

CHAPTER II

FRAMEWORK OF THE THEORIES

This chapter will tell further insight from the previous chapter, which is about two approaches to literature intrinsic and extrinsic approaches. Those approaches are used by critics to analyzing a literary work, to help us understanding and clarify the meaning, message, and in-depth information about the story. The two approaches have a different function, intrinsic approach is focused on the internal elements of a story based on a text or script that consists of characterization, setting, plot, and theme. While the extrinsic approach is focused on external elements that come from outside of the story, to get more context of the literary work. The two approaches are closely related to each other. Both are so important to complete the development of concepts of a story in literary works, with intrinsic as the text while extrinsic as the context of the information. Therefore, I will explicate the concept and theory of intrinsic and extrinsic approaches. In this research intrinsic, it consists of characterization, setting, plot, and theme. And for extrinsic, it consists of a psychological approach: internal conflict and death instinct theory by Sigmund Freud.

2.1. Intrinsic Approaches

To analyze this film I will be using intrinsic approach that including characterization, setting, plot and theme. Those concepts will be explained as follow:

2.1.1 Characterization

According to Albertine Minderop (2013: 2) characterization in the study of literary works is a method of character traits that appear in a work of fiction. In presenting and determining the characters, generally, the author uses two methods in their work. Which are the direct method (telling) and the indirect method (showing). Characterization is the concept to identify a character in a story. Characterization is used to describe the character based on their physical appearance and how they act or behave. *The term character applies to any individual in a literary work. For purposes of analysis, characters in fiction are customarily describe by their*

relationship to plot, by the degree of development they are given by the author, and by whether or not they undergo significant character change (Pickering and Hoepfer, 1981: 24). Brooks and Warren stated that *“Though our attention was focused there upon problems of plot, we found that we could not discuss these stories without going into the problem of character.”* (Brooks and Warren, 1959:168). In other words, characterization is one of the important elements of a story. Without knowing about the character we cannot understand what the story is about and whose story is this. I can describe the character directly or indirectly by mentioning characteristic features of the character through physical appearance, race, behavior, the way of talking, trait, background, and anything that associated with the character. There are two methods that every author uses to present the character in their work. But for the film, I just can use showing method.

2.1.1.1 Showing Method (Indirect)

Showing method is when the author introducing the character indirectly, even this method seems like ignoring the author to describe the characterization of their character. The character itself that will reveal their personality by their action, speech, and appearance. Through appearance, it can be seen from the character's clothes, hairstyle, body language, facial expression, and reaction. Pickering and Hoepfer stated that *“The other 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 their action...”* (Pickering and Hoepfer, 1981: 27) this types of method include:

2.1.1.1.1 Characterization through Dialogue

According to KBBI dialogue is *“Conversation (in plays, stories, etc.); papers that are presented in the form of a conversation between two or more characters;”* <https://kbbi.web.id/dialog> (05 November 2019) it means that the author representing their character through character’s conversation. It shows the character’s characterization based on how the characters talk to each other, what

style of language they use, and what response or reaction between those characters throughout the conversation.

2.1.1.1.2 Characterization through Action

This method using a character's action or behavior, and also some incident that will affect them and how they react to those conflict. Because the character's action can be defined by two: 1) Body action or the way they move their body such as the way of walking, running, gestures, and manner. 2) The character's reaction towards big events such as tragedy, or incident. *The action or incident determines the way the character develops as the story goes on. To establish character on the basis of action, it is necessary to scrutinize the 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 Hoepfer 1981: 34).

2.1.2 Setting

Merriam-Webster defines; *setting as the time and place of the action of literary, dramatic, or cinematic works*, (Merriam Webster online, 2019). In addition, the setting also shows the location, historical period, and social environment in which the story developed (Klarer 1999: 25). Setting is a description of the time, place, and atmosphere of the events in the story. The characters in the story live at a certain place and time (period). Therefore the events experienced by the characters occur at certain times and places. There are several types of setting based on the function:

2.1.2.1 Setting as Antagonist

Setting as antagonist is setting in the form of nature can function as a kind of casual agent or antagonist, helping to establish plot conflict a determine the outcome of events. Showing your story's setting is just as important as creating convincing characters. The character itself is a product of place and culture, so the interplay of both contributes to your story's meaning and significance

2.1.2.2 Setting as a Means of Revealing Character

Very often the way in which a character perceives the setting, and the way he or she reacts to it, will tell the reader more about the character and his state of mind than it will about the actual physical setting itself. According to [careerauthors.com](https://careerauthors.com/revealing-character-through-setting/), *there are two ways you can use setting to reveal character: by showing the environment she has created for herself, and by showing how she reacts to new places.* (<https://careerauthors.com/revealing-character-through-setting/>).

2.1.2.3 Setting as a Means of Creating Appropriate Atmosphere

Many authors manipulate their setting as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come. Setting as a means of creating an appropriate atmosphere it can be to create an atmosphere to make the reader's imagination more intense.

2.1.2.4 Setting as Background for Action

Setting as background for action can be said to exist as a decorative background whose function is largely irrelevant to the purpose of the work as a whole. This also can create a mood from the story.

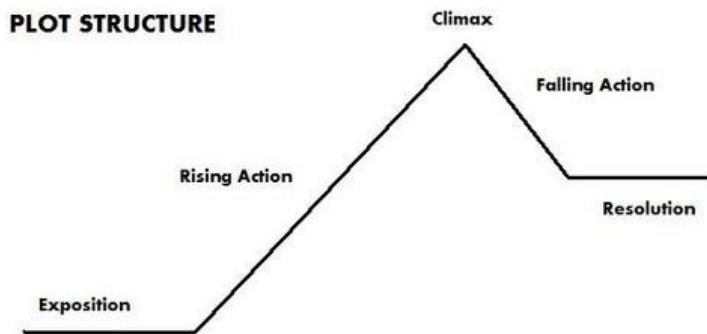
2.1.2.5 Setting as a Means of Reinforcing Theme

Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story. For example in *Hardy's The Return of the Native*, Egdon Heath not only serves as an antagonist and as a means of creating and sustaining the atmosphere, but also as a way of illustrating Hardy's vision of the role of blind causality in an unfriendly universe.

2.1.3 Plot

According to Klarer (1998: 15), plots are logical interactions of various thematic elements of a text that lead to the initial situation changes as presented at the beginning of the narrative. Meanwhile, the plot also defined a struggle between two people, two groups of people, or two ideas in a person's mind. Plots are events that form a significant pattern of action with a start, a middle and end. Plot is also a literary term that is defined as events that make up a story, especially when they

relate to each other in a pattern, in sequence, until cause and effect, how the reader sees the story, or just by chance. They move from one place or event to another to form a pattern, usually with the purpose of overcoming conflict. There is a traditional plot structure that commonly used by the writer in literary work. The structure is as follow:



2.1.3.1 Exposition

Exposition is the beginning of the story, this section is when characters were introduced. And also when the situation, background, and setting was revealed for the first time. This is when everything began, the conflict or main problem is introduced. And will continue to develop up to the main story from the next scene.

2.1.3.2 Complication or Rising Action

Complication or can be referred to as rising action is when the story is getting more complicated, it will begin to break the balance and start to reveal some new character that will be inciting conflict. This is when the conflict start to begin or rising. Rising actions is also a situation where there will be some sign of a bigger conflict that will come in the next couple of scenes of the story.

2.1.3.3 Climax or Crisis

Climax or also referred to as crisis is the moment when the plot reaches the highest level of emotional intensity in the story. This is where the moment at which a

super intense scene was displayed. Stimulates the adrenaline and emotions of the characters and the reader or audience. And become the turning point of the plot.

2.1.3.4 Falling Action

Falling action is the situation after the climax or the highest turning point of the story was reached. The tension of the story will be decreased and start towards the end of the story. Where the character and story still in the state of post-crisis and start to recover. And then it will move towards the conclusion.

2.1.3.5 Resolution

Resolution is the final section of plot. It is the moment where the story will end and the recap of everything that was happened in the story. And show the result of the conflict with new insight and equipoise. In other words, the resolution is the conclusion of the story. Resolution can end up as tragic (bad/sad ending) or a happy ending.

2.1.4 Theme

According to *the balance careers* a theme is the main idea or idea explored in the story. The themes in literary works may be the subject, appearing by themselves or are messages in the larger story (*Theme, <https://www.thebalancecareers.com>*). Theme is a very important element in the formation of a literary work because the theme is the basis for an author to develop a story. Sometimes the reader encountered various errors in interpreting a theme. Themes are often equated with topics, whereas the understanding of the two is clearly different. The topic in a literary work is the subject of discussion, while the theme is a central idea, that is, something to be fought for through the work.

Theme is one of those critical terms that mean very different things to people. To some, who think of literature mainly as a 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, as with one of Aesop's fables or Parson Weems' famous (and, sadly,

apocryphal) story about George Washington and the cherry tree. (Pickering and Hoepfer 1981: 60)

2.2 Extrinsic Approaches

In this research, I will be using psychological approach as extrinsic approach. The concept that I will use through psychology is internal conflict and death instinct. In extrinsic approach, consists of the definition of psychology and psychological literature. That concept will be explained as follow:

2.2.1 Psychology

Psychology is defined as the field of science and applied science that studies the behavior, mental functions, and mental processes of humans through scientific procedures. Another opinion says the meaning of psychology is the study of human behavior and psychology. In practice, psychology makes observations and analyzes of an organism based on experience gained through the five senses. Etymologically the term "psychology" comes from the Latin language, namely "psyche" which means soul and "logos" which means knowledge. So that the understanding of psychology can be defined as the study of psychology, both humans and other organisms.

According to Wilhem Wundt (1829), *the notion of psychology is a study of various experiences that occur in humans; such as the senses, feelings, thoughts, and will.* Whereas according to Kurt Koffka (1925), *the notion of psychology is a science which studies the behavior of living things in their relations with the outside world.* Psychology has many subdivisions such as social psychology, psychoanalysis, psychology on literature, etc.

2.2.2 Psychology on Literature

Cited from a book entitled *Metodologi Penelitian Sastra* by Endaswara (2003: 96), the basic assumptions of psychological psychological research are influenced by several things. First, there is the assumption that literary works are the product of an author's mentality and thought which are in a semi-conscious or

subconscious situation after it is clear that it has only been written in conscious form. While According to Roekhan (in Endaswara, 2011: 97-98) psychology of literature will be supported by three approaches at once. First, the textual approach, which examines the psychological aspects of characters in literary works. Second, the receptive-pragmatic approach, which examines the psychological aspects of the reader as connoisseurs of literary works that are formed from the influence of the work they are reading, as well as the reception process of readers in enjoying literary works. Third, an expressive approach, which examines the psychological aspects of the writer when carrying out a creative process that is projected through his work, both the writer as a person and a representative of his community. In this research I will use Internal conflict and Death instinct by Sigmund Freud to relate with psychology concept that will be explained below:

2.2.2.1 Internal Conflict

“As the originator of psychoanalysis and psychodynamic tradition, Sigmund Freud discussed internal conflict in relation to the three structures of the mind. Anxiety according to this view is caused by the psychic tension. among the forces representative of the Id, Ego, and Superego (Sato, 2005: 33).” Conflict emerge when people have different needs, values, interests, opinions, and are unable to find a middle way to solve it, and its means that person still cannot bury the hatchet with themselves. Conflict in literature usually is defined as any struggle between the character in literary works and everything that goes against them. Usually, the main character feels the struggles against some problems that come up without their willingness. This conflict can affect the character’s life and is what drives them to do a certain act and a certain mental state in every story. Without it, the story would have no point or purpose. In a story conflict is one of the plot structures. In this case, when talking about internal conflict is a conflict between the main character and himself. It can be caused by a tragedy that leaving trauma or anxiety to the main character. Understanding internal conflict according to Alwi, et al (2005: 587) *is a conflict caused by the existence of two or more ideas, or conflicting desires to master themselves so as to affect behavior.* Sigmund

Freud (1966) discussed internal conflict in relation to the three structures of the mind. Anxiety according to this view is caused by the psychic tension among the forces representative of the id, ego, and superego. When the main character experienced internal conflict or anxiety. For a further explanation as follows:

2.2.2.2 Death Instinct

Freud believes that human behavior is based on two fundamental energies, namely, first, the life instinct. And second, the death instinct underlying aggressive and destructive (Albertine Minderop, 2016: 27). The forces which humans assume to exist behind the tensions caused by the needs of the id are called instincts. It can change their aim (by displacement) and also that they can replace one another- the energy of one instinct passing over another. This also consists in the satisfaction of its innate needs. (Freud, 1949: 5). According to Orbach (2007: 266), Freud's conceptualization of the death instinct behavior reflecting self-destructive tendencies, guilt feelings, suicide, melancholia, masochism, and sadism are furnished with a motivational force of their own, as well as with a specific mechanism of action, that is the repetition compulsion. The most powerful component of death instinct is the aggressive drive. It is a wish to harm another object rather than self-harm. This impulse forces people to do destructive things such as destroy, conquer, and kill. Freud considered this aggression as part of human nature. Freud also identified that the object of this aggression was to fight and always to satisfy the id. According to Albertine (2016: 27) Death instinct can also be caused by, for example, someone's freedom that was hindered because they have to treat disabled people, Unconsciously he wants to escape this burden with the hope that the patient will die soon.