

## **CHAPTER 2**

### **THEORETICAL FRAMEWORK**

This chapter discusses several concepts and theories that are related to my research. Intrinsic and extrinsic literary approaches provide the foundation of the research I am conducting. I collected the characteristics of Benji and David using intrinsic approaches, keeping in consideration the setting, plot, and main characters. I further elaborated on the concepts of each category of emotions introduced by David Krech from an extrinsic approach. This chapter additionally compares my findings with previous studies that were comparable.

#### **2.1. Movie Script Theory**

A movie script, as stated by Susanti (2020), includes a written work specifically crafted for a motion picture or television production. It directs the entire production, including dialogue, character interactions, and action. The movie script for the movie is a way to examine the story's significance and how it makes you feel. It also helps the actors and directors know what to do. Rabiger and Hurbis-Cherrier (2020) say that the script is the most important planning document for developing a movie. It uses highly particular dramatic and technical aspects to turn creative ideas into a single audiovisual tale. When you look at all of these requirements together, you can see that the movie script is both a work of literature and a technical document.

This highlights how the creative and practical sides of creating movies work together. Boggs and Petrie (2018) state that the script is the most important part of a movie since it sets the structure, pace, and theme. A significant number of people consider that the movie script is the most important component of producing a movie since it ties together the subject, plot, characters, dialogue, conflict, and setting to produce a whole. These parts work together to provide the audience meaning and make them feel like they are part of something.

A movie script is essentially a different type of writing. It is a creative and interpretive work that shows what the filmmaker wants to achieve and how they see things. Researchers can discover how a movie portrays ideas, sentiments, and conflicts by looking at the script. They could accomplish these goals by looking at

how the characters change, how the interaction is set up, and how the plot proceeds along.

## **2.2. Intrinsic Approaches**

Klarer (2013) claims that the intrinsic method looks thoroughly at a literary work's internal structure and formal elements, such as characterization, plot, setting, and theme development, for obtaining meaning from the text itself.

### **2.2.1. Characterization**

Characterization is the method used by authors to present and develop characters in a story (Minderop, 2005). Characters must appear natural, comprehensible, and deserving of our attention in order to be engaging. Generally speaking, a story's characters are just as convincing as the narrative itself. To put it another way, they either represent outwardly observable facts about human nature and so correspond to the rules of probability and necessity, or they reflect an internal truth about people that we desire, or they are made to appear genuine by the actor's skillful acting (Petrie & Boggs, 2018). According to Petrie and Boggs, the researcher can study the personality in this context in a variety of ways, including the following:

#### **2.2.1.1 Characterization Through Dialogue**

Characterization Through Dialogue focuses on the words that fictional characters communicate in a movie. Nevertheless, the way that they say it, including the words they use, their tone, pitch, and pause patterns in their speech, may also give away how they really feel, what they think, and what they want. Dialogue is a way to show character by using speech patterns and verbal interactions to show things like intelligence, position in society, emotion, or moral principles (Petrie & Boggs, 2018:51).

#### **2.2.1.2 Characterization Through Internal Action**

Characterization Through Internal Action highlights a character's innermost feelings, ideas, and psychological processes that reveal their motive and personality. Internal action refers to the psychological,

emotional, and spiritual reactions that influence behavior and decision-making, as opposed to outward action, which is what the character physically does. The filmmaker can reveal inner reality by immersing viewers in the character's thoughts and memories, either visually or aurally. This can be accomplished by providing a long-term internal view or by using metaphors to provide brief hints. (Petrie & Boggs, 2018:53).

### **2.2.1.3 Characterization Through External Action**

Characterization Through Internal Action, we as humans learn about a character's deepest thoughts, feelings, and mental processes that show us what they want and who they are. Internal action is the psychological, emotional, and spiritual emotions that affect how a person acts and makes decisions. External action is what the character performs physically. The filmmaker may show what's really going on inside a character's head by putting the audience in their thoughts and recollections, either through sound or sight. Everyone may achieve their goal by giving a long-term internal picture or by using metaphors to give short suggestions. (Petrie & Boggs, 2018:53).

### **2.2.2. Plot**

The plot is the sequence in which the events in a movie's story are put together to make reasonable sense, have an emotional impact, and fit with the theme. The plot is how the filmmaker puts the events in order and shows them to the viewer, whereas the story is the actual sequence in which the events happen. The plot builds the dramatic framework and shows how events are related to each other in a cause-and-effect way. This guides how the viewer thinks and feels about the movie. By employing narrative to control pacing, intensity, and the release of information, filmmakers change how viewers see people and themes (Petrie & Boggs, 2018:45).

The plot defines the way a film's story events are put together to make you feel something and give it significance. The majority of movies have a storyline that is either chronological or linear, which means that the narrative goes from beginning to end in order. Screenwriter Ernest Lehman states that this type of story

has three acts. In the first act, the audience meets the characters and the situation. The second act shows how the situation evolves and becomes more complicated, leading to major problems or conflicts. The third act resolves these problems and concludes the narrative (Petrie & Boggs, 2018:45).

#### **2.2.2.1. Exposition**

The first act is known as Exposition. The exposition establishes the story in a real time and place, introduces the main characters, and illustrates their interactions with each other. The exposition helps the audience understand the story's past and prepare to witness what is to come next (Petrie & Boggs, 2018:45).

#### **2.2.2.2. Complication**

The second act is known as Complication, and it is where the main conflict begins and develops. The problem gets visible and more serious throughout this stage. The high level of suspense and tension in this part keeps the audience interested in how the situation becomes solved. Due to this growing tension, the challenging phase is usually the longest element of the film's structure (Petrie & Boggs, 2018:45).

#### **2.2.2.3. Climax**

The third act is known as Climax. This stage happens when the story's main conflict reaches its most exciting point. Currently, the main character and the antagonistic character are two opposing forces that are directly facing one another, often through intense physical or emotional conflict. The story reaches its climax when the main struggle finds a clear resolution. The climax of the narrative is brought about by the plot's most dramatic and important moment (Petrie & Boggs, 2018:45).

#### **2.2.2.4. Dénouement**

The story that follows the climax is called Dénouement, and it is the final act. The story at this point shifts toward a state of balance or peace once the main conflict has been resolved. The dénouement shows what happens after the climax and brings the characters' lives back into balance.

By closing up any loose ends, it brings the movie to a satisfactory ending and provides the viewer closure (Petrie & Boggs, 2018:45).

### **2.2.3. Setting**

The setting of a single episode or scene within a work is the specific physical location in which it takes place. The overall setting of a narrative or dramatic work is the general location, historical period, and social circumstances in which its action happens. (Abrams & Harpham, 2015:363).

The setting is the period and place where the plot of the film happens. The setting is an important part of any story, and it may have a big effect on the subject or overall impact of a movie, even if it seems small or important. Since the setting is linked to many other stories in complicated ways. The parts include plot, character, topic, conflict, and symbolism. The setting's impact on the narrative must be carefully considered. Setting should also be seen as a powerful cinematic element on its own since it plays a big visual function (Petrie & Boggs, 2018:85). Petrie and Boggs point out that there are other ways you may look at the setting in this case, such as

#### **2.2.3.1. Setting as Determiner of Character**

This perspective is based on the assumption that humans are nothing more than products of our environment and our genes, that we don't really have the freedom to choose, and that other people control our character, fate, and destiny. This interpretation considers the environment as a significant or even primary shaping force, prompting an examination of how it has influenced characters' identities, shaped by their historical context, social and economic status, and the societal norms, moral frameworks, and behavioral expectations placed upon them (Petrie & Boggs, 2018:85).

#### **2.2.3.2. Setting as Reflection of Character**

The audience can discover something about a person by their surroundings. This has proven especially applicable for the parts of their environment that people may change. For example, homes may be remarkable indicators of personality. Here are some examples of outside scenes that might be used in the opening shot of a movie. The audience must

be aware of how the environment and character interact, whether the backdrop serves to shape the character or simply reflecting it (Petrie & Boggs, 2018:86).

### **2.2.3.3. Setting as Tool for Creating the Emotional Atmosphere**

In some specific films, the setting is quite important for creating a lasting mood or emotional atmosphere. This is especially true for horror films and, to a lesser extent, for science fiction or fantasy movies (like the Alien movies, Stanley Kubrick's *The Shining*, and James Cameron's *Avatar*), where the setting's uncommonly intense emotional atmosphere is very important for making the audience believe what they're seeing. Setting may provide a sense of tension and suspense that is in keeping with the overall tone of the film, in addition to giving plot and character themes foundation (Petrie & Boggs, 2018:88).

### **2.2.3.4 Setting as Symbol**

The setting of a film story can have strong symbolic meanings when it stands for or represents not just a place but also an idea linked to that place (Petrie & Boggs, 2018:88). For example, Agnieszka Holland's 1993 adaptation of *The Secret Garden* and Steven Soderbergh's *Bubble*, which was shot entirely in a small town on the Ohio-West Virginia border, both use the setting in this way.

### **2.2.4. Theme**

Theme is occasionally used to mean "motif," but it's better to think of it as a broad idea or doctrine, whether it's spoken or implied, that an imaginative work is meant to include and persuade the reader based on. (Abrams & Harpham, 2015:229)

## **2.3. Extrinsic Approaches**

The external approach concentrates on external factors that drastically shape the creation and interpretation of the literary work. This method may utilize insights from psychology, history, sociology, or personal experiences to enhance the text's interpretation. This study utilizes David Krech's psychological theory of emotion

classification to examine the representation of multiple emotions in the script of *A Real Pain* (2024).

### **2.3.1 Psychology**

In *On Becoming a Person* (1961), Carl Rogers takes a humanistic approach, presenting it as an exploration of personal experiences and an ongoing process of self-actualization and growth. He asserts that understanding human behavior and development requires considering individuals' perceptions and experiences of their lives. He argues that an individual's intrinsic inclination toward progress, self-actualization, and authenticity is essential for psychological well-being.

He emphasizes the importance of understanding oneself, one's life, and one's feelings to understand human behavior. In addition to diagnosing and managing behavior, Rogers argues that psychology should focus on creating circumstances that encourage genuine personal growth through self-awareness, acceptance, and positive change.

In *Client-Centered Therapy* (1951), Carl Rogers also states that psychology is the study of a person's inner world and personal experience. He stresses that to understand how individuals act, one must consider how they perceive and make sense of their experiences. Rogers claimed that psychological knowledge should focus on the self, emotions, and subjective meaning rather than on external control or interpretation, because people are naturally inclined toward growth and self-actualization.

### **2.3.2 Psychology of Literature**

Psychology of literature is the study of how characters in literary works feel, think, and act. It helps us understand what a character is thinking and how their feelings impact what they do. The idea links psychology with literature, which makes it simple to look at how the character feels. Minderop (2018) stated that literary psychology examines the psychological parts of characters, especially their purposes, responses to emotions, and inner conflicts. Additionally, literary works frequently mirror real-life situations; we can gain insights into human behavior by examining fictional characters. Minderop (2018) states that this theory enables a focus on the psychological components of the narrative, which is useful for the examination of emotions in works of literature.

### **2.3.3 Classification of Emotion**

Krech (1969) defined four primary emotions, or "fundamentals": fear, sadness, anger, and happiness. These feelings are strong responses to everything that is going on surrounding us. Krech continues on to say that love, guilt, and shame are more complex sensations. The feelings listed above are part of a bigger emotional system that impacts how individuals act and talk to each other.

#### **2.3.3.1. Basic Emotions**

Basic emotions are the typical responses of feelings caused by both internal and external circumstances. Happiness, anger, fear, and sadness are often considered as the basic emotions. These emotions are commonly experienced and associated with human physiological conditions. Basic emotions are primarily produced by feelings that are temporary, and can influence both physical well-being and how people act. Krech (as reported in Minderop, 2018, pp. 39-40; Nafisa & Subandiyah, 2024). These emotions influence personality and significantly impact social relationships, both in literature and daily life (Mulatsari & Pamungkas, 2023; Pricila, Septia, & Armet, 2023; Pujiastuti, 2021).

##### **2.3.3.1.1. Happiness**

Happiness is defined as a basic emotion that arises as a positive reaction to achieving a goal or having an enjoyable experience. According to Krech (as cited in Nafisa & Subandiyah, 2024), happiness is the release of tension after achieving a desired goal. Thus, happiness is an emotional reaction that occurs spontaneously in response to favorable situations. Often viewed as a form of satisfaction, happiness is usually accompanied by smiles, laughter, and a general sense of well-being. In literary psychology, characters are often portrayed as happy when they experience positive emotional changes, build relationships with others, or resolve inner conflicts (Pujiastuti, 2021; Mulatsari & Pamungkas, 2023; Pricila, Septia, & Armet, 2023). In this context, happiness serves as both an individual emotional experience and a way to demonstrate character development and emotional growth.

#### **2.3.3.1.2 Sadness**

Sadness is a basic feeling that arises as a reaction to the loss of something or someone valuable. Krech (as cited in Minderop, 2018) said that how sad someone feels depends on how much they miss the object. If the loss is very significant, the sadness can be very deep and last a long time. But if the loss is not too important, the feelings that come up may only be temporary (Zahrotun and Subandiyah, 2024). This emotional state is often seen in literary characters who experience sadness, disappointment, heartbreak, or separation (Mulatsari & Pamungkas, 2023; Pricila et al., 2023). This is shown through behaviors such as crying, keeping to themselves, and acting hopeless. Sadness also plays a role in the story. It will reveal inner conflict, make the reader feel what the character is feeling, and help the character grow.

#### **2.3.3.1.3 Fear**

Fear is an essential human emotion. It helps us avoid dangers. Krech (1969) definitively states that fear is an emotional response that causes a person to want to run away or fight when they feel in danger. This happens when someone feels like they can't deal with something scary (Krech, 1969, as cited in Nafisa & Subandiyah, 2024). This emotion often comes from personal problems, and it can be seen in characters in books or movies who go through hard times or have emotional problems (Pujiastuti, 2021; Mulatsari & Pamungkas, 2023; Pricila, Septia, & Armet, 2023). Fear often makes people pay more attention, want to be alone, and feel trapped. It is a natural way of protecting ourselves. within human survival instincts. (Nafisa & Subandiyah, 2024).

#### **2.3.3.1.4 Anger**

Anger arises when someone has difficulty achieving their goals. This condition is often caused by feelings of frustration, unexpected events, or situations that don't match what a person expects or believes in. Anger can range from minor annoyance to extreme fury. It often leads to outward signs

like yelling or physical gestures. According to Krech's classification, anger is one of the basic emotions that can be closely related to frustration, or even the urge to oppose injustice or discomfort (Minderop, 2018; Mulatsari & Pamungkas, 2023; Nafisa & Subandiyah, 2024; Rachel, 2023).

### **2.3.3.2. Complex Emotions**

Complex emotions remain responses to events that take the form of a combination of basic emotions and are shaped by individual encounters, connections with others, and previously existing conflicting emotions inside an individual. These emotions consist of complex feelings over basic reactions such as happiness or fear; they include guilt, shame, suppressed guilt, and love. These emotions generally stem from an individual's internal conflicts, interpersonal relationships, or difficult life circumstances, significantly influencing personality and behavior development in literary contexts (Mulatsari & Pamungkas, 2023; Nafisa & Subandiyah, 2024; Pujiastuti, 2021; Rachel, 2023).

#### **2.3.3.2.1. Guilt & Repressed Guilt**

Guilty feelings are emotional reactions that arise when someone feels they have done wrong or failed to meet the expectations set by themselves or by society. Guilt is usually accompanied by regret and a desire to correct or atone for the actions taken (Minderop, 2018; Krech, as cited in Nafisa & Subandiyah, 2024). On the other hand, repressed guilt occurs when this emotion is hidden or left unexpressed, often because individuals are unable to face those feelings directly. This unseen guilt may continue to influence the person's behavior, causing them to sometimes self-sabotage or feel enduring sadness or discomfort without clearly understanding the cause (Mulatsari & Pamungkas, 2023; Pricila et al., 2023).

#### **2.3.3.2.2. Shame**

In cases where someone thinks their activities or acts don't live up to their own or someone else's standards, they frequently feel ashamed,

inferior, or worthless. This feeling frequently comes up when people engage with each other and is based on how they feel about themselves. Shame is different from guilt since guilt is more about certain behaviors, whereas anxiety changes how a person sees themselves as a whole. According to David Krech's classification of emotions, shame is categorized as a self-evaluation feeling, emerging from an inequality within an individual's behaviors and their preferred image of themselves (Krech, as stated in Minderop, 2018). In literary studies, particularly those employing a psychological framework, shame frequently emerges as a dominant emotional response in characters.

#### **2.3.3.2.3. Love**

Love is a sensitive feeling resulting in feeling thoroughly committed to a person as well as attempting to connect with them. It includes beliefs of love, caring, and intimacy as well as self-sacrificing behaviors, feelings of compassion, and an urge to keep important connections. Love could be concentrated towards partners in love, friends and relatives, close ones, and even objects and concepts. It usually includes emotional closeness, comfort, and a feeling of safety. (Mulatsari & Pamungkas, 2023; Nafisa & Subandiyah, 2024; Pujiastuti, 2021; Rachel, 2023).

### **2.4 Previous Related Studies**

Emotional conflict and emotion classification in literary and audiovisual works have been examined in several previous studies using psychological and literary theory.

The first study, entitled "An Analysis of Idiomatic Expressions Found in 'A Real Pain' Movie," was by Saraszeta, Prabowo, and Ardini (2025). The researchers applied a qualitative descriptive method to analyze the idiomatic expressions used in the 2024 film *A Real Pain*, directed by Jesse Eisenberg. Using McCarthy and O'Dell's (2002) framework, the researchers divided the idioms into eight categories. These categories included proverbs, similes, euphemisms, binomial expressions, and phrasal verb idioms. The most common category among the 45 idiomatic expressions found in the results was phrasal verb idioms. The findings from the

study revealed that idiomatic expressions in the film serve as language elements and practical instruments for characterizing individuals, expressing emotions, and reflecting interpersonal and cultural interactions.

The second study, entitled "Klasifikasi Emosi pada Lirik Lagu dalam Album Mengudara Karya Idgitaf," was by Lubis and Hidayatullah (2024). *Kajian Psikologi Sastra*. This study analyzes how emotions are expressed in Idgitaf's Mengudara album lyrics using David Krech's emotion classification system. Through qualitative content analysis, the researchers identified ten of the twelve Krech emotions; dread emerged as the most prevalent. The study reveals how song lyrics, particularly in modern music, function as a channel for expressing psychological states and emotional depth.

The third study, titled "Analisis Klasifikasi Emosi Tokoh Suminta dalam Naskah Drama 'Sayang Ada Orang Lain' Karya Utuy Tatang Sontani: David Krech Perspective." was by Wisnu and Azhari (2024). The study aims to classify the emotions experienced by Suminta, the main character in the drama *Sayang Ada Orang Lain*. Using a descriptive qualitative approach and David Krech's emotional categories, the study identified 25 emotional data points. Sadness dominated due to financial hardship, betrayal, and grief over lost love. The present study centers on the manner in which disagreements in the characters' outward lives affect their emotional intricacy.

Applying David Krech's theory of emotion categorization to explore the emotional dynamics of fictional characters links my research to several previous studies. Additionally, the key differences between my results and those of earlier related studies are that these previous studies share some things in common with the present research. They both use a psychological theory called "classification of emotion." But there are also big differences. These differences are in the research subject, focus, and scope of analysis. The focus of this study is different from earlier studies that concentrated on song lyrics, drama scripts, or linguistic elements. The emotional dynamics of two main characters are the focus of this study, which examines them simultaneously. Moreover, this research integrates intrinsic narrative elements. These elements include characterization, plot, and setting. The research also uses an extrinsic psychological approach. This approach reveals how

classification emotion represents throughout the narrative. This study gives a new way of looking at how feelings are shown in movie scripts. It also shows how the study of how people think can be used more in the study of movies and TV.

