

CHAPTER II

FRAMEWORK OF THEORIES

This Chapter tells about further explanation of the concepts and theories that have been told in previous Chapter. In Chapter previous before, I have mentioned the concepts and theories of intrinsic and extrinsic approaches. I will review those concepts and theories.

A. Intrinsic Approach

As define above, I pick up some concept through instrinc approach to analyze *TAU* movie script, they are characterization, setting, plot, and theme. Those concepts will be explained as follows:

1. Characterization

Characterization is about the character in a literature work. Characterization is the quality of thought and feelings of the character in a work of literature which not only the role of human behavior or manner and habits, but also the appearance. Character is an important thing in a literary work. Pickering and Hoepfer theory explained several terms of characters. The major, or central, character of the plot is the protagonist; his opponent, the character against whom the protagonist struggles or contends is the antagonist. The term of protagonist and antagonist does not directly showing the characterization of each character. No one would claimed the protagonist constantly end up with good nature aside from antagonist, it frequently stated as a bad nature. Other materials of characterization is flat and round characters. (Pickering and Hoepfer, 1981: 24-25) Flat characters are those who embody or represent a single characteristic. Round characters are just the opposite. They embody a number of qualities and traits. (Pickering and Hoepfer, 1981, p.62). On the other hand, flat character is a minor character of a literary work. Round character is a major character of a literary work. The way to sustain the characterization of the character, it shall be explained through showing and telling methods.

a. Showing Method (Indirect)

There are two methods of characterization, telling method and showing method. I apply the showing and telling methods to dig out the details of characterization on *TAU* movie. Showing method involves the writer stepping

aside, as it were, to allow the characters to reveal themselves directly through their dialogue and actions. (Pickering and Hoepfer, 1981: 27)

Characterization through Dialogue

I adjust the characters through dialogue between characters to recognize the characterization in literary work. Several characters are take care of and maintain the way of they speak. Their pitch spoken indirection, it should be infer their words consistent with the purpose. The other characters are open and candid; they tell us, or appear to tell us, exactly what is on their minds. (Pickering and Hoepfer, 1981: 32)

It needs more concentrating and understanding to determine a characterization of a character.

Characterization through Action

Characterization through action is necessary to identify the characterization through dialogue. The way to build up the character on the basis of action, it is necessary to scrutinize the several events of the plot for what they seems to reveal about the character, the unconscious emotional and psychological states as well, and their conscious attitudes and values. (Pickering and Hoepfer, 1981: 34-35)

2. Setting

The term setting of literary work gives common 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. It helps, in other words, 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. (Pickering and Hoepfer, 1981:37) There are five functions of setting that will be explained as follows.

a. Setting as background of action

The general share of knowledge, setting usually as background of literary work, then, the viewer 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 Hoepfer, 1981: 38)

b. Setting as antagonist

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

c. Setting as means of creating appropriate atmosphere

Many authors manipulate their settings as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come. (Pickering and Hoepfer, 1981: 40)

d. Setting as means 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 Hoepfer, 1981: 41)

e. Setting as reinforcing of theme

Setting can also be used as a means of reinforcing and clarifying the theme of a movie or short story. (Pickering and Hoepfer, 1981: 42)

3. Plot

Plot is defined as the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a movie 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 Hoeper, 1981: 14)

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 conflict. The exposition may be accomplished in a single sentence or paragraph, or, in the case of some movies, occupy an entire chapter or more. Some plots require more exposition than others. A historical movie set in foreign country several centuries ago obviously needs to provide the reader with more background information than a movie with a contemporary setting. (Pickering and Hoeper, 1981: 16)

2. Complication

The complication, which is sometimes 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)

3. 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)

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 Hoeper, 1981: 17)

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. The resolution also refers to as the *conclusion*. (Pickering and Hoeper, 1981: 17)

6. 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 and Hoeper, 1981: 61)

B. Extrinsic Approach

To analyze *TAU* movie through extrinsic, I use psychoanalytic on conscious mind theory. I use the concept of the triangle of human conscious mind that includes *the superego* to analyze the movie. Through extrinsic approach applies the concept of:

1. Psychology

Based on the book entitled *Psikologi Sastra, psikologi berasal dari kata Yunani "psyche", yang berarti jiwa, dan "logos" yang berarti ilmu. Jadi psikologi berarti ilmu jiwa atau ilmu yang menyelidiki dan mempelajari tingkah laku manusia.* (Minderop, 2013: 3). Psychology has many branches some of them are social psychology, psychoanalysis, psychology of literature, and so on. To prove my assumption of the theme, I use the concepts of psycho analysis, concepts will be explained as follows.

2. Psycholoanalysis

The psychological approach is the aesthetic inadequacy: psychological interpretation can afford many profound clues toward solving a work's thematic and symbolic mysteries, but it can seldom account for the beautiful symmetry of well-wrought poem or a fictional masterpiece. (A Handbook of Critical Approaches to Literature, 2005: 153) Principal among these is Freud's assignment of the mental processes to three psychic zones ; the id, the ego, and the superego.(A Handbook of Critical Approaches to Literature, 2005: 155) The id is the primary source of all psyhic energy. It functions to fulfill the primordial life principle. We may also in young children (and neurotic adults) certain

uncontrolled impulses toward pleasure that often lead to excessive self-indulgence and even to self-injury. (A Handbook of Critical Approaches to Literature, 2005: 157)

The ego operates based on the reality principle, which strives to satisfy the id's desires in realistic and socially appropriate ways. Freud compared the id to a horse and the ego to the horse's rider. The horse provides the power and motion, yet the rider provides direction and guidance. Without its rider, the horse may simply wander wherever it wished and do whatever it pleased. The rider instead gives the horse directions and commands to guide it in the direction he or she wishes to go in which the ego tries to find an object in the real world that matches the mental image created by the id's primary process.

(<https://www.verywellmind.com/the-id-ego-and-superego->)

The other regulating agent, that which primarily functions to protect society, is the *superego*. Largely unconscious, the superego is the moral censoring agency, the repository of conscience and pride. Acting either directly or through the ego, the superego serves to repress or inhibit the drives of the id, to block off and thrust back into the unconscious those impulses toward pleasure that society regards as unacceptable. (A Handbook of Critical Approaches to Literature, 2005: 158)

Whereas the id is dominated by the pleasure principle and the ego by the reality principle, the superego is dominated by the morality principle. Unconscious Mind by Freud's Theory.

2. Physic Zone

Physic zone itself include psychoanalytic theory by Freud. Freud demonstrated conscious mind like the iceberg, the human mind is structured so that its great weight and density lie beneath the surface (below the level of consciousness. (A Handbook of Critical Approaches to Literature, 2005: 154) Freud delineated the mind in the distinct levels, each with their own roles and functions: **The conscious mind** contains all of the thoughts, memories, feelings, and wishes of which we are aware at any given moment. This is the aspect of our mental processing that we can think and talk about rationally. This also includes

our memory, which is not always part of consciousness but can be retrieved easily and brought into awareness. **The preconscious** consists of anything that could potentially be brought into the conscious mind. **The unconscious mind** is a reservoir of feelings, thoughts, urges, and memories that outside of our conscious awareness. Most of the contents of the unconscious are unacceptable or unpleasant, such as feelings of pain, anxiety, or conflict. (<https://www.verywellmind.com/the-conscious-and-unconscious-mind->).

The unconscious continues to influence our behavior and experiences, even though we are unaware of these underlying influences. The unconscious can include repressed feelings, hidden memories, habits, thoughts, desires, and reactions. If the conscious mind represents the tip of the iceberg, it is the unconscious mind that makes up the massive bulk what lies beneath. Memories and emotions that are too painful, embarrassing, shameful, or distressing to consciously face stored in the enormous reservoir that makes up the unconscious mind.

