

CHAPTER II

FRAMEWORK OF THE THEORIES

As stated in the previous chapter, to understand the meaning and structure of the movie script, I use some concepts and theories to be analyze. The theories that are applied in this chapter use intrinsic and extrinsic approach. The intrinsic approach includes characterization, plot, and setting. For extrinsic approach is psychology of literature included theory of death instinct and classification of emotions. This chapter tells about a further explanation of the concepts and theories that both have told in the previous chapter and I will explain those frameworks of the theories:

2.1 Intrinsic Approach

To analyze the character from this movie script, I used some concepts through intrinsic approach such as characterization, plot, setting, and theme. From pronunciation or the dialogue of each character, there are meaning or nature of the character. Therefore, this should be researched and explained what each and every word of all the characters from the movie. To analyze this, the used approach is Intrinsic Approach to analyze the element of literary works. I use the concept of the James H. Pickering and Jeffrey D. Hoepfer in his book entitled the *Concise Companion to Literature*. The concept will be explained in this chapter.

2.1.1 Characterization

The relationship between plot and character is vital and necessary one. Character is one of the important thing in story. Without character, there is no plot, no setting, and no story. In Pickering and Hoepfer, we can sympathize, or even empathize, with some of these characters in their open enjoyment of life, in their doubts and sorrows, in their loneliness and endless search for value and meaning.

Characters usually have protagonists and antagonists. The protagonist plays a good role while the antagonist plays a bad role. The protagonist does not always play a good role, it can turn into a bad role, and vice versa for the antagonist. Character can be seen from the behavior, words, actions, and thoughts of each character. (Pickering and Hoeper, 1981:23)

Pickering and Hoeper said there are two methods of characterization in literary works, namely the direct method (telling) and the indirect method (Showing). The exposure of direct method is done directly by the author. Usually the author performs expositions and comments directly on the story. The other method is the indirect method (Showing). Indirect method is a dramatic method that ignores the presence of the author, so that the characters in literary works present themselves directly through their behavior. (Pickering and Hoeper, 1981:27-28)

2.1.1.1 Indirect Methods (Showing)

Indirect method is a dramatic method that ignores the presence of the author, so that the characters in literary works present themselves directly through their behavior. With showing, much of the character analysis is shifted to the reader or audience who is required to infer character on the basis of the evidence in the narrative. (Pickering and Hoeper, 1981:27-28)

2.1.1.1.1 Characterization through the Dialogue

Characterization through dialogue is divided into: What the speaker said, the identity of the speaker, the location and situation of the conversation, the identity of the speaker, the quality of the character mentality, the tone of voice, dialect, emphasis, and vocabulary of the character. (Minderop, 2005:23)

a. What the speaker said

Pickering and Hoeper (1981:32) in Minderop said, the reader or audience should pay attention to the substance of a dialogue. Whether the dialogue is something important so that it can develop events in a plot or vice versa. (Minderop, 2005:23)

b. The location and situation of the conversation

The conversations that take place to be a thing that is significant in the sitting room of the family or the place of the closed than in the open place such as restaurant or the cinema. It is very likely to occur in literary works, the reader or audience should consider why the talks the characters takes place in a closed or in an open place, surely this is an important thing in the story. (Pickering and Hoeper, 1981:33)

c. The quality of the character mentality

The quality of the character mentality can be seen from the conversations of the characters. For example, characters who are involved in a lively discussion indicate that they have an open-minded attitude. There are also figures who like to give opinions, characters who are close-minded, and characters who are full of secrets and hide something. (Pickering and Hoeper, 1981:33)

d. The tone of voice

The tone of voice expressed explicitly or implicitly can give an idea to the reader or audience the character of the figure - is he/she have a confident or shy. Similarly, when the characters talk to other people. (Pickering and Hoeper, 1981:33)

e. The emphasis

Emphasis of voice provides an important overview about the figure because it shows the authenticity of the character figures can even reflect on education and the profession. (Pickering and Hoeper, 1981:34)

2.1.1.1.2 Characterization through Point of View

Pickering and Hoeper (1981:44) in Minderop said, a story, apart from having a plot, the characters and setting must have a narrator. Narrator means talking about a point of view, which is a narrative method that determines the position or point of view from which the story is told. Understanding the use of a point of view, researchers are not only able to analyze characters, but can

recognize almost all elements in literary studies. The use of point of view is even able to clarify the theme to the philosophical aspect. (Minderop, 2005:87-88)

According to Minderop, Point of view is basically a strategy, technique, tactic that the author deliberately chooses to express his/her ideas and stories to present his/her view of life and his/her interpretation of life, all of which are channeled through the characters point of view. What is conveyed through the point of view contains a content that is deeper and broader than what is contained in the point of view itself. (Minderop, 2005:88)

To analyze characterization through point of view, I will use the Mixed-viewpoints technique.

a. Mixed-viewpoints

Mixed-viewpoints exist when the author uses more than one storytelling technique. The author alternates from one technique to another techniques. (Minderop, 2005:112)

2.1.2 Plot

The common definition of plot is that whatever happens in a story. That is useful when talking about completed stories, but when we are considering stories being written, it is about as useful as saying that a birthday cake is a large baked confection with frosting and candles. It does not tell you how to make one. (Dibell, 1988:5)

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 Hoepfer, 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 Hoepfer, 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. Setting is a term that in its broadest sense, encompasses both physical locale that frames the action and the time of the day or year, the climatic conditions and the historical period during which the action takes place. Setting helps the reader to visualize the action of the work, and thus adds credibility and air of authenticating to the characters. In other words, to create and sustain the illusion of life. There are many kinds of setting in fiction (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”. Setting is so slight that it can be dispensed with in a single sentence or two or must be inferred altogether from dialogue and 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. (Pickering and Hoeper, 1981:38)

2.1.3.2 Setting as Antagonist

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

2.1.3.3 Setting as a 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 Hoeper, 1981:40)

2.1.3.4 Setting as a 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 it will about the actual physical setting itself. An author can also use setting to clarify and reveal character by deliberate making setting a metaphoric or symbolic extension of character (Pickering and Hoeper, 1981:42)

2.1.4 Theme

Retrieved from Sugiana (2019) in sridianti.com said, Themes are the main ideas or messages that establish the structure of the content of the essay. The theme of a short story or novel concerns all problems in human life. These problems can be related to problems of power, affection, jealousy, and so on. (Sugiana, 2019)

2.2 Extrinsic Approach

In the Intrinsic Approach, it focuses on characters, plots and settings. The Extrinsic Approach is different. Extrinsic approach is focused outside the text such as, personality structure. In this paper, I will use the approach of Psychology of Literature to analyze character and behavior. In the Extrinsic Approach, I will use concepts of Psychology of Literature such as, Death Instinct and Classification of Emotions. I will explain the concepts below:

2.2.1 Psychology of Literature

Psychology, even using the work of ancient literature as samples to give the analysis of multi-facet, concerning the human mind and spirit, is one of the disciplines associated closely with the literature. Obviously, literature is quite rich as a source of human mind and soul which are the principal materials in the field of psychology and psychiatry. That is, literature is a storehouse of experience and the reality of the individual, essentially a human soul, privilege, emotion and feeling. As a result, both literature and psychology preoccupied with similar issues and they may conflict with each other to offer a variety of interpretations and perspectives. It can be detected; then, the characteristics of general psychology and literature is the ability of each discipline to use methods and different approaches to analyze the nature and human existence. (Aras, 2014:256)

From the explanation above, I conclude that in Psychology of Literature there is a study of human feelings such as a human soul, privilege, emotion, instinct, and feeling.

2.2.2.1 Death Instinct

Hilgard (1975) in Minderop said, Freud believes that human behavior is based on two basic energies, first, the life instinct (*Eros*) which is manifested in sexual behavior, which supports life and growth. Second, death instinct (*Thanatos*) that underlies aggressive and destructive action. These two instincts,

even though they are in the subconscious, become motivational forces. The death instinct can lead to suicide or self-destructive behavior or to be aggressive towards others. (Minderop, 2010:27)

According to Freud in Yunus, Supiastutik, and Suwargono (2014) said, People are driven by two opposing core desires. The life instinct (*Eros*) and the death instinct (*thanatos*). The death instinct, often known as the death drive, is the energy that influences living things to desire an inorganic state. (Yunus, Supiastutik, and Suwargono, 2014:2)

According to Freud in Andini and Saktiningrum (2020) said, the psychical apparatus is divided into three sections by Sigmund Freud: id, ego, and superego. Eros and destructive instincts create the id. Eros is the impulse to live, or to preserve life, whereas destructive instincts are the urge to die or destroy things. The death instinct, on the other hand, is postponed by ego, which has the responsibility of avoiding unpleasure. Ego is in charge of reducing the tensions caused by stimuli of id. Furthermore, superego has an impact on ego. Because it highlights what can be morally accepted by society, superego occasionally contradicts id. Ego is in charge of mediating and satisfying both the id and superego. For the balance to be sustained, the ego must be stronger than the id and superego. If the ego is weak, the unpleasantness might take control of the mind. That situation is dangerous because the mind may be controlled by the death instinct. (Andini and Saktiningrum, 2020:97)

2.2.2.2 Classification of Emotions

Krech (1974) in Minderop said, the feeling of joy, anger, fear, and sadness are often regarded as the primary emotions. The situation that arouses it is strongly related to the actions it causes and results in increased tensions. In addition, hatred or feelings of hate are closely related to feelings of anger, jealousy, and envy. The characteristic that marks feelings of hate is the arising of lust or desire to destroy objects that are the target of hatred. Feelings of hate are not just dislikes or reluctance that the impact of wanting to avoid and not intending to destroy. Feelings of guilt and regret are also included in the classification of emotions.

(Minderop, 2010:39-40). According to Syamsuddin in Septiana, Marii, and Murahim (2020) said that emotion is a unified state and the vibration of the soul that accompanies or appears can occur before or after the behavior. (Septiana, Marii, and Murahim 2020:17)

1. Shame

Shame is different from guilt. There is shame without being linked to guilt. A person may feel embarrassed when he/she uses a fork incorrectly at an honorable dinner party, but he/she does not feel guilty. He/she feels ashamed because he/she feels stupid and less prestigious in front of others. That person does not feel guilty because he/she does not violate moral values. (Minderop, 2010:43)

2. Sadness

Sadness or Grief relates to the loss of something important or valuable. The intensity of grief depends on the value, usually extreme sadness when losing a loved one. Deep sadness can also be due to the loss of a very valuable possession which results in disappointment or regret. (Minderop, 2010:43-44)

2.3 Literature Review

This study focuses on the psychology of literature through death instinct and classification of emotions in Antonio Campos movie script entitled *The Devil All The Time*. There are other related studies which also the same concept and theory.

The other analysis that I found was a journal entitled “A Study of Life and Death Instinct in Paulo Coelho's *Veronika Decides to Die*” by Machmud Yunus, Supiastutik, Eko Suwargono (2014). This research focus analysis Sigmund Freud theory such as Life Instinct (*Eros*) and Death Instinct (*Thanatos*).

The other analysis that I found was a journal entitled “Klasifikasi Emosi Tokoh Nathan dalam Novel *Dear Nathan* Karya Erisca Febriani: Kajian Perspektif David Krech” by Ayu Septiana, Marii, and Murahim (2020). This research focus analysis the classification of emotions from David Krech

perspective such as the concept of guilt, buried guilt, self-punishment, shame, sadness, hatred, and love.

The other analysis that I found was a journal entitled “Hannah Peace’s Suicide in Toni Morrison’s *Sula*: A Psychoanalytic Approach” by Nindy Andini and Nur Saktiningrum (2020). This research focus analysis of personality of id, ego, and superego which is consist of death instinct.

