CHAPTER 2

THEORETICAL FRAMEWORK

I used a theory to supports the data of this research, namely Psychological Analysis. Some of the points that are explained in this chapter include the structure of intrinsic, Psychoanalysis theory and theory of hate.

2.1. Intrinsic Approach

To analyze the *MA* Movie's Script, I use some concepts through intrinsic approach. In the concept spawned some elements such as character, characterization, plot, and setting. I will describe the elements as follows:

2.1.1. Character and Characterization

The terms character and disposition refer to different meanings. Characters designate the actors of the story, while disposition shows the characteristics of certain characters in a story.

According to Abrams (1981:20) character is a person who is shown in a narrative work, or drama, which the reader interprets as having certain moral qualities and tendencies as expressed in speech and what is done in action. The difference between one character and another is more determined by personal qualities (Nurgiyantoro, 2013).

The use of the term character itself in various English literature leads to two meanings, namely as the characters in the story that are displayed, and as the attitudes, interests, desires, emotions, and moral principles possessed by these characters (Stanton, 1965: 17). Thus, character can mean 'actors of the

story' and can also mean 'characteristics'. Between a character and his character, indeed, is a complete cohesion (Nurgiyantoro, 2013).

Disposition and characterization are often equated with the meaning of placing certain characters with certain characters in a story. Or as Jones (1968:33) said, characterization is a clear picture of someone who is shown in a story (Nurgiyantoro, 2013).

The characterizations at the same time suggest techniques for the embodiment and development of characters in a story. Characterization is painting a clear picture of someone who is shown in a story (Nurgiyantoro, 2013).

Characterization is a method of describing the character of the characters in a work of fiction. The purpose of this analysis is to achieve an understanding of individual resilience in a particular community through the views of residents in the community concerned (Minderop, Metode Karakteristik Telaah Fiksi, 2013).

2.1.1.1. Showing Method

Characterization in the showing method includes; first is characterization through dialogue, the reader must be observant and infer from what characters say. The second is characterization through action. To establish character on the basis of action, that is necessary in order to scrutinize the several events of the plot what they seem to reveal about characters.

1. Characterization through Dialogue

According to Pickering and Hoeper (1981:32) the reader must first pay attention to the substance of a dialogue. Is the dialogue something too important to develop events in a plot or vice versa? When the speaker is always talking about himself, the impression is that he is self-centered and somewhat boring. If the speaker always talks about other characters, he

seems to be a character who likes to gossip and likes to interfere with other people (Minderop, Metode Karakteristik Telaah Fiksi, 2013).

2. Characterization through Action

Character and behavior are like two sides of a coin. According to Henry James, as quoted by Pickering and Hoeper, states that actions and behavior are logically the development of psychology and personality; shows how the character's character is displayed in his actions (Pickering and Hoeper, 1981:34). The appearance of facial expressions can also show the character of a character. In addition, there are motivations behind the actions and can clarify the description of the character's character. If the reader is able to trace this motivation, it is not difficult to determine the character of the character (Minderop, Metode Karakteristik Telaah Fiksi, 2013).

2.1.2. Plot

Plot is a story that contains a sequence of events, but each event is only connected by cause and effect, one event is caused or causes another event to occur (Stanton 1965:14). The plot is the events that are shown in the story that is not simple, because the author arranges the events based on causal links (Nurgiyantoro, 2013).

Theoretically, the plot can be sequenced or developed into certain stages chronologically. These stages were stated by Tasrif, namely what distinguishes the stages of the plot into five parts, including:

1. Exposition

This stage contains the description and introduction of the background situation and the characters of the story. This stage is the stage of opening the story, providing initial information, and others. Serves as the basis for the story that is told in the next stage.

2. Rising Action

This stage is the stage of conflict emergence where the problems and events that trigger the conflict begin to emerge. So, this stage is the initial stage of the emergence of conflict, and the conflict will develop or be developed into conflicts at the next stage.

3. Climax

This stage is the stage where the characters of the story reach a breaking point. The climax of a story will be experienced by the main character who acts as the perpetrator and sufferer of the main conflict.

4. Falling Action

At this stage, conflicts that have reached a climax are resolved. Other conflicts are like sub-sub-conflicts or additional conflicts, if any, are also resolved and the story ends (Nurgiyantoro, 2013).

5. Resolution

The final section of the plot is the resolution, which records the outcome of the conflict and establishes same new stability. Its conclusion presents the reader with a new and at least somewhat stable situation one that gives a sense of closure because the conflict have been resolved if only temporarily and not necessary in the way the reader had expected.

2.1.3. Setting

Setting is a description of the space, time and atmosphere of events in a literary work. Or other background definitions are intrinsic elements of literary works that include space, time and atmosphere occurring in an event in a literary work. Can also with all the information, instructions on channeling related to space, time and also atmosphere. Fiction can be defined as character in action at a certain time and place. Setting helps the reader visualize the action of the work, It helps, in other words, to create and sustain the illusion of life, to

provide what we call verisimilitude. In order to understand the purpose and the function of setting, the reader must pay particular attention to descriptive passages in which the detail of the setting are introduced. Setting in fiction is called on top perform to number of desired functions (Pickering & Hoeper, 1981).

1. Setting as Background of Action

   Where setting, in the form of costume, manners, events, and institutions, all peculiar to a certain time and place. When we speak of setting as background, then, what we imagine 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 a relationship that is only tangential and slight.

2. 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 determine the outcome of events.

3. Setting as Means of Revealing Character

   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 actual physical setting itself.

2.2. Extrinsic Approach

Extrinsic elements are elements that are outside the literary text, but indirectly affect the structure or organismal system of the literary text. Or, more specifically, it can be said as elements that influence the structure of the story of a literary work, but are not part of it (Nurgiyantoro, 2013).

2.1.1. Psychology Literature

According to Ratna, the aim of literary psychology is to understand the psychological aspects that contained in a work (Minderop, Psikologi Sastra,

2018). Psychology of literature pays attention to the psychological problems of the fictional characters that contained in literary works. Literary psychology is a study of literary works that reflect the processes and activities of the psyche. In examining a psychological work, the important thing that needs to be understood is the extent of the involvement of the writer's psychology and the ability of the author in order to present the fictional characters involved with psychiatric problems.

2.1.2. Hate Concept

Hate is closely related to feelings of anger, jealousy, and envy. The characteristic that marks feelings of hatred is the emergence of lust or desire to destroy the object that is the object of hatred. Feelings of hate are not just the emergence of feelings of dislike or aversion/reluctance which the impact is to want to avoid and not to destroy. On the other hand, feelings of hatred are always inherent in a person and he will never feel satisfied (Krech, et al., 1974:479) in (Minderop, Psikologi Sastra, 2018)

Hate person has some symptoms. These are the following symptoms of inner conflict. 1) Aggression Symptoms, a leading cause of anger is person's environment. Stress, financial, abuse, poor, social or familial situation on your time and energy can all contribution to the formation of anger. 2) Revenge Symptoms is relate for anger or hate. An uncontrolled passion gives birth to anger. This is protracted and pent-up anger. 3) Cognitive symptoms is refer to problem that have anything to do with brain processes like thinking, attention, perception, memory, reasoning, and problem solving.

Hatred is one part of psychology that falls into the category of emotional classification. Hate is closely related to feelings of anger, jealousy, and envy. The characteristic feature of the feeling of hatred is the emergence of lust or desire to destroy the object that is the object of hatred. Feelings are not just the emergence of feelings of dislike or aversion/reluctance that wants to avoid and do not want to destroy. On the other hand, feelings of

hatred are always attached to a person, and he will never be satisfied until he destroys them; when the object is destroyed he will feel satisfied (Krech, 1974:479).

2.3. Previous Related Studies

(Delvia, 2017) *The Reflection of Grief and Hate on Character Tracy Whitney in Tilly Bagshawe's Sidney Sheldon's Reckless Novel*. The writer of the research uses qualitative data and interpretative analysis using the method by collecting data. The result of Delvia's research is about a woman that is Tracy grief to death of her son which causes by Althea then Tracy feels hate to murder which is done Althea. The similarity between Delvia's research and my research is choosing the concept of hate to analyze the research. The difference is my research uses a film and different character to analyze. My research only focuses on the hatred of Sue Ann's character that made her decide to take revenge.

(Dwi Cahyani, 2017) *The Concepts of Love and Hate on Character Lily Macdonald in Jane Corry's Novel My Husband's Wife*. The writer of the research uses showing method and qualitative data in the research. The result of Dwi's research is about a woman that is Lily who finds her true love, she believes that Ed are different from other men and decides to marry him. However, everything changed when Ed impregnated another woman, Carla, and left Lily. Lily starts to hate Carla. The similarity between Dwi's research and my research is choosing the concept of hate to analyze the research. The difference is my research uses a film and different character to analyze and focuses on the hatred of Sue Ann.

(Nur Mulyana, 2018) *The reflection of Psychosomatic causing revenge which ended in death-instinct through Glenn Arias Character Resident Evil: Vendetta in Joe McClean Film.* The writer of the research uses qualitative data and interpretative analysis using the method by collecting data. The result of Nur's research is about a man Glenn Arias, he lost someone he loved and he