

CHAPTER II

THEORITICAL FRAMEWORK

Chapter II discusses the literature review that forms the theoretical basis of the research. The literature review contains the main concepts, supporting theories, and previous research results that are relevant to the object of study. The presentation of the literature review aims to strengthen the scientific basis of the research and provide a systematic framework for thinking about the issues being studied. In this study, the literature review focuses on intrinsic and extrinsic approaches as the main analytical tools in examining the heroic transformation of the character Moana in the movie script Moana 2.

2.1 Intrinsic Approach

The intrinsic approach is one of the approaches in literary studies that focuses on analysing the elements contained within the literary work itself. This approach views literary works as a whole and independent structure, so that their meaning is derived from the relationships between the elements that make up the work (Millenia & Agustina, 2023). Thus, understanding a literary work does not depend on the author's background, social conditions, or historical aspects surrounding it, but rather comes from the internal structure of the text itself.

The elements studied in the intrinsic approach include characterization, plot and setting, message, and style. Each of these elements plays an important role in constructing the overall meaning of the story. Characters and characterization play a role in conveying the message through the characters portrayed, the plot determines the course of the story, the setting provides a description of the situation and conditions of the events, while the theme becomes the main idea that underlies the whole story. All of these elements are interrelated and cannot be separated in the analysis process (Millenia & Agustina, 2023).

2.1.1 Characterization

The process of creating and developing characters in a work of fiction is called characterization. Characterization is the way in which authors describe the physical and psychological behaviour of their characters (Indriani *et al.*, 2019).

Characterization is also understood as a literary technique that is used gradually to present and explain various details about the characters in a story. According to Davia & Qura (2024), the way an author portrays these characters is called the method of characterization. An author must not only be able to determine the characters that will be involved in the story, but also be able to choose the right way to present the characters so that they appear lively and convincing.

Characterization is a very important element in fiction. Jones (in Aksa, 2020) states that characterization is a clear depiction of a person who is presented in a story. Meanwhile, Waluyo (in Nurhayati, 2018) states that characterization means the author's perspective in presenting characters, types of characters, the relationship between characters and other elements of the story, and the characters' personalities. Furthermore, Saputri & Setyowati (2022) define characterization as the traits attributed to a character, the depiction or portrayal of a story character, both externally and internally, by an author.

According to Rahmah & Mustofa (2021), characters can be portrayed through several methods, as follows.

- a. Physical description, where the author directly describes the physical appearance of the character.
- b. Portrayal of the stream of conscious thought, where the author describes the character's train of thought or what is going through their mind. Thus, readers will be able to understand the character's personality.
- c. Reaction to events, where the author describes how the character reacts to the events they face.
- d. Direct author analysis, where the author directly analyses the character's personality.
- e. Discussion of the environment, where the author describes the situation surrounding the character. By looking at the situation surrounding the character, it is easy to guess the character's personality.
- f. Reaction of others to character, namely how the subordinate character's view or respond to the main character. From the responses or views of these subordinate characters, one can also guess the character of the main character.

- g. Conversation of others about character, namely the subordinate characters discussing the main character.

There are two main methods used by authors to describe characters: the direct method and the indirect or dramatic method. Characterization is essentially the representation of characters in written works or performances through the imitation or depiction of the characters' actions, movements, and speech. In the initial stage, authors usually introduce characters with prominent traits. After that, authors display the characters' behaviour, followed by the revelation of the characters' thought processes as the story progresses. The next stage shows how the characters express their opinions and ideas and engage in dialogue with other characters. In the final part, it also shows how other characters in the story respond to the character's personality (Pratiwi *et al.*, 2021).

Yudha *et al.*, (2024) explain that there are two types of characterization, namely direct characterization and indirect characterization. Direct characterization occurs when the narrator directly explains the character's traits or personality to the reader. Meanwhile, indirect characterization occurs when the character's personality is not explicitly explained, but is inferred by the reader through the character's actions, words, thoughts, and the reactions of other characters to that character.

Based on the explanation above, characterization can be conveyed through various techniques, one of which is the showing method. The showing method is a characterization technique that presents characters indirectly through their actions, words, thoughts, and interactions with other characters, without explicit explanations from the author (Pebriyani *et al.*, 2022). In this method, readers or viewers are not directly “talked” about the character's traits, but are invited to interpret the character's personality based on what the character does and speaks. Thus, the showing method requires the active involvement of readers to understand the character more deeply.

Conceptually, the showing method emphasizes the principle of “showing” rather than “telling.” This means that the character is built through a series of concrete events in the story. The character's courage, determination, patience, or emotional traits are not described descriptively by the author, but are shown

through their choices, responses to conflict, and decisions made in certain situations. In this way, the character is formed naturally as the story progresses.

The showing method is also closely related to the dynamics of conflict. A character's personality often appears most clearly when they are faced with certain problems, challenges, or pressures. The way characters deal with conflict, take risks, show empathy, or defend their principles are key indicators in assessing their character (Wardani & Irwandika, 2024). Therefore, the showing method not only reveals the static nature of characters, but also displays the gradual process of character development.

In literary works and movie scripts, the showing method is usually realized through dialogue, gestures, expressions, and interactions between characters. The choice of words in dialogue, tone of voice, body language, and character reactions to the environment are important means of building character. These elements make the characters feel more alive, dynamic, and realistic because they are not conveyed as mere information, but as direct experiences that can be observed by readers or viewers.

Thus, conceptually, the showing method plays a very important role in shaping the depth of character and dramatic power of a story. This method allows readers or viewers to get to know the characters through observation, rather than through direct explanation, thereby creating a stronger aesthetic experience. In the context of character analysis, including the heroic transformation of characters, the showing method is an effective tool for revealing changes in the characters' nature, attitudes, and morals in a more objective and convincing manner.

2.1.2 Plot

Works of fiction generally have a plot that serves to make the sequence of events more interesting for readers. A plot is a structured and sequential arrangement of events that forms a complete story and is capable of evoking emotional responses and artistic value in readers (Papalampidi *et al.*, 2019). This shows that events in a work of fiction will be able to attract readers' attention if the author successfully constructs a plot that presents a balance of tension, emotion, and beauty.

In a story plot, there are several parts used to describe the course of the story in stages. The traditional plot pattern generally consists of five main stages, namely exposition, rising action, crisis or climax, falling action, and denouement (Matthews & Glitre, 2021). Each stage has its own function in building the continuity of the story from beginning to end. Each part of the plot plays an important role in creating the appeal of the story. The exposition serves as an introduction to the characters, setting, and initial situation of the story. The rising action builds tension through increasingly complicated events. Next, the climax is the peak of the conflict that determines the direction of the story.

The next stage is the reduction of conflict, which shows that tensions begin to ease after the main conflict reaches its peak. In this section, events begin to lead to a resolution. Finally, the resolution or denouement stage is the ending that presents the resolution of all the conflicts that occur in the story. Thus, all parts of the plot are interrelated and form a complete whole in the story. The author's success in arranging each part of the plot appropriately will greatly determine the power of the story in presenting an emotional experience and aesthetic value for the reader (Matthews & Glitre, 2021).

2.1.2.1 Exposition

The first part of the plot is the exposition. The exposition establishes the setting, introduces several characters, and provides other facts necessary to understand the drama (Matthews & Glitre, 2021). This means that the author usually describes the characterization of the characters, the background of the story, and the events that occur.

2.1.2.2. Complication

After providing information about the story in the introduction, the author guides the reader toward the complication of the story. Complication is part of the dramatic or narrative plot in which the complexity of events caused by conflicts between opposing forces begins to develop (Matthews & Glitre, 2021). This means that the events or issues that cause the conflict begin to emerge. The conflict develops into a more intense conflict in the next phase, namely the climax.

2.1.2.3. Crisis

To continue the conflict that occurs in the complication, the author explains that the conflict reaches its highest point at the climax. The climax is the peak of interest, the point at which readers give the greatest emotional response (Matthews & Glitre, 2021). This means that every conflict or opposition reaches its highest point. The climax of the story is told by the main character as the main character who directs the occurrence of the main conflict.

2.1.2.4. Falling action

The story finds its resolution in the falling action. The falling action is the second half or resolution of the dramatic plot (Matthews & Glitre, 2021). This means that the author usually provides a resolution to the story to end the conflict and the story is almost over.

2.1.2.5. Resolution

The resolution is the final stage in the story structure that serves as the conclusion to the series of events that have been built up since the beginning. In this part, all the conflicts that previously reached their peak in the climax are gradually resolved until the story ends. The resolution provides clarity on the fate of the characters in the story and the final outcome of the problems they face. Thus, the resolution is an important part that determines the satisfaction of readers or viewers with the story as a whole (Freytag, G. (1894).

Conceptually, the resolution not only serves as a narrative conclusion, but also as a means of conveying the message, moral, or values contained in the story.

At this stage, readers can see the impact of the decisions made by the main characters when facing conflict. Changes in attitude, successes, failures, or life lessons experienced by the characters are usually described more clearly in the resolution.

2.1.3 Setting

Setting is one of the most important intrinsic elements in a literary work or film script. Setting relates to the place, time, and social conditions surrounding the events in the story. The setting not only serves to indicate the location or time of

the events, but also plays a role in building the atmosphere, clarifying the characters, and reinforcing the theme of the story (Sokantara & Marantika, 2023). Thus, the setting becomes a supporting element that helps readers or viewers understand the series of events in a more complete and meaningful way.

In works of fiction, setting functions as the space where characters interact and face conflict. Setting can be a place, such as a village, the sea, a forest, or a palace; a time, such as morning, night, the past, or the future; or a social context related to customs, culture, habits, and the living conditions of a community. These three elements of setting are interrelated in forming the context of the story (Sokantara & Marantika, 2023).

2.1.3.1. Setting as a Mean of the Creating Appropriate Atmosphere

Setting serves as the primary means of establishing the mood or atmosphere in a story. The mood in question can be tense, sad, happy, suspenseful, moving, or energetic. An accurate depiction of the setting will help readers or viewers feel the emotions that correspond to the events taking place in the story. For example, a setting of a vast and wavy sea can create an atmosphere of adventure, danger, and tension. Similarly, a nighttime setting is often used to reinforce a sense of mystery or threat. Thus, setting plays a major role in reinforcing the emotional impression that the author wants to convey to readers or viewers (Azhari, 2023).

2.1.3.2. Setting as a Mean of the Revealing Character

The setting serves as a means of indirectly revealing a character's personality. Through the way a character interacts with their surroundings, readers or viewers can interpret the character's nature, attitude, and personality without it having to be explained explicitly. A harsh, challenging, or dangerous environment can bring out courage, perseverance, and responsibility in a character. (DiYanni, R. (2006).

The way characters deal with setting conditions, such as poverty, natural disasters, social conflicts, or cultural pressures, reflects their mental strength, emotional resilience, and values. Characters who are able to survive in difficult conditions are usually portrayed as having strong characters, while characters who

give up easily are portrayed as weak. Thus, the setting is not only the place where events take place, but also a tool to clarify characterization. In movie script, the influence of setting on character is further highlighted through the visualization of the character's expressions, actions, and responses to their environment. This makes the relationship between setting and characterization even closer and more influential (Azhari, 2023).

2.1.3.3 Setting as a Reinforcing of Theme.

In addition to setting the mood and revealing character, setting also has an important function as a reinforcement of the story's theme. The theme is the main idea or message that the author or scriptwriter wants to convey. Setting helps to clarify and deepen the meaning of the theme through symbols, social conditions, and situations presented in the story. For example, a setting of an oppressed and unjust society can reinforce the themes of struggle, freedom, and courage (Sokantara & Marantika, 2023). A setting of environmental destruction can reinforce themes of environmental damage and human responsibility. Thus, the setting does not stand alone but functions as a key support for conveying moral messages and life values in the story.

Through the unity of setting and theme, the story becomes more complete, meaningful, and has a strong influence on readers and viewers. Therefore, setting plays a strategic role in building the meaning structure of a literary work and movie script.

2.1.4 Theme

The theme in a movie script is the main idea, central message, or fundamental concept that unifies all elements of the story and gives it a deeper meaning beyond the plot and characters. In literature, the theme is defined as the main idea or core concept. The theme of a narrative is the philosophical or emotional core that the author wants to convey to the audience (Rusyana, 1998).

Themes can cover various aspects of human life, such as struggle, love, friendship, courage, justice, morality, education, socio-culture, and criticism of social conditions. Themes also give emotional and intellectual depth to a movie script, because through these themes, the audience can grasp what the movie script writer wants to communicate, either explicitly or through symbols, dialogue, and

the plot presented (Watter, 2019). Therefore, the selection of a strong theme greatly determines the quality of a movie script, because the theme serves as the spirit and main foundation that unites all cinematic elements into a meaningful work.

The theme serves as the basis and direction of the story, so that the plot of the movie script remains focused and does not stray. The theme also binds all the intrinsic elements, such as characters, conflicts, and settings, to form a cohesive story. In addition, the theme plays a role in conveying a message or moral to the audience and helps build the mood and emotions that the movie script wants to highlight.

2.2 Extrinsic Approach

The extrinsic approach is one approach in literary criticism that analyses a work not from the elements within the text, but from external factors that influence the creation of a work. These factors can include the author's background, sociocultural conditions, moral values, ideology, psychology, history, and the environment in which the work was created (Lissamustika, 2021). This approach views literary works or movie scripts as the result of the interaction between the author and the surrounding reality, so that the work cannot be fully understood without considering these external influences.

The extrinsic approach views literary works and movie script as reflections of human life. The stories, characters, conflicts, and messages contained in these works are often representations of the social, cultural, and psychological experiences of the author and the community from which the work originates. Thus, this approach does not only focus on the structure of the story, but also emphasizes the connection between the work and the real world as the source of inspiration for its creation (Lissamustika, 2021). The extrinsic approach is a cultural product influenced by the development of the times, technology, social values, and certain ideological goals. Films not only serve as entertainment but also as a medium for conveying social, moral, cultural, and educational messages. Therefore, extrinsic analysis helps researchers understand the implied meaning that is conveyed through the story and characters presented.

The extrinsic approach is also often used to reveal the values of life contained in a work, such as the values of heroism, struggle, hard work, responsibility, loyalty, and sacrifice. These values do not usually appear by chance, but are influenced by the social conditions and worldview of the society in which the work was produced. In the context of research on the heroic transformation of characters, the extrinsic approach is very important for understanding how the concept of heroism is influenced by certain cultures and ideologies.

One of the extrinsic theories commonly used to analyze heroism in literary works and films is Joseph Campbell's theory of heroism, which explains the stages a character must go through to become a hero. This pattern of heroism explains the path one must take to become a hero. Joseph Campbell, one of the most influential intellectuals of his time, is considered to be the figure who popularized the thesis. He is a lecturer in American literature at Sarah Lawrence College and focuses on comparative religious studies and mythology (Sofiyanti, 2021). Campbell is best known for his 1949 work *The Hero with a Thousand Faces*, which was later republished in 2004. This work aims to establish a connection between modern psychoanalysis and the spiritual and psychological insights contained in the prototype of global mythology. Since the publication of the work, many modern writers and artists have accepted and adapted Campbell's thesis.

Stories and stories across genres generally follow a similar pattern known as *The Hero's Journey*, which is a hero's journey to achieve victory and then return to his place of origin with a changed or evolving self. This theory has its roots in the evolution of the theory of mythology developed by Carl Jung. Campbell discovered a pattern called "Monomyth" and concluded that heroes in myths, folklore, legends, and religious beliefs have similar traits and stages of heroic journeys (Azhari, 2023). According to Campbell, figures such as Odysseus, Jesus, and Buddha are examples of legendary heroes who follow this pattern. The term "monomyth" was first introduced by Joseph Campbell in his book *The Hero with a Thousand Faces* in 1949.

Journey has a close attachment to the hero figure. Generally, a hero has to travel to complete his mission. A hero's journey does not begin from birth, but rather requires great effort to become a hero. Campbell mentioned in his book *The*

Hero with a Thousand Faces that heroes generally explore the world of the paranormal and fantastic. There, he faced tough opponents and managed to defeat them. The hero who returns from the magical journey will become stronger than ever, as well as bring blessings to the people around him (Campbell, 2004).

According to Campbell's hero pattern theory, a person's journey to becoming a hero must go through 17 stages. Campbell uses the term "monomyth" to describe the universal pattern that is at the heart of all heroic stories. The seventeen stages are divided into three main steps in a hero's journey.

2.2.1 Departure

The Departure stage is the initial phase that marks the hero's move from the ordinary world to an adventure area full of uncertainty. At this stage, the main character lives in normal conditions before receiving a *Call to Adventure* or a call to start a journey. These calls can be threats, tasks, messages, or extraordinary events that require him to leave his comfort zone. However, it is not uncommon for the hero to show *Refusal of the Call*, which is an initial rejection due to fear, doubt, or emotional attachment to his old environment (Burhanudin, 2017).

At some point, the hero then meets *Supernatural Aid*, in the form of a mentor, a wise figure, or a non-material force that provides advice, protection, or magical objects to help him along the way. The Departure stage reaches its peak when the hero crosses *the First Threshold*, which is to cross the boundary between the ordinary world and the adventure world, which signifies full commitment to enter a series of tests and transformations. Overall, this stage serves to show the initial motivation, internal conflict, and readiness of the hero to initiate a profound process of change, both physically and psychologically.

2.2.2 Initiation

In the framework of *Joseph Campbell's Hero's Journey*, the Initiation stage is a core phase of the journey that describes the process of character formation through a series of significant tests, experiences, and psychological transformations. After crossing the threshold of the world of adventure, the hero is faced with various *Trials* or challenges that test his courage, morality, belief, and intellectual and physical abilities (Amalia, 2020). In this process, the hero often

encounters allies who support his cause and enemies who reinforce the narrative conflict, as well as confronting *the Approach to the Inmost Cave*, which is the deepest point where fear, trauma and doubt come to the surface.

The culmination of this stage is known as *The Ordeal*, which is a major confrontation that puts the hero in a state of serious threat, both physically, emotionally, and spiritually. At this stage, there is also the symbolization of "death and rebirth" as a representation of fundamental self-change. After successfully passing the main ordeal, the hero gets a *reward* in the form of certain knowledge, powers, or objects that are the key to resolving the conflict. The Initiation stage as a whole marks the point where the hero experiences the most intense character development, affirming the essence of courage, emotional maturity, as well as readiness to face the consequences of the heroic journey that will shape his new identity.

2.2.3 Return

In *Joseph Campbell's Hero's Journey* theory, the Return stage is the final phase of the hero's journey that marks his return to his home world after going through a profound transformation process. At first, the hero will face a *Refusal of the Return*, which is a hesitation to return because he feels more comfortable or safe in the world of adventure, or because he realizes the heavy responsibility that awaits him (Burhanudin, 2017). However, external impulses or internal consciousness force him to undergo *The Magic Flight*, which is a return trip that is often still filled with challenges, enemy hunts, or final obstacles. In some cases, heroes get *Rescue from Without*, which is help from allies or outside forces to complete the return stage.

In the process of *Crossing the Return Threshold*, the hero must be able to integrate extraordinary experiences into normal life, balancing between the two worlds. The culmination of this stage is the achievement of *the Master of Two Worlds*, which is a state in which the hero manages to master the adventure world and his home world, both spiritually and socially. Eventually, the hero achieves *Freedom to Live*, which signifies his liberation from fear of the future and regret of the past (Burhanudin, 2017). The Return stage shows that the ultimate goal of the journey is not just victory, but rather to bring an "elixir" in the form of knowledge,

blessings, or moral change for the well-being of its community, affirming the social function of heroic transformation in the narrative structure.

2.3 Previous of Related Studies

This section describes the findings of other researchers obtained from reference literature and serves as the foundation for this study. The literature review is not merely a compilation of previous research results; rather, it is a sequence of findings recognized through several lines of thought regarding the object of study. Through this review, it is hoped that a comprehensive understanding of relevant previous studies can be developed, providing a solid basis for formulating the focus and objectives of the present research. Previous studies that were used as references include:

First, the research conducted by Maslahatin (2022) entitled *A Hero's Journey Analysis of the Main Character Ben Cash in the Captain Fantastic Movie* aims to explain the heroic journey of the main character using Christopher Vogler's *The Hero's Journey* theory and archetypal theory. The research method used is qualitative descriptive based on script analysis and film observation. The results of the study show that the character of Ben Cash fulfils the twelve stages of the hero's journey and has a relevant archetypal function in the narrative structure. The relevance of this study to the author's research lies in the similarity of the focus of the analysis on heroic transformation based on the stages of the classical narrative, although the object and theoretical approach are different.

Second, research by Toner (2016) entitled *Transformation of Heroes in Film* emphasizes that heroes in films generally undergo transformation through significant character development. The study analysed 24 character strengths and coded the protagonist's transformation rates of the highest-grossing films of all time. The results reveal ten aspects of character strength that change dominantly, most notably courage, hope, and persistence. Its relevance for the author's research lies in the focus of character changes that mark the formation of heroic identities, according to the context of Moana's transformation in the narrative of *the film Moana 2*.

Third, research by Sarah Ariella (2025) entitled *Analysing Disney Mulan's Hero Journey in Terms of Literature* uses Joseph Campbell's theory to explore

Mulan's heroic journey as well as deviations from patriarchal narratives through feminist and postcolonial approaches. The results of the study confirm that Mulan redefined heroism through intelligence, ethics, and emotional resilience. The relevance of this research to the author's research lies in the similarity of the focus on the female protagonist and the heroic transformation in the feminine framework.

Fourth, research by Septiaji et al., (2025) entitled *Heroic Narratives of Greek Mythology in the Movies Clash of the Titans and Wrath of the Titans: A Comparative Literature Approach* uses Vladimir Propp's narrative theory to examine the heroic structure of Perseus in two mythological adaptation films. The results show similarities in narrative functions such as struggle, magical aid, and hero glorification. Its relevance to the author's research concerns the exploration of heroic narrative structures as the shaping of character transformation.

The latest research by Rahmawati et al., (2024) titled *The Hero Archetype Analysis of Main Character in A Study in Scarlet* uses Carol Pearson's archetype theory to identify the heroic role of the main character based on dialogue and narrative action. This study found multidimensional archetypes such as *innocent*, *warrior*, and *caregiver*. Its relevance lies in the analysis of archetypes as a characterbuilding element that can also support the reading of Moana's transformation.