture style in Chiron's house namely the minimalist microwave, scale, and toaster in **Picture 4.20** depict a more modern and close to present time era. Another time period clue is shown by the phone used by Chiron in **Picture 4.21**, presumably an Android phone which gets popular after the 2010s.
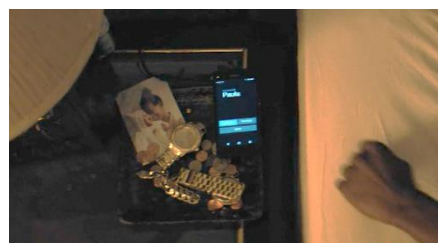
| *Picture 4.20 (01.09.30)* | *Picture 4.21 (01.10.51)* |

3) Setting of Environment

The social environment of the movie is illustrated outmost by the Black neighborhood of Chiron's childhood home. The area is mostly inhabited by Black people and families, portrayed by the minor characters in the background of several scenes in the movie, and the all-Black local school that Chiron goes to in his childhood and adolescence.

The setting of place, Miami, is known as one of the cities with the highest crime rates in the United States. In the story, the town is specified as Liberty City, which is also a dangerous part of Miami.

Poverty is also a concern for Chiron's little family. It can be observed that Paula and Chiron have moved into a smaller house in a different neighborhood from the "Little" to "Chiron" part, as seen in **Picture 4.22**. The unemployment and the failing health of Paula due to drugs is presumably the causes of their depleting economic condition. It is confirmed by the scene where it shows Paula, in her intoxicated state, forcefully takes the money which Teresa gives from Chiron and assumedly uses it to buy more drugs, as shown in the scene in **Picture 4.23**. The scene in **Picture 4.23** is captured in close-up shot to emphasize Paula's state.

Picture 4.22 (00.43.30)   *Picture 4.23 (00.45.40)*

4.1.1.4   Conflict

1)   Internal Conflict

The internal conflict which the protagonist overcomes correlates to the main theme of the story, which is self-identity search. Chiron finds himself in dissatisfaction of his current status where he experiences prolonged abuse by his own mother and bullying by his peers. In the middle of the discovery of his sexuality, he realizes

that he being a 'soft' and gay male is one of the source of the people's hostility towards him, as proven in the dialogue between Chiron and Terrel below.

Terrel : I ain't with that gay shit but if you fuck with me, I will fuck you. Give yo' ass more than you can handle, have you beggin' for your crackhead ass mama.

Chiron : Fuck you.

Terrel : What you said? Say that shit again - I dare yo' ass, say that shit to my face, nigga.

Chiron : Whatever, man.

Terrel : Yeah alright -- you better stay yo' ass right there if you know what's good for you. I mean dog -- why yo' jeans so tight? [Terrel turns to Pizzo, clowning]

Terrel : I mean real talk -- you see how tight this nigga jeans be? Nigga nuts must be chokin' in them tight ass jeans, boy I swear.

(Jenkins, 2016: 00:47:24 - 00.47.54)

His frustration intensifies, and it leads into a violent revenge against the bullies, which symbolizes a redemption of Chiron's dignity. Chiron's character develops through time resulting in contrasting changes in "Black" time period where he is illustrated as a content, calm, and a dignified figure in front of his business associates as a drug dealer.

2) External Conflict

There are several external conflicts that Chiron faces. One is his relationship with his mother, Paula, which is built on a result of her mother's prolonged abuse towards him. He loathes Paula, but he cannot escape her. Paula's manipulation succeeds in convincing him that it is acceptable for him to receive such abuse.

The next conflict is the confrontation with Juan. Chiron asks Juan whether what he does for a living is selling drugs, and the man answered with an affirmation, as shown in **Picture 4.24** and **Picture 4.25**, taken with close-up shots to vividly

show their expressions in this relatively emotionally intense scene. It is also revealed to him that his mother is an addict. Chiron lives within his assumption that Juan is the one selling crack to Paula.

Picture 4.24 (00.34.55)   *Picture 4.25 (00.35.09)*

Lastly, the friction with Kevin is also considered as another conflict for Chiron. In "Chiron" time period, Chiron sees Kevin at school after class is over. Kevin tells him that he is on detention for having sex with a girl in the school stairs. The picture stays in Chiron's mind that later that night, he dreams of Kevin having sex with a girl in a similar manner to which Kevin describes at school.

On a different day, Kevin punches him under the command of Terrel and it symbolizes a betrayal against him. Later in his adult life, Chiron receives a phone call from his long lost friend asking him to visit. He is torn between the feeling of missing Kevin and the unresolved conflict they once have.

4.2   Extrinsic Aspect

4.2.1 Racial Identity

The analysis of racial identity on this study elaborates the development of Chiron, the main character's racial identity from the beginning of the story where he grows up, through his adolescence, and finally his adulthood. Chiron's racial identity development is analyzed by the writer by identifying his actions and perceptions

towards the outside world where he lives, and the external actions coming from other characters that identify as the biggest influence on Chiron. This development is determined by applying the nigrescence theory.

4.2.1.2   Nigrescence Theory

Nigrescence theory used in this study is separated in four stages, namely 1) pre-encounter, 2) encounter, 3) immersion-emersion, and 4) internalization. These stages will be identified in the following sections.

1)   The Pre-Encounter Stage

In the pre-encounter stage, there are three separate identities, one of which can be retrieved in this earliest stage of identity development. One is the assimilation identity, where a person has the feeling of being fully "American", and there is no strong sense of belonging towards a particular racial group. Second is the miseducation identity, where a person has a negative view of the Black community in general. The third one is when a person perceives himself negatively regarding the race he belongs to, which is the self-hatred identity (Vandiver et al., 2002).

In the observation of Chiron's development, there are some signs that in the pre-encounter stage, Chiron has the tendency towards the self-hatred identity. Chiron grows up in Liberty City, Miami, which is mentioned in the story as a Black neighborhood. There is no other racial group members shown in the story, and there are only Black children portrayed in Chiron's middle school and high school, as shown in **Picture 4.26** below. The scene is shot in medium-long shot to capture the Chiron's environment specifically in his school where most of the students are

Black. Chiron has no option than to reference from the community he lives in, the Black community.


Picture 4.26 (00.22.55)

Chiron's self-hatred identity is influenced by the conflict within himself and the conflict between him and other characters. In his eyes, he pictures that the Black community that he is born and lives in has such toxic, destructive, and hurtful qualities that shapes the negative self-identity within himself. There are a number of acts that are identified by the writer as the factors of the development of Chiron's self-hatred identity. First is the violent school bullies, second is the early discovery of his sexuality, and third is his mother's abusive acts.

The first one is the violence from bullies in Chiron's environment. In chapter "Little", the story introduced Chiron for the first time using a violent and traumatic event. Chiron is running from bullies who are chasing him into an empty building, which he later discovers to be a drug den by finding a cocaine smoking pipe. He hides there until the bullies are no longer chasing and throwing things at him, as shown in **Picture 4.27**. In chapter "Chiron", an encounter between Chiron and Terrel, the school bully, shows that Chiron is being mocked for his mother's addiction and his sexuality, as depicted in **Picture 4.28** and **Picture 4.29** below, where Terrel says, "I ain't with that gay shit but if you fuck with me, I will fuck

you. Give yo' ass more than you can handle, have you beggin' for your crackhead ass mama" (Jenkins, 2016: 00:47:25 - 00:47:30). These scenes represents the constant violence which Chiron receives from his peers throughout his childhood and adolescence, as it recurs in the story from the chapter "Little" to "Chiron".
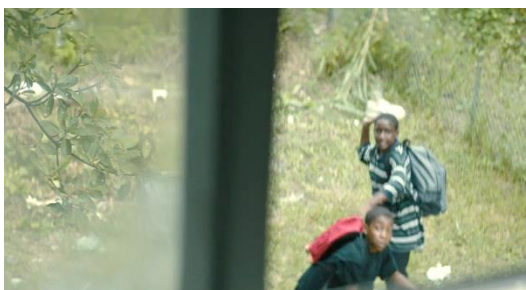
Picture 4.27 (00.03.19)

Picture 4.28 (00.47.25)

Picture 4.29 (00.47.26)

The second is the early discovery of Chiron's sexuality. The writer concludes that Chiron's sexuality is also taken into account in the development of his self-hatred identity, as explained in several scenes and dialogues in the movie.

Chiron's self-hatred regarding his sexuality is rooting from what he sees himself as and the environment's response to his sexuality. Chiron perceives that the reason why people is treating him in an abusive way is because they assume that his sexuality does not conform to that of the common people. It is proven by the scene where Chiron plays soccer among his school peers, all boys, and Chiron feels like he does not belong with the boys and chooses to stop playing and stares

from afar. In **Picture 4.30** the scene is using medium shot, while zooming out to long shot to show Chiron's feeling of being emotionally distant from the rest of the group. From this scene, it can be interpreted that the boys playing soccer represent an idea of masculinity viewed by common society, and Chiron's view does not match this, as he chooses to stay away from them. He later leaves the other kids and walks away, before Kevin calls him by "Little", and they walk together with little talks in between.

Picture 4.30 (00.13.38)   *Picture 4.31 (00.15.58)*

It shows that Chiron and Kevin have known each other since their childhood. Kevin is the only friend of his who actually cares about him. In the next scene, Kevin tries to encourage Chiron to stand up for himself against the bullies and challenges him to play wrestle for fun. As they wrestle until finished, there is a strong glimpse of sexual connection happening between Chiron and Kevin in the scene, as seen in **Picture 4.31** and the dialogue between Kevin and Chiron below.

Kevin : See, you just gotta show them niggas you ain't soft.
Chiron : I ain't soft.
Kevin : I know man, I know. But ...don't mean nothin' if they don't know.
Kevin : Come on... [Kevin grabs him, places one arm across Little's shoulder, the other around his waist, rests his head in Little's chest.]
Kevin : ...let's wrestle. Come on man, you want these niggas to pick on you every day?
[Both of them wrestle]

(Jenkins, 2016: 00:15:14 - 00.15.59)

Next scenes show us the third factor, which is the abusive behaviors from Paula, Chiron's mother. We can safely assume that once in Chiron's childhood he is there when his biological father leaves or passes away, and his mother becomes violent and manipulative. These traumas are considered to be a prominent factor in shaping young Chiron's identity, as proven by dialogues and scenes explained.

A scene where Juan takes Chiron to his home after he runs from the bullies can be interpreted as a sign that Chiron is not comfortable being at his house with his mother. Chiron chooses to stay with Juan in Teresa for the night rather than to come home. This is shown in the dialogue between Teresa, Juan, and Chiron below.

Teresa	: You want us to take you home, then? After you finish eating your food?
Juan	: You gotta tell us where you live, bro.
Little	: [lowering his eyes now, gaze going to the table in front of him] No.
Teresa	: Okay. You... you can stay here tonight. Would you like that?
Little	: [nodding as a yes]

(Jenkins, 2016: 00:09:59 - 00.10.33)

Another hatred shown by Paula towards Chiron is depicted in a scene when Juan sees Paula in the drug den area, as seen in **Picture 4.32**. Paula talks about Chiron to Juan, "You ever see the way he walk, Juan? You gon' tell him why the other boys kick his ass all the time, huh?" (Jenkins, 2016: 00:29:09 - 00.29.19). This proves that even his mother is abusing Chiron for his physical appearance and his sexuality.

Picture 4.32 (00.29.09)

The scene in **Picture 4.32** triggers a conversation later between Juan and Chiron below. Chiron discovers the word "faggot" which he receives from the bullies, and asks Juan of its meaning. Chiron also finds out that his mother is using drugs and confronts Juan whether he is the one who sells drugs to his mother. This also proves the abuse towards Chiron regarding his sexuality, and the neglect that Paula has done to him, as shown in the dialogue between Chiron and Juan below.

Chiron	: What's a faggot?
Juan	: A faggot is... a word used to make gay people feel bad.
Chiron	: Am I a faggot?
Juan	: No. You're not a faggot. You can be gay, but... you don't have to let nobody call you a faggot.

Chiron	: Do you sell drugs?
Juan	: [He nods] Yes.
Chiron	: And my momma, she do drugs, right?
Juan	: [He nods. He is crushed, quietly crying]

(Jenkins, 2016: 00:33.26 - 00.35.50)

2) The Encounter Stage

In encounter stage, an individual is facing choices where he has to re-evaluate his personal choices towards the racial identity of the Black community. Values from events or people's attitudes towards the individual are taken into account (Vandiver et al., 2002).

There are several values that do not fit Chiron's personal view of the world, which he needs to compromise with since childhood until his adolescence in developing Chiron's identity in encounter stage. These values are related to people's attitude towards Chiron; his mother's impaired health caused by drug addiction, and the worsening abuse of bullies.

In the part "Chiron", he struggles to cope with the condition of his mother. Paula's cocaine addiction is getting worse, and she often hallucinates in her intoxicated phase. She is treating Chiron more and more abusively, such as not letting him stay in the house, or asking for Chiron's pocket money which he gets from Teresa, as shown in the dialogue below.

Paula	: I need some money.
Chiron	: For what?
Paula	: That's my business, don't you ask me no shit like that.
Chiron	: I don't have no--
Paula	: Don't lie to me, boy. I'm your mama. That bitch over there ain't no kin to you, I'm your blood, remember? Now I ain't feeling good. I need something to help me out, come on baby. Come on, baby.
Chiron	: Where I'm supposed to get money from?
Paula	: Teresa ain't give you nothing, huh? Your lil' play-play mama ain't put something in your hand? Give me that damn money, Chiron.

(Jenkins, 2016: 00:44:57 - 00.45.46)

One time after the school, Chiron gets picked on by Terrel and one of his friend. They call Teresa and Paula terrible names, and Chiron can do very little to stand for himself. This event triggers a major distraught for Chiron, and he avoids home to later take a train around the city. He finally reaches the beach that he and Juan usually visit back then to seek for comfort, and accidentally meets Kevin.

They are engaged in a small talk which ends in both of them kissing, and Kevin giving Chiron a hand job.

The awakening action is when Chiron finally seeks revenge against a bully in his class named Terrel. It happens after Terrel manipulates Kevin to punch Chiron in the face, and later Terrel and his gang beat him into pulp. After the incident, Chiron comes home and washes his bleeding face in a sink of iced water with a determined expression on his face. This scene is shot in close up and straight angle in **Picture 4.33** and **Picture 4.34** to clearly show his facial expressions.
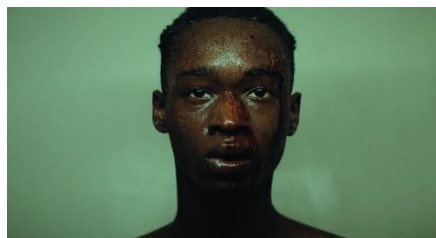
Picture 4.33 (01.03.55)   *Picture 4.34 (01.04.43)*

The next day at school, Chiron walks towards Terrel's classroom with tones of rage and revenge, as seen in **Picture 4.34**, brags into the classroom, and smashes a chair to Terrel's back. It results in Chiron's arrest and rehabilitation in youth detention center. Regarding the encounter stage, this marks the point that Chiron has adopted the Black community's behavior, which he has referenced as violent and destructive since childhood in behalf of his self-defense mechanism, and fused it into himself.

3)   The Immersion-Emersion Stage

In immersion-emersion stage, there is two separate identities that can be obtained, which are the intense Black involvement and the anti-White identity. In the intense

Black involvement identity, a sense of pride is developed and everything about the Black culture is glorified, including music, fashion, and language. In the anti-White identity, identities and cultures associated with White culture or Whiteness are rejected and dehumanized (Wilcots, 2001).

In Chiron's case this identity begins in the "Black" part, as he is portrayed as a grown man around his forties with a strong sense of Black fashion. He appears as physically well-built and muscular man, wearing all-golden necklace, watch, bracelets, earrings, and gold-plated teeth caps. He drives a classic black Chevy Impala car, with a striking golden crown accessory in the dashboard and a license plate that reads "Black305", as seen in **Picture 4.35** to **Picture 4.38**. The reveal of Black's character is using a remix of Hip-Hop music titled "Classic Man" by Jidenna, an American-Nigerian rapper, as a background music playing in his car (Harris, 2017). His character in "Black" proves that Chiron starts to develop a sense of pride towards the Black community.
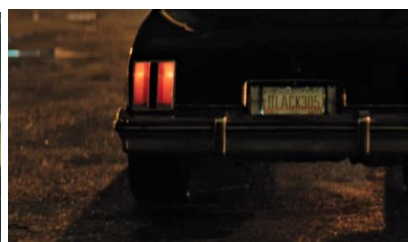

Picture 4.35 (01.07.07)
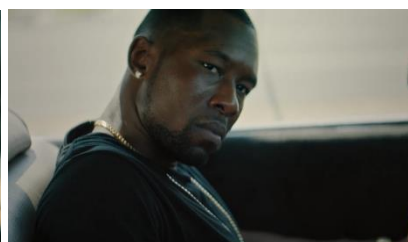
Picture 4.36 (01.08.16)

Picture 4.37 (01.05.05)

Picture 4.38 (01.37.10)

Chiron also obtains his identity of Blackness by embracing the nickname "Black" that is once given by Kevin, as shown in the dialogue between the two below. This behavior mirrors Juan's, who also adopts the name "Blue" which is given by somebody in his past. It is later also revealed that Chiron is now in the drug dealing business, just like Juan.

Kevin : Man you know you don't smoke. Why you pretendin'? You puttin' on a show for me, Black?
Chiron : Why you keep calling me that?
Kevin : Black? That's my nickname for you. You don't like it?

(Jenkins, 2016: 00:50:04 - 00.50.21)

Although in research it is said that intense Black involvement identity is connected to the Anti-White identity, and is correlated with the anger and hatred towards the White people (Vandiver et al., 2002), the same cannot be said about Chiron's case. He does not possess the hatred towards the Whites because he has not been exposed with the White people directly, and he has nowhere to reference the Whites from. Instead, in this stage, an individual might develop a desire to surround himself with his racial values and traditions, and accepts it with the support of his Black peers (Wilcots, 2001). The same can be said to what happens with Chiron in this stage along with his business partners and friends in drug-dealing business. He embraces the Black community identity which he adopts in previous stage, and bears the intense Black involvement identity.

This stage may be occurring permanently in an individual depending on how painful the individual's experience is (Wilcots, 2001). By taking Chiron's

extremely traumatic experience, the writer concludes that Chiron only reaches this phase and chooses to stay in this phase, without entering the next stage.

4) The Internalization Stage

In internalization stage, there are four identities. In Black nationalist identity, a person focuses on developing only the Black communities. In biculturalist identity a person is achieving self-acceptance as a part of the Black community, and also focusing on other cultural orientations like nationality and gender. In multiculturalist racial, a person only wants to empower the Black community only and other cultural orientations. Meanwhile in multiculturalist inclusive identity, a person is positively viewing himself in his racial identity and is actively involved in developing other racial groups (Vandiver et al., 2002).

In Chiron's case, the writer concludes that there is no sign of the development of this stage that is included in the story. Chiron continues to uphold the intense Black involvement identity from immersion-emersion stage without entering the internalization stage.

CHAPTER 5

CONCLUSION

Moonlight has successfully represented the concept of Black racial identity development and its stages by applying the nigrescence theory, through Chiron as the main character. There are four stages in an individual's racial identity development, namely pre-encounter, encounter, immersion-emersion, and internalization. However, in the story Chiron only experiences three of the stages mentioned, namely pre-encounter stage, encounter stage, and immersion-emersion stage.

There are identities that can be adopted by an individual throughout these four stages. In pre-encounter stage, Chiron develops the self-hatred identity inflicted by the abusive and hurtful environment that he is involved in which causes him to sees himself negatively. In encounter stage, Chiron chooses to adopt some of the behaviors that he has referenced throughout his childhood and to leave those which do not match his personal values as a teenager. In immersion-emersion stage, Chiron experiences the intense Black involvement identity by embracing his Blackness and he actualizes this identity through fashion, music, and career choice. Chiron's painful experience leads him to stay in immersion-emersion stage without entering the internalization stage nor the available identities in this stage.

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