

CHAPTER 2

FRAMEWORK OF THEORIES

To understand the meaning and the construction of the movie script, I use some concepts and theories to analyze it. In order to achieve it, I apply two approaches, which are intrinsic and extrinsic to analyze the movie script, I use characterization, plot, and setting as the intrinsic approach. I use psychological approaches, the obsession and self-categorization theory as the extrinsic approach.

A. Intrinsic approaches

Based on *Merriam-Webster Online Dictionary*, the word intrinsic means something that is related to the essential nature of a thing (intrinsic, <https://www.merriam-webster.com>). Through this approach, I use the concept of characterization, plot, and setting.

1. Characterization

Characterization is an important thing in literary work. Characterization is the quality of thought and feelings of the character in a work of fiction that includes not only behavior or manner and habits but also the appearance. The methods to analysis the character in this movie script are telling and showing methods. (Pickering and Hoepfer, 1981 : 26)

a. Telling method

Telling method relies on exposition and direct commentary by the author. Telling method include characterization through the use of names, characterization through appearance, and characterization by the author. To analysis the character the writer will use characterization by the author and characterization through appearance. (Pickering and Hoepfer, 1981 : 27)

1. Characterization through appearance

In the literature work, the appearance factor of character takes an important role which related with the analysis of character. The appearance such as what a character wears how he looks or his expression. (Pickering and Hoepfer, 1997 : 29)

2. Characterization by the Author

This method gives the large place and free to the narrator determine the story. The narrator comments about the characterization and personality of the character until pass the inside of thoughts, feelings and inner the character. (Pickering and Hoepel, 1997 : 30)

b. Showing methods

Showing method is the indirect, the dramatic method of showing, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through and their actions. (Pickering and Hoepel, 1997 : 27)

1) Characterization through dialogue

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. And some characters are open and candid; they tell us, or appear to tell us, exactly what is on their minds. (Pickering and Hoepel, 1981 : 32)

2) Characterization through action

The single most important and definitive method of presentating and revealing character is through action. To establish character on the basic of action, it is necessary to several events of the plot for what they seem to reveal about the characters, about their unconscious emotional and psychological states as well as about their conscious attitudes and values. (Pickering and Hoepel, 1997 : 34)

2. Plot

Plot is defined as the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a movie script or a short story. Events of any kind, of course, inevitably involve people, and for this reason it is virtually impossible to discuss plot in isolation from character. (Pickering and Hoepel, 1981 : 14). A plot usually flows in five certain stages or sections as follows:

a. 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 conflict. The exposition may be accomplished in a single sentence or paragraph, or, in the case of some novels, occupy an entire chapter or more. (Pickering and Hoeper, 1981 : 16).

b. Complication

Sometime refers to as the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict. The conflict is then developed gradually and intensified. (Pickering and Hoeper, 1981: 16).

c. Crisis

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

d. Falling action

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

e. Resolution

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability. The resolution also refers to as the conclusion. (Pickering and Hoeper, 1981 : 17).

3. Setting

The term setting in literary work gives broadest sense to the reader. Setting includes place where the action is taken and also time when the action is taken. At its most basic, setting helps the reader visualize the action of the work, and thus adds credibility and an air of authenticity to the characters (Pickering and Hoeper, 1981: 37). In other words, it help to create and sustain the illusion of life, to provide what we call verisimilitude. Many different kinds of setting in fiction and they function in a variety of ways. However, in this research, the used functions of setting are only three, which are:

a. Setting as background for action

When we speak of setting as background, then, we have in mind a kind of setting that exists by and large for its own sake, without any clear relationship to action or characters, or at best relationship that is only tangential and slight. To see whether setting acts as an essential element in the fiction, or whether it exists merely as decorative and functionless background, we need ask ourselves this: Could the work in question be set in another time and another place without doing it essential damage? If the answer is yes, then the setting can be said to exist as decorative background whose function is largely irrelevant to the purpose of the work as whole. (Pickering and Hoeper, 1981 : 38)

b. Setting as antagonist

Setting in the form of nature can function as a kind of causal agent or antagonist, helping to establish plot conflict and determining the outcome of events. (Pickering and Hoeper, 1981 : 39)

c. Setting as a means of revealing character

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 Hoeper, 1981 : 41).

4. Theme

Theme is one of those critical terms that mean very different things to different people. To some, who think of literature mainly as vehicle for teaching, preaching, propagating a favorite idea, or encouraging some form of correct conduct, theme may mean the moral or lesson that can be extrapolated from the work. (Pickering & Hoeper, 1997: 61)

B. Extrinsic approaches

To analyze this movie script through extrinsic I use psychological approach. I use the concepts of obsession and self-categorization to analyze the characters. I will explain the concepts below:

1. Psychology of Literature

Psychology (*têpsuchês logos*) is that branch of philosophy which studies the human mind or soul. By the mind or soul (*psuche*) is meant the thinking principle, that by which I feel, know, and will, and by which my body is animated. The terms Ego, Self, Spirit, are used as synonymous with mind and soul, and though slight differences attach to some of them, it will be convenient for us (except where we specially call attention to divergences of meaning) to follow common usage and employ them as practically equivalent. Some experts also say psychology is a science that studies about mind and behavior. Psychology has many branches some of them are social psychology, psychoanalysis, psychology of literature, and so on. (Santrock, J. W, 1988 : 16). To prove my assumption of the theme I use the concepts of psychology of literature, concepts will be explained as follows.

2. Social Psychology

Social psychology is the scientific study of how people's thoughts, feelings, and behaviors are influenced by the actual, imagined, or implied presence of others. By this definition, scientific refers to the empirical method of investigation. The terms thoughts, feelings, and behaviors include all of the psychological variables that are measurable in a human being (Santrock, J. W, 1988: 546). The statement that others may be implied that we are tend to social influence even when though no other people are present, such as when watching television. Social psychology explains human behavior as a result of the interaction of mental states and immediate social situations. Behavior can be viewed as a function of the person in the environment. Social psychology theories tend to be specific and focused, rather than global and general. Social psychology is an interdisciplinary domain that bridges the gap between psychology and sociology.

In <https://www.simplypsychology.org/social-psychology.html> (accessed Tuesday, October 2, 2018) Social psychologists therefore deal with the factors that lead us to behave in a given way in the presence of others, and look at the condition under which certain behavior or actions and feelings occur. Social psychology is to do with the way these feelings, thoughts, beliefs, intentions and

goals are constructed and how such psychological factors, in turn, influence our interactions with others.

3. Obsession

Obsession is an idea and motion which attached to the mind and heart, and they will not go away. The individual concerned is always aware of trying to eliminate them. The ideas that emerge and disrupt the normal mind. In usually, thus ideas are not pleasant, not rational but can not be eliminated. The origin of obsession is unknown by people themselves. (Freud, 1991: 14)

Based on <https://stepstudy.org/2008/11/01/four-kinds-of-mental-obsession-a-brief-excerpt-of-becoming-recovered-10/> (accessed Tuesday, October 2, 2018) There are some kinds of obsessions. First, intrusive obsession is a thought of using that seems to enter our minds from out of nowhere. Second, the recurring obsession is a thought of using that enters our minds repeatedly throughout the day. Fighting with this thought consumes all of our energy. Third, circumstantial obsession we are presenting with the opportunity to use and cannot think of any good reason not to, even though we have everything to lose. The fundamental obsession may not be experienced as a thought of using at all. Instead, we experience this obsession as a basic preoccupation with ourselves and how we feel. It is usually hard for us to identify the fundamental obsession at first, because it is so much a part of how we experience the world.

According to Rachman in *Obsessive-Compulsive Disorder* (1998 : 51), an obsessions is an intrusive, repetitive thought, image, or impulse that is unacceptable or unwanted and gives rise to subjective resistance. The obsessions will persists for as long as the impulse of misinterpretations continue and the obsessions will disappear when the misinterpretations is eliminate. The frequency of intrusive thoughts is increased when people are subjected to stressful material or experiences. In brief, the more stressful the material, the greater the number of intrusive thoughts and the greater the distress which they evoke. We also know that an increase in the number of threatening stimuli is also followed by an increase in the number of intrusive thoughts.

It is argued that when a person makes a catastrophic misinterpretation of the significance of his unwanted intrusive thoughts, this will increase the range and seriousness of potentially threatening stimuli.

According to Rachman in *Obsessive-Compulsive Disorder* (1998 : 52) the majority of naturally occurring obsessions are generated internally, but they can also be provoked promptly by external stimulation, such as by the sight of sharp object that might then be incorporated into an unacceptable aggressive obsession. For example, in *Ingrid Goes West* movie script, Ingrid will do anything for Taylor because of her obsessions to her. She even hurt herself because someone threatening her friendship with Taylor. The obsessions of someone can be dangerous when they feel threatened.

4. Self-Categorization

Self-Categorization Theory is a theory of the nature of the self that recognizes that perceivers are both individuals and group member, explains how and when people will define themselves as individual and group entities and its implications, and examines the impact of this variability in self-perception for understandings of mind and behavior. According to Turner, 1979 : 399, Social categorizations defined people's place in society and through being internalized into the self, together with their emotional and value significance, provided people with social identities. Group behaviour and social identity were expected only under selected conditions and motivated more work to be done specifying the social psychological conditions that lead to group rather than individual attitudes and actions.

According to Turner, 1979 : 403, self-categorization theory aims to be an effective and parsimonious theory of the self-process which contributes to explaining the functioning of the mind and behaviour. Someone who categorizes themselves as a member of group based on their preference tend to change or adjust their behaviour. The group cohesion also influence the changes in collective and social action. In short, people identify themselves with the minimal groups and act in ways that reflected these group identity.

Based on Turner, 1979 : 406, self-categorization explains how individuals can psychologically be group members and reinstates the group as psychological reality and not merely a convenient label for describing the outcome of interpersonal process. They learn to develop the appropriate desirable behaviours that are correlated with category membership and differentiate it from other categories or norms. The individuals assign the norms and attributes of the category of themselves through the process of depersonalization and self- stereotyping. Their behaviour therefore becomes normative as their category membership becomes more salient.

