

## **CHAPTER 2**

### **FRAMEWORK OF THE THEORIES**

Based on the previous chapter, I have mentioned the concepts and theories of intrinsic and extrinsic approaches. To understand the meaning and the construction of the movie script, I use some concepts and theories to analyse 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 and I use psychological approaches, aggression and apathy theory as the extrinsic approach.

#### **A. Intrinsic approaches**

I use several concepts such as characterization, setting, and plot to analyse this movie script. I will explain the concepts below:

##### **1. Characterization**

Character is an important thing in literary work, character is a vital and necessary one, without character there would be not plot and, hence, no story. For most readers of fiction, the primary attraction lays in the characters, in the endlessly fascinating collection of men and women whose experiences and adventures in life form the basis of the plots of the novels and stories in which they appear. The term protagonist and antagonist do not directly show the characterization of each character. It does not mean protagonist always has good nature and also antagonist always has bad nature. (Pickering and Hoeper, 1981: 24-25)

##### **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 Hoeper, 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 Hoeper, 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 Hoeper, 1997: 30)

### **b. Showing methods**

According to (Pickering and Hoeper, 1981: 27-28) this method involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through and their actions with showing, much of burden of character analysis is shifted to the reader who is required to infer character on the basis of the evidence provided in the narrative.

#### **1) Characterization through dialogue**

(Pickering and Hoeper, 1981: 32) 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 on their minds. Some characters are given to chronic exaggeration and overstatement; others to understatement and subtlety. It is a rare work of fiction, whose author does not employ dialogue in some way to reveal, establish, and reinforce character. For this reason, the reader must be prepared to analyse dialogue in a number of different ways:

##### **a. What Is Being Said**

The reader must pay close attention to the substance of the dialog itself. Is it small talk, or is the subject an important one in the developing action of the plot. (Pickering and Hoeper, 1981:32)

##### **b. The Identity 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)

c. The Occasion

The reader could be possible know what happened on the story based on the location and situation that the author made. But the reader must pay attention to the reason why the author chose the dialog of the characters on that location and situation which very important to the story itself. (Pickering and Hoeper, 1981: 33)

d. The Identity of The Characters

The dialog performed by a certain character to the other character to describe a main character clearly. (Pickering and Hoeper, 1981:33)

e. The Quality of The Character's Mental

The mental quality could be known through the dialog of the characters. The characters could be open-minded or close-minded. It depends on how the characters shown by the author. (Pickering and Hoeper, 1981:33)

f. Tone

Although could be express by explicit and implicit way, tone give the description to the reader about the characterization and manners of the characters. (Pickering and Hoeper, 1981:33)

g. Stress, Accent and Vocabulary

The description of stress itself shown the real characterization or reflect the education, occupation, and status of the characters. (Pickering and Hoeper, 1981: 34)

## 2) Characterization through action

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. Some actions, of course, are inherently more meaningful in this respect than others. A gesture or facial expression usually carries with it less significance than some larger and overt act. But this is not always the



case. Very often it is the small and involuntary action, by very virtue of its spontaneous and unconscious quality that tells us more about a character's inner life than a larger, premeditated act reflecting decision and choice. In either case, whether the action is large or small, conscious or unconscious, it is necessary to identify the common pattern of conduct and behaviour of which each separate action is a part. (Pickering and Hoeper, 1981: 34-35)

## **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 Hoeper, 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 creating appropriate atmosphere**

Setting that explains the mood or situation in a literary work so as to arouse a state of the reader. 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: 40)



#### **d. 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)

#### **e. 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. These functions must not, however, be thought of as mutually exclusive. In many works of fiction, setting can and does serve a number of different functions simultaneously. (Pickering and Hoeper, 1981: 42)

### **4. Theme**

In (Pickering and Hoeper, 1981: 60), 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 favourite idea, or encouraging some form of correct conduct, theme may mean the moral or lesson that can be extrapolated from the work. Theme is also used sometimes to refer to the basic issue, problem, or subject with which the work. In works of fiction, a theme is the central idea or ideas explored in the story. Literary themes can be the subject matter or present itself as a message within the larger story. A theme can be expressed concretely in a very general way a broad subject, such as; courtship, love, and marriage. The theme can also be showed in a more abstract way as an idea or moral the message of story.

### **B. Extrinsic approaches**

To analyze this movie script through extrinsic I use psychological approach. I use the concepts of aggression and apathy to analyse the characters. I will explain the concepts below:

#### **1. Psychology of Literature**

Psikologi Sastra adalah sebuah interdisiplin antara psikologi dan sastra yang mempelajari tentang manusia dari sisi dalam. Daya tarik, psikologi sastra ialah pada masalah manusia yang melukiskan potret jiwa. Tidak hanya jiwa sendiri yang muncul dalam sastra, tetapi juga bisa mewakili jiwa orang lain. Setiap pengarang



kerap menambahkan pengalaman sendiri dalam karyanya dan pengalaman pengarang itu sering pula dialami oleh orang lain. (Endraswara, 2008: 16)

Selain itu, langkah pemahaman teori psikologi sastra dapat melalui tiga cara, pertama, melalui pemahaman teori-teori psikologi kemudian dilakukan analisis terhadap suatu karya. Kedua, dengan terlebih dahulu menentukan sebuah karya sastra sebagai objek penelitian, kemudian ditentukan teori-teori psikologi yang dianggap relevan untuk digunakan. Ketiga, secara simultan menemukan teori-dan objek penelitian. (Endraswara, 2008: 89)

As my translation, psychology of literature is an interdisciplinary between psychology and literature that deals with humans from the inside. The attraction of the psychology of literature is about human problems that portray the portrait of the soul. Not only the soul that appears in literature but can also represent the souls of others. Each author adds their own experience in their work and the author's experience is often experienced by others. (Endraswara, 2008: 16)

In addition, the step of understanding psychological theories can be done in three ways: First, through understanding psychological theories, then analyzing the work. Second, determines the literature as an object of research, then determine the psychological theories that are considered relevant to use. Third, find theories and research objects simultaneously. (Endraswara, 2008: 89) To explain this movie script of *Crazy Rich Asians*, I use aggression and apathy to relate with the psychology of literature.

## **2. Aggression**

According to (Bushman & Anderson 2002: 28-29) human aggression is any behaviour directed toward another individual that is carried out with the proximate(immediate)intent to cause harm. In addition, the perpetrator must believe that the behaviour will harm the target, and that the target is motivated to avoid the behaviour. Accidental harm is not aggressive because it is not intended. Harm that is an incidental by-product of helpful actions is also not aggressive, because the harm-doer believes that the target is not motivated to avoid the action (e.g., pain experienced during a dental procedure). Similarly, the pain administered in sexual masochism is not aggressive because the victim is not motivated to avoid it—indeed, the pain is actively solicited in service of a higher goal. Aggression only



focuses on discovering what biological, environmental, psychological, and social factors influence aggressive behaviour, and on how to use these discoveries to reduce unwarranted aggression. These factors can be categorized as features of the situation or as features of the person in the situation.

**a. Dimension of Aggression**

(AQ; Buss & Perry, 1992). They designed the AQ (Aggression Questionnaire) to measure four dispositional subtraits of aggression, which they defined as follows:

1. Physical Aggression

Physical aggression is aggression behaviour that can be observed (visible/overt). Physical Aggression has tendency of individuals to carry out physical attacks to express anger or aggression. The form of physical attacks such as hitting, pushing, kicking, and so forth

2. Verbal Aggression

Verbal aggression is observable (overt) aggression behaviour. Verbal Aggression is the tendency to attack others or provide a harmful and painful stimulus to another organism verbally, through words or rejection. Forms of verbal attacks such as scolding, threats, swearing, or rejection

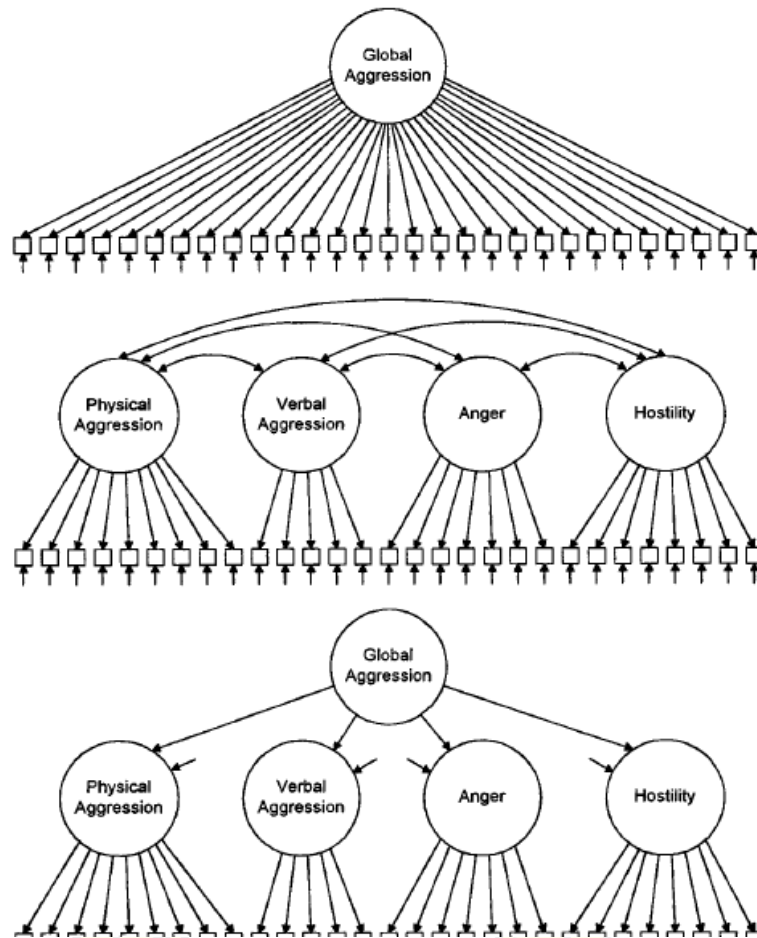
3. Anger

Some forms of anger are feelings of anger, annoyance, resentment, and how to control it. Including Irritability, which is about temperamental, tendency to get angry easily, and difficulty in controlling anger.

4. Hostility

Hostility is classified as covert aggression (not visible). Hostility consists of two parts, namely: Resentment such as jealousy and envy of others, and Suspicion such as distrust, worry, and projections of hostility towards not feeling claustrophobic when among thousands of other people.





### 3. Apathy

According to (<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5226790/>) Apathy is a disorder of motivation characterised by reduced action initiation and goal-directed behaviour. Although it often occurs in several neurological and psychiatric disorders, it is also apparent to varying degrees in healthy people. A lack of motivation can significantly affect everyday life, particularly in education and employment opportunities. Theoretical accounts have proposed that apathy is a multidimensional construct which actually covers motivation within dissociable domains: cognitive, emotional or affective and behavioural. Apathy may cause disinterest in many aspects of life. It might be indifferent when meet new people or try new things. It might show no interest in activities or addressing personal issues. The facial expressions may not appear to change. It might exhibit a lack of effort,



planning, and emotional response and also spend more time to someone. Continued apathy can affect abilities to maintain personal relationships and perform well at school or work. Apathy is not the same as depression, although apathy can be a symptom of depression. Depression may also cause feelings of hopelessness and guilt. Serious risks associated with depression include substance use and suicide.

#### **a. Characteristic of Apathy**

Menurut (<https://pendidikan.co.id/pengertian-apatis-ciri-penyebab-dampak-dan-menurut-ahli/>) Individu yang sedang mengalami suatu kondisi psikologi yang apatis pada umumnya menunjukkan ciri-ciri yang sama. Dibawah ini merupakan beberapa ciri umum orang apatis diantaranya sebagai berikut:

1. Kehilangan minat atau juga ketertarikan terhadap banyak hal di dalam hidupnya.
2. Tidak peduli dengan aspek-aspek penting di dalam kehidupan manusia, seperti aspek emosional, sosial, atau juga kehidupan fisik.
3. Kehilangan motivasi serta gairah terhadap hal-hal yang dulunya itu dianggap menarik serta menyenangkan.
4. Tidak peka atau juga tidak peduli terhadap orang lain serta keadaan lingkungan sekitarnya.

As my translation, according to (<https://pendidikan.co.id/pengertian-apatis-ciri-penyebab-dampak-dan-menurut-ahli/>) Individuals who are experiencing an apathetic psychological condition generally show the same characteristics. There are some characteristics of apathetic people, as follows;

1. A decrease in or lack of motivation
2. Behavioural, thinking, or emotional changes
3. Effect on quality life
4. Changes in behavioural caused by other condition