

CHAPTER II

FRAMEWORK OF THE THEORIES

This chapter is about explanation of the theories which is used to analyze the movie as I mentioned in the previous chapter. The Intrinsic approach, I analyze the character use the analysis of character and characterization, setting, and plot. Then extrinsic approach I use Abraham Maslow's Hierarchy of Needs theory.

2.1 Intrinsic Approaches

Intrinsic approach which I use to analyze the movie as mentioned above are characterization; characterization through appearance. characterization through dialogue, characterization through action, characterization through reactions of other characters and characterization through contrast: dramatic foils then the other intrinsic approach is settings; setting as determiner of character, setting as reflection of character and setting to create emotional atmosphere as follows: **2.1.1. Character**

Character is any individual or fictional people who acts, appears, or is referred to as playing a part in literary work or film. This meaning of character is formed based on some definitions; James wrote that "The term character applies to any individual in literary work." (Pickering and Hooper, 1981:24)

Moreover, dynamic and static character especially in film is that dynamic or developing characters are deeply affected by the action of the plot (internal, external, or both) undergo some important change in personality, attitude, or outlook on life as a result of the action of the story. The change they undergo is an important, permanent one, not just a whimsical shift in attitude that will change back again tomorrow. The character will never be the same person he or she was when the action of the film began. The change can be of any type but is significant to the total makeup of the individual undergoing the change. Dynamic characters become sadder or wiser, or happier and more self-confident. They might gain some new awareness of life, become more mature or more responsible, or become more moral or less so. They may become simply more aware and knowing and less innocent or naïve. Joseph M. Boggs and Dennis W. Petri, 2008:68)

And also, about dynamic character, it is said that "In many stories, as in life itself, the true character of a person changes through the events encountered and the action taken, a character may begin a play or films as one kind of person, and end up another. Indeed, this

transformation of character- the affirmation of the idea that people can change-is one of the great pleasures of drama. Joseph M.

Boggs and Dennis W. Petrie, 2008, 2008:62)

On the contrary, static characters remain essentially the same throughout the film. The action does not have an important effect on their lives as might generally be the case with the hero of an action/adventure film. Or they are insensitive to the meaning of the action and thus are not capable of growth or change. (Joseph, M. Boggs and Dennis W. Petrie, 2008: 68)

2.1.2 Characterization

Characterization is the means by which writers present and reveal character. (Pickering and Hooper, 1981: 27-28). In presenting and establishing character, an author has two basic methods or technique at his disposal. One method is telling, which relies on exposition and direct commentary by the author. In telling-a method preferred and practiced by many older fictions writers-the guiding hand of the author is very much evidence. We learn and look only at what the author calls to our attention. The other method is the indirect, dramatic method of showing, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions. With showing, much of the burden of character analysis is shifted to the reader, who is required to infer characters on the basis of the evidence provided in the narrative. (Joseph M. Boggs and Dennis W. Petrie, 2008:60) The methods of revealing character in film include the following points:

2.1.2.1 Characterization through Appearance

Because most film actors project certain qualities of character minute they appear on the screen, characterization in film has a great deal to do with casting. A major aspect of film characterization is revealed visually and instantaneously. The minute we see most actors on the screen, we make certain assumptions and the way they move.

Our first visual impression may be proven erroneous as the story progresses, but it certainly an important means of establishing character.(Joseph M. Boggs and

Dennis W. Petrie,2008: 60)

Further, details of physical appearance can help to identify a character's age and the general state of physical and emotional health and well-being: whether the character is strong or weak, happy or sad, calm or agitated. By common agreement, certain physical attributes have

become identified over a period of time with certain kinds of inner psychological states (Pickering and

Hooper, 1981:30)

2.1.2.2 Characterization through Dialogue

The task of establishing character through dialogue is not a simple one. Some characters are careful and guarded in what they say: they speak only by indirection, and we must infer from their words what they actually mean. Others are open and candid; they tell us, or appear to tell us, exactly what is in their minds. Some characters are given to chronic exaggeration and overstatement; others to understatement and subtlety. (Pickering and Hooper, 1981:30)

Their true thoughts, attitudes, and emotions can be revealed in subtle ways through word choice and through the stress, and patterns of their speech. Actors' use of grammar, sentence structure, vocabulary, and particular dialects (if any) reveals a great deal about their character's social and economic level, educational background, and mental processes. (Joseph M. Boggs and Dennis W. Petrie, 2008:

61)

2.1.2.3 Characterization through Action

Perhaps the best reflections of character are a person's actions. It must be assumed, of course, that real characters are more than mere instrument of the plot, that they do what they do for a purpose, out of motives that are consistent with their overall personality. Thus, there should be a clear relationship between a character and his or her actions; the actions should grow naturally out of the character's personality. If the motivation for a character's action is clearly established, the character and the plot become so closely interwoven that they are impossible to separate, and every action that the character takes in some way reflects the quality of his or her particular personality. (Joseph M. Boggs and

Dennis W. Petrie, 2008: 6)

2.1.2.4 Characterization through Reactions of Other Characters

The way other characters view a person often serves as an excellent means of characterization. Sometimes, a great deal of information about a character is already provided through such means before the character first appears on the screen. (Joseph M. Boggs and

Dennis W. Petrie, 2008: 64) **2.1.2.5 Characterization through Contrast: Dramatic Foils**

One of the most effective techniques of characterization is the use of Foil - contrasting characters whose behavior, attitudes, opinions, lifestyle, physical appearance, and so on are the opposite of those of the main characters. The effect is similar to that achieved by putting black and white together-the black appears blacker and the white appears whiter. The tallest giant and the tiniest midget might be placed side by side at the carnival sideshow, and the filmmaker sometimes uses characters in much the same way. (Joseph M. Boggs and Dennis W. Petrie, 2008: 64)

2.1.3 Setting

The setting is the time and place in which the film's story occurs. Although the setting may often seem unobtrusive or be taken for granted, it is an essential ingredient in any story and makes an important contribution to the theme or total effect of a film. Because of the complex interrelationships of setting with other story elements-plot, character, theme, conflict, symbolism-the effects of setting on the story being told should be analyzed carefully. And because of its important visual function, it must also be considered a powerful cinematic element in its own right. (Joseph M. Boggs and Dennis W. Petrie, 2008: 101)

2.1.3.1 Setting as Determiner of Character

This interpretation is based on the belief that our character, destiny, and fate are all determined by forces outside ourselves, that we may be nothing more than products of our heredity and environment, and that freedom of choice is only an illusion. Thus, by considering the environment a significant shaping force or even a dominant controlling one, this interpretation forces us to consider how environment has made characters what they are-in other words, how characters' nature has been dictated by factors such as their time in history, the particular place on Earth they inhabit, their place in the social and economic structure, and the customs, moral attitudes, and codes of behavior imposed on them by society. These environmental factors may be so pervasive that they serve as something much more important than a backdrop for the film's plot. (Joseph M. Boggs and Dennis W. Petrie, 2008:

101)

2.1.3.2 Setting as Reflection of Character

The environment in which a person lives may provide the viewer with clues to understanding his or her character. This is especially true for the aspects of their environment over which individuals exercise some control. Houses, for example, may be excellent indicators of character. (Joseph M. Boggs and Dennis W. Petrie, 2008: 102)

An author can also use the setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character.

(Pickering and Hooper, 1981:41)

2.1.3.3 Setting for Verisimilitude

One of the most obvious and natural functions of the setting is to create a semblance of reality that gives the viewer a sense of a real time and a real place and a feeling of being there. Filmmakers recognize the great importance that an authentic setting plays in making a film believable. Thus, they may search for months to find a proper setting and then move crew, actors, and equipment thousands of miles to capture an appropriate backdrop for the story they are attempting to film. (Joseph M. Boggs and Dennis W. Petrie, 2008,: 102)

2.1.3.4 Setting for Sheer Visual Impact

When doing so is permissible within the limits of a film's theme and purpose, filmmakers choose a setting with a high degree of visual impact. (Joseph

M. Boggs and Dennis W. Petrie, 2008: 102)

2.1.3.5 Setting to Create Emotional Atmosphere

In certain specialized films, setting is important in creating a pervasive mood or emotional atmosphere.(Joseph M. Boggs and Dennis W.Petrie,2008,:

103)

Many authors manipulate their settings as means of arousing the reader's expectations and establishing an appropriate state of mind for events to come.

(Pickering and Hooper, 1981:40)

2.1.3.6 Setting as Symbol

The setting of a film story may take on strong symbolic overtones when it is used to stand for or represent not just a location but some ideas associated with the location. (Joseph M. Boggs and Dennis W. Petrie, 2008, 103)

2.1.4 Plot

In adventure stories and detective stories, the filmmaker focuses on plot-on what happens. The aim of such films is generally to provide escape from the boredom and drabness of everyday life, so the action is exciting and fast paced. Characters, ideas, and emotional effects are subordinate to events, and the final outcome is all-important. Events and the final outcome, however, are important only within the context of the specific story being told; they have little

real significance. The theme of such a film can best be captured in a concise summary of the plot. (Joseph M. Boggs and Dennis W. Petrie, 2008,: 20)

Character and plot are, in fact, intimately and reciprocally related. In order for a plot to begin, some kind of catalyst is necessary. Most plots, it should be noted, contain more than one conflict (Pickering and Hooper, 1981:15)

The plot of the traditional short story is often conceived of as moving through five distinct sections or stages. (Pickering and Hooper, 1981:16)

2.1.4.1 Exposition

The exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. It may also introduce the characters and the conflict, or the potential for the conflict. (Pickering and Hooper, 1981:16)

2.1.4.2 Complication

The complication, which is sometimes referred to as the rising action, breaks the exiting equilibrium and introduces the character and the underlying or inciting conflict. (Pickering and Hooper, 1981:17)

2.1.4.3 Crisis

The crisis (also referred to as the climax) is that moment at which the plot, its point of greatest emotional intensity; it is the turning point of the plot, directly precipitating its resolution. (Pickering and Hooper, 1981:17)

2.1.4.4 Falling Action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion. (Pickering and Hooper, 1981:17)

2.1.4.5 Resolution

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability (however tentative and momentary). The resolution is also referred to as *conclusion* or *denouement*.

(Pickering and Hooper, 1981:17)

2.2 Extrinsic Approach

I analyze the main character through extrinsic that is psychology approach.

I use the theory of Abraham Maslow's Hierarchy of Needs to analyze the Phineas

Taylor Barnum's character reaching his success in making a great show fulfills his needs as follows:

2.2.1 Maslow's Hierarchy of Needs Theory

Think of someone who fits the following description: loving, fair, realistic, relaxed, self-sufficient, spontaneous, creative, and nice. Make sure he or she also has an honest directness, a playful spirit, a history of successful risk taking, and a way of moving through life that seems effortless. (Goble, Frank G, 1970:127).

Maslow described a person who can reach a self-actualization as a person who can give the best from themselves and maximize all the talent that a person has. A person who can reach a self-actualization is a best example of a human.

Maslow called this as "the growing tip". Goble, Frank G, 1971:48).

2.2.1.1 Physiological Needs

Physiological needs are basic: The body craves food, liquid, sleep, oxygen, sex, freedom of movement, and a moderate temperature. When any of these are in short supply, we feel the distressing tension of hunger, thirst, fatigue, and shortness of breath, sexual frustration, confinement, or the discomfort of being too hot or cold. A need fulfilled no longer motivates. When we've had enough to eat, food becomes relatively unimportant. As hunger and the other physiological needs are met, the need for security kicks in. (Goble, Frank G, 1971:127)

The most basic, the most powerful, the most obvious of all man's needs are his needs for physical survival: his needs for food, liquid, shelter, sex, sleep and oxygen, a person who is lacking food, self-esteem, and love will demand food first and, until this need is satisfied, will ignore or push all other needs into the background. (Goble, Frank G, 1970:38)

2.2.1.2 Safety Needs

The safety needs operate mainly on a psychological level. Naturally we try to avoid a poke in the eye with a sharp stick. But once we've managed a certain level of physical comfort, we'll seek to establish stability and consistency in a chaotic world. When he talked about security, Maslow pictured the child who strives for predictability and certainty. Maslow also placed

religious inclination on the safety rung because he saw that tendency as an attempt to bring about an ordered universe with no nasty shocks.(Goble, Frank G,1971:127)

Once the physiological needs are sufficiently satisfied, what Maslow describes as safety needs emerge. Since the safety needs are generally satisfied in the healthy, normal adult, they can be understood best by observing children or neurotic adults. The insecure person has a compulsive need for order and stability and goes to avoid the strange and the unexpected. (Goble, Frank G, 1970:40)

2.2.1.3 Love and Belongingness Needs

The love or belongingness needs come into play after the physiological and security drives are satisfied. The action switches to the next highest level, in this case, love. Maslow's concept of belonging combines the twin urges to give and receive love. For Maslow, giving love is seeking to fill a void by understanding and accepting selected others. Receiving love is a way of staving off the pangs of loneliness and rejection. The man who attains this level will "feel keenly, as never before, the absence of friends, or a sweetheart, or a wife, or children."Even though it's higher in the hierarchy than physical or safety needs, the desire for love and belonging is similar in that it motivates only when a person feels a deficit. According to Maslow, love loses its pull when you've had enough. (Goble, Frank G, 1971: 128-129)

When the physiological and safety needs are met, needs for love, affection, and belongingness emerge. Love, to Maslow, involves a healthy, loving relationship between two people, which includes mutual trust. In the proper relationship, there is a lack of fear, a dropping of defense. Love is frequently impaired when one of the partners is afraid that his weakness and faults will be discovered, the love needs involve both giving and receiving love. (Goble, Frank G, 1970: 41)

2.2.1.4 Esteem Needs

The esteem needs are of two types. There's self-esteem, which is the result of competence or mastery of tasks. Harvard psychologist David McClelland calls this "need for achievement." There's also the attention and recognition that come from others. Wanting this admiration is part of what McClelland labels "need for power." McClelland assumes that individual differences in needs are tied to personality, and they change slowly if at all. Maslow, on the other hand, believes that repeated shifts in motivation are possible when a person is in a supportive environment. (Goble, Frank G, 1971: 129-130)

Maslow found that people have two categories of esteem needs-selfrespect and esteem from other people. 1. Self-esteem includes such needs as desire for confidence, competence, mastery, adequacy, achievements, independence, and freedom. 2. Respect from other includes such concepts as prestige, recognition, acceptance, attention, status, reputation, and appreciation. (Goble, Frank G, 1970:42)

2.2.1.5 Self-Actualization: The Ultimate Goal

Maslow described the need for self-actualization as “the desire to become more and more what one is, to become everything that one is capable of becoming” People feel this gentle but persistent tug to maximize their potential only after they have satisfied their basic deficiency cravings. These variations may include the quest for knowledge, understanding, peace, self-fulfillment, meaning in life, or beauty. Self-actualization needs aren’t hierarchically ordered. You’ll recall that Maslow set out to study fully functioning people who had grown past the discontent and restlessness that characterize the lower-order needs of the hierarchy. (Goble, Frank G, 1971:130)

What a man can be, must be, the identification of the psychological need for growth, development, and utilization of potential-what Maslow calls selfactualization-is an important aspect of his theory of human motivation. Maslow finds that the need for self –actualization generally emerges after reasonable satisfactions of the love and esteem needs. (Goble, Frank G, 1970:42)

