

CHAPTER 2

FRAMEWORK OF THE THEORIES

As stated in the previous chapter, the theories that are applied in this chapter use intrinsic approach and extrinsic approach. This intrinsic approach includes point of view, characterization through telling and showing methods, plots, and settings. The extrinsic approach includes doctrine, behaviorism, and the feeling to attack.

2.1 Intrinsic Approach

Intrinsic approach is to analyze and explain elements of some words relate to plot, character, setting, point of view, theme, and style. The literature is very worth it to study. From the language is used, there are words that contain a certain meaning, and this is an art that should be appreciated and analyzed to find out and explain the meaning contained in this film. In analyzing this film, the Writer use the intrinsic approach to analyze the element of a literary work.

2.1.1 Characterization

The relationship between plot and character is a vital and necessary one. Without character there would be no plot and, hence, no story. For most reader or fiction the primary attraction lies in the characters, in the endlessly fascinating collection of men and women whose experiences and adventures in life form and the basis of the plots of the novels and stories in which they appear (Pickering and Hoeper, 1981:23).

The term *character* applies to any individual in a literary work. For purposes of analysis, characters in fiction are customarily described 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 Hoeper, 1981:24). In this case the intent and purpose of the characteristic creation is to explain a plot which how the atmosphere of the story and emotional conditions created in literary works.

Such as the presence of protagonists and antagonists whose purpose is to enrich the storyline in the literature work. As for the tritagonist is to equipping and supporting from the side of the protagonist and antagonist.

In characterization, there is what is called the method of characterization that the author usually uses as a guide or technique for writing a literary work that is telling and showing. One method is *telling*, which relies on exposition and direct commentary by the author. 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. Most authors employ a combination of each, even when the exposition (Pickering and Hoeper, 1981:27).

2.1.1.1 Telling Method

One method is telling, which relies on exposition and direct commentary by the author. In telling—a method preferred and practiced by many older fiction writers—the guiding hand of the authors is very much evidence. We learn and look only at what the author calls to our attention (Pickering and Hoeper, 1981:27).

2.1.1.1.1 Characterization through the Uses of Names

Names often used to provide essential clues that aid in characterization. Some characters are given names that suggest their dominant or controlling, and traits. Names can also contain literary or historical allusions that aid in characterization by means of association (Pickering and Hoeper, 1981:28).

2.1.1.1.2 Characterization through Appearances

Although in real life most of us are aware that the appearances are often deceiving, in the world of fiction, the details of appearances (what a character wears and how he looks) often provides essential clues to the character. Details of dress may offer clues to background, occupation, economic and social status (Pickering and Hoeper, 1981:30).

2.1.1.1.3 Characterization by the Author

In the most customary form of telling, the author interrupts the narrative and reveals directly through a series of editorial comments, the nature and personality of the characters, including the thought and feelings that enter and pass through the character minds. By doing so the author asserts and retains full control over characterization. The author not only directs our attention to a given character, but also tells us exactly what our attitude toward that characters ought to be (Pickering and Hoeper, 1981:30).

2.1.1.2 Showing Method

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 character on the basis of the evidence provided in narrative (Pickering and Hoeper, 1981:27-28).

2.1.1.2.1 Characterization through the Dialogue

Some light fiction reproduce dialogue as it might occur in the reality, but the best author trims everything that is inconsequential. What remains is weighty and substantial and carries what its force of the speaker's attitude, values and beliefs. We pay attention to such talk because it is interesting. If we are attempting to understand the intention of the speaker, because it may consciously or unconsciously serve to reveal his innermost character and personality (Pickering and Hoeper, 2017, p. 32).

2.1.1.2.2 What Is Being Said

To begin with, the reader must pay close attention to the substance of the dialogue itself. It is small talk, or is the subject an important one in the developing action of the plot. (Pickering and Hoper, 1981:32).

2.1.1.2.3 The Identify of the Speaker

The dialog that developing by a main character, which more important than a minor character. The information of a minor character, sometimes could be very important and related to other characters. (Pickering and Hoeper, 1981:32)

2.1.1.2.4 The Occasion

In real life, conversation that takes place in private at night are usually more serious and, hence, more revealing than conversation that take its place in public during the day (Pickering and Hoeper, 1981:33).

2.1.1.2.5 The Identity of the Person or Persons the Person Is Addressing

The necessary degree of intimacy is usually established by the author in setting a scene or through the dialogue itself. when a character addresses no one in particular, or when other are not present, his speech is called a monologue, although strictly speaking, monologues occur more frequently in drama than in fiction (Pickering and Hoeper, 1981:33).

2.1.1.2.6 The Quality of the Exchange

The way a conversation ebbs and flows is important, too. When there is real give and take to a discussion, the characters can be presumed to be open-minded. Where there is none, one or more of the characters are presumably opinionated, doctrinaire or close-minded. A character may be secretive and have something to hide (Pickering and Hoeper, 1981:33).

2.1.1.2.7 Characterization through the Action

Character and action are often regarded as two sides of the same coin. Pickering quoted Henry James book that conduct and behaviour are logical and necessary extensions of psychology and personality. inner reality can be measured through

external event. 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 value (Pickering and Hoeper, 1981:34).

2.1.2 Plot

When refer to the plot of a work of fiction, that will be referring to the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel 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).

Most plot, it should be noted as well that the conflict of a story may exist prior to the dormal initiation of the plot itself, rather than be explicitly dramatized or presented in an early scene or chapter (Pickering and Hoeper, 1981:15).

2.1.2.1 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. (Pickering and Hoeper, 1981:17).

2.1.2.2 Complication

Complication sometimes referred to as the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict (if they have not already been introduced by the exposition). The conflict is then developed gradually and intensified (Pickering and Hoeper, 1981:17).

2.1.2.3 Crisis

The crisis (also referred to as the climax) is that 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 Hoepfer, 1981:17).

2.1.2.4 Falling Action

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

2.1.2.5 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 the conclusion (Pickering and Hoepfer, 1981:17).

2.1.3 Setting

Fiction can be defined as character in action at a certain time and place. A term that, in its broadest sense, encompasses both the physical locale that frames the action *and* the time of day or year, the climactic conditions, and the historical period during which the action takes place. Setting helps the reader visualize the action of the work. It help to create and sustain the illusion of life. There are many different kinds of setting and fuction in a variety of ways (Pickering and Hoepfer, 1981:37).

2.1.3.1 Setting as Background of the Action

Setting in the form of costume, manners, events, and institutions, all peculiar to a certain time and place—is rendered in minute detail to give a sense of “life as it was.” When we speak of setting as background, then, we have in mind a kind of setting that exists by and larfe for it own sake, without any clear relationship to action or characters, or at best a relationship that is only tangential and slight (Pickering and Hoepfer, 1981:39).

2.1.3.2 Setting as Antagonist

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

2.1.3.3 Setting as Means of Creating 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 Hoeper, 1981:39).

2.1.3.4 Setting as Means of Revealing Character

Very often the way in which a character perceives the setting, and the way of character react to it, will tell the reader more about the character and his state of mind than I will about the actual physical setting itself. An author can also use setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character (Pickering and Hoeper, 1981:42).

2.2 Extrinsic Approach

Different with intrinsic, extrinsic has other elements in it. If the former is a trait within the character, extrinsic is the thing that influences and conditions within the character broadly. Relating to the environment, economy, politics and the history of the characters life or writer itself.

2.2.1 Behaviourism

Koeswara quoted Allport book, personality as 'something' contained in the individual concerned. Precisely Allport's formulation of personality is personality is a dynamic organization of the individual psychophysical system that determines the behavior and thinking of individuals specifically. Allport uses 'psychophysical systems' with the intention of showing that human 'soul' and 'body' are an integrated system and cannot be separated from each other (Koeswara 1991: 11).

In this behaviourism is divided into three categories, namely stimulus, response and effect influenced by the environment itself. It can change individuals negatively and positively depending on how the environmental conditions are experienced.

Personality psychology can be distinguished based on two perspectives, the first being a commitment to the study of individual differences and uniqueness, and the second relying on hypothetical constructs to study the variations and complexity of human behavior. (Koeswara, 1991:72).

2.2.1.1 Stimulus

Supratiknya quoted Skinner theory, a stimulus that is known can certainly be able to evoke the response, even before the conditioning begins. Skinner calls such responses the respondent to emphasize the role of the deadly cause played by the preceding stimulus. effective trough conditioning takes place if the reinforcement follows the conditioned stimulus, whether the response occurs or not. (Supratiknya 1993:332-333)

2.2.1.2 Response

In the response, there is what is called the Habitual response that is the responses that repeatedly occur when individuals face similar conditions or situations. Then there is a trait, the habitual response that is most related to one another which tends to exist in certain individuals (Suryabrata 2016:291)

Supratiknya quoted Skinner theory, many psychologists have focused their attention on responses that mostly appear under stimulus control (for example, reflexes), Skinner has decided to focus his attention on the responses that are made (emitted), not a response generated (elicited) by focusing on simple behavioral events before trying to understand and predict complex events. (Supratiknya, 1993:316).

2.2.1.3 Effect

The acquisition and retention or storage of new forms of behavior that arise from experience. That the learning process is given a very prominent pressure. This is the process by which individuals bridge between a range of responses and the various stimulations (internal and external) they encounter (Supratiknya, 1993:199).

Supratiknya quoted Skinner theory, the emphasis is on research on responses that do not have to be generated by stimuli (operands), but which are strongly influenced by the effects of the responses themselves (reinforcement) (Supratiknya, 1993:312).

In this case, Suryabrata uses Raymond Cattell's theory, Development as a learning process by Cattell is illustrated through a series of points which are the occurrence of events as incarnations rather than behavior patterns. If there is an adjustment pattern that meets the environmental conditions that influence the adjustment pattern, then surely it will lead to a result (effect) in personality, which is in the form of change or development. (Suryabrata 2016: 309)

2.2.2 Aggression

Feelings of anger are related to tension and anxiety that can lead to vandalism and attack. Aggression can take the form of direct aggression and displaced aggression. Direct aggression is aggression that is expressed directly to someone or object that is a source of frustration. Minderop quoted Hilgard book, assault is sometimes directed at an innocent person or looking for a 'scapegoat'. (Minderop, 2016:38-39).

The word "aggression" has been used to describe so many different kinds of behaviour, which only have a similarity in that they all involve certain forms of actual or threatening violence. Graham quoted Dollard book that is Aggression is caused by frustration. Psychology about aggression which is actually more appropriate to be calculated at the sociological level. sometimes engaging in aggression is only done to adjust to a social norm (Richard, 2010:10-11)