

CHAPTER 2

THEORITICALFRAMEWORK

This chapter presents the theory used as a basis for conducting research. I use several concepts and theories to analyze the topic. Those theories applied in this chapter are intrinsic and extrinsic approaches. Intrinsic approaches are characterization, plot, and setting. Extrinsic approaches are the psychology, revenge and ambition. This chapter provides a further explanation of the concepts and theories described in the previous chapter, and I will outline the theoretical framework.

2.1. Intrinsic Approaches

To analyze the character of a film, I use some concepts through intrinsic approach, they are characterization, setting, and plot. I use the intrinsic approach to analyze the element of this literary work. I use the concepts of James H. Pickering and Jeffrey D. Hoeper . Those concepts will be explained in this chapter.

2.1.1. Characterization

Character is one of the important thing in a story. Character has a relation with plot, without character there is no plot, no setting and no story. Pickering and Hooper explained some terms of character in literary work. The term protagonist and antagonist do not directly show the characterization of each character. It does not mean protagonist always has a good character, and antagonist has a bad character. Characterization appears when the author reveals the personality of the character. Character can be presented by their action, speech and also their minds. It includes the process of giving some information about them. (Hoeper, 1981, p. 24)

There is a method of characterization that the author usually uses as a guide or technique for writing literary work that are telling and showing. One method is telling, which is done directly by the author, and relies on exposition and direct commentary by the author. The other method is the indirect, the showing method,

which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogues and actions. Most authors employ a combination of each, even when the exposition (Hoepfer, 1981, p. 27).

2.1.1.1. Showing Method

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 dialogues and 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 the narrative (Hoepfer, 1981, pp. 27-28). The explanation is that if a character speaks with different behavior, then the conversation is not only showing the character of the character being discussed, but the character of the speaker is also clearly visible.

2.1.1.2. Characterization through Dialogue

Characterization through the dialogue is divided into: What is being said by the speaker, the identity of the speaker, the location, and the situation of the conversation, the identity of the person the speaker addressing, the quality of character's mentality, tone of voice, dialect, emphasis, and vocabulary of the characters (Minderop, 2013, pp. 22-23). According to my definition, characters are the players who give a variety of colors to the film, as the audience can distinguish between good and bad characters in the film.

2.1.1.3. What is Being Said

In this case, we need to know whether the dialogue will be discussed is something that is important and can influence the events in the story. (Hoepfer, 1981, p. 32) According to my understanding, dialogue is a conversation that reflects everyday conversation. For example, such as talking to parents or friends to discuss problems or conflicts and plots like in movies.

2.1.1.4. The Identity of The Speaker

Something that is conveyed by a main character, which in this case is more important than a subordinate character, although sometimes the information provided by a subordinate leader can provide important information about the main character. Minor role conversations often provide important information and highlight the personality of other characters. (Hoepfer, 1981, p. 32) According to my understanding, the important characters in the identity of the speaker are protagonists and antagonists.

2.1.1.5. The Occasion

Location or situation of the discussion can also affect a person's character, usually they will show their character when talking to people which closest to, and we will know more about the character of the particular way of seeing them talk to the people around them. Usually, dialogue during the night is more serious meanwhile dialogue during the day is more revealing with a few information. (Hoepfer, 1981, p. 33) According to my understanding, conversation at night seems more profound for feeling each other's feelings. Conversations like that tend to be more meaningful and serious, it's very easy to happen in a comfortable place like home.

2.1.1.6. The Identity of The Person or Persons Addressed By The Speaker

This kind of narration is presented by characters in the story, where a certain figure says something about the other character. Dialogue between friends is more open and long than the dialogue between strangers. It is depends who is more comfortable to talk to (Hoepfer, 1981, p. 33). According to my understanding, the speaker here means the speech conveyed by the character in the story, the speech spoken by certain characters about other characters.

2.1.2. Plot

The common definition of plot is that it's every thing happens in a story. That's useful when talking about completed stories, but when we are considering a story that is still on going, 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, p. 5). This means that plot is a series of events arranged according to the law of causality because the events in the story are interconnected.

2.1.2.1. Exposition

Exposition is the beginning section in which the author provides the necessary background information, the scene setting, the situation establishment, and the action dates. It may also introduces the characters and the conflict, or the potential for conflict. (Hoeper, 1981, p. 17) According to my understanding this phase introduces the main character and other characters, setting, the event that starts the journey of the characters and providing the description and the background of the story.

2.1.2.2. Complication

Complication sometimes refers to the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict (if those things have not yet been introduced in the exposition). The conflict is then developed gradually and intensified (Hoeper, 1981, p. 17). According to my understanding, a story is built up as the sequential events, and then the story becomes more exciting and problems starts to show up.

2.1.2.3. Crisis

Crisis (also known as climax) is moment when the plot reaches its point of greatest emotional intensity; it is the turning point of the plot, directly precipitating its resolution (Hoeper, 1981, p. 17). According to my understanding, this phase is the turning point. The main character will experience the difficulties and tension in the facing the conflict and then burst in some kind of fight, argument or a very emotional moment.

2.1.2.4. Falling Action

Once the crisis, turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion (Hoeper, 1981, p. 17). According to my understanding, this phase signifies that the story is coming to an end.

2.1.2.5. Resolution

The final section of the plot is 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 the conclusion (Hoeper, 1981, p. 17). According to my understanding, problems and conflicts are officially over and neither the protagonist nor the antagonist, the main character, is able to resolve the issue.

2.1.3. Setting

Fiction can be defined as character in action at a certain time and place. In general, setting includes both physical locale that frames the action and the time of the day, the climatic conditions and historical period during which the action takes place. Setting helps the reader to visualize the action of the work. However, there are many kinds of setting in fiction (Hoeper, 1981, p. 37). Setting is a description of time, place and atmosphere of the events in the story. The characters in the story live at certain place and time, so the events experienced by the characters in the story occur at certain times and places too.

2.1.3.1. Setting as Antagonist

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

2.1.3.2. 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 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 (Hoepfer, 1981, p. 42).

2.2. Extrinsic Approach

To analyze the script of this film through an extrinsic approach, I use a psychological approach. I use the concept of revenge and ambition. It begins with definition a pshychological of literature and a pshchological approach, then the definition of the concept of revenge, ambition, and defense mechanism. I will explain the concept below:

2.2.1. Psychology of Literature

In a book entitled Psikologi Sastra, it is explained that literary psychology is a literary study that views literary work as a psychological activity. The author will use creativity, taste, and artistic in his work. According to Endaswara written by Trisnawati Bura (Bura, 2019, p. 3). Literary works which are seen as psychological phenomena will display psychological aspects through characters if by chance the text is in the form of drama or prose. In addition, psychology of literature has important role in understanding literary works. On the other word, there are some advantages to do analysis by using psychology of literature, one of those advantages it can study deeply about characterization of characters. (Minderop, Psikologi Sastra, 2018, p. 59)

In the Introduction to general psychology, he argues that psychology is a science that examines and studies behavior or activities that are seen as manifestations of human psychic life (Saleh, 2018) In psychology, human behavior is divided into two, namely reflexive and non-reflexive behavior. Reflexive behavior occurs spontaneously, such as blinking the eyes when exposed to light, moving the knees when hit by a hammer, pulling fingers when exposed to fire, and so on. Reflexive behavior happens by itself.

2.2.2. Psychology Approach

According to Siswanto in his book entitled *Metode Pendekatan Sastra: Analisis Psikologi* (2005) written by Singih Daru Kuncara (Kuncara, 2016, pp. 106-107), the application of psychological approach toward literature began after Sigmund Freud, a great German psychiatrist, introduced the theory of psychoanalysis. According to Freud, literature was an unconscious ambition that was not created in reality and then transferred to reality in novel, or another form of literature, fictively.

Psychological approach was defined as a criticism to a literary work through the lens of psychology. It looked either at the psychological motivations of the characters or the author themselves, although the former was generally considered a more respectable approach. The most frequently applied theory was the Freudian psychology approach, but other approaches also exist.

According to Atar Semi written by Gunawan Tambunsaribu (Tambunsaribu, 2020, p. 2), Psychological approach is literature criticism method which stresses on psychological elements that exist in a literature work. These psychological elements were given attention in literature criticism and studies due to emergence of consciousness for the writer and also for the critic. The society improvement and advancement in this modern age are not entirely be measured. From material element, but additionally from spiritual or psychology elements. Usage of this concept literature this is did by way of many authors is via taking beneficial parts and pure for their consideration in gaining knowledge of characteristic and character of a person.

2.2.3. Revenge

According to McCullaugh written by Viktor Matanggaran (Matanggaran, 2018), the desire for revenge can be a person's motivation to kill, hurt others and even international conflicts. According to the Kamus Besar Bahasa Indonesia ((KBBI), n.d.), revenge has a strong desire to avenge crimes and so on. Revenge is one of the intense feelings that arise within every human being. Why do people get revenge? According to (Medcom.Id, 2019), revenge is an act of hurting and harming other people caused by annoyed feeling that they want to pay back a certain person's behavior. Revenge is a form of protection and the process of seeking justice for oneself. The way is done by retaliating against others which it is actually a form of self-destructive for allowing yourself to do bad things by bringing down other people. It cause long term discomfort.

According to Schumann & Ross written by Aisyah Aulia Rahim (Rahim, 2021, p. 5), there are four aspects that encourage revenge, including the persistence of anger, the perception of the cost of revenge, cultural and religious values regarding revenge and an external system that can restore justice on behalf of the victim. Revenge also includes the act of injuring or hurting someone because of the injury or wrong they suffered, so that there is a desire for retribution. Revenge is one of the intense feelings that arise for every human being. Have you ever been wronged and wished you could punish the perpetrator? This desire is connected within us.

But, what do you do if you get treated wrong? How can you deal with a very emotional feeling of retaliation? What do you do if you feel the need for revenge? There are healthy ways to deal with these feelings that can help you heal and reward your brain with the same without consequences. Frank Sinatra states, thebest revenge is great success. When someone has wronged you and hurt your heart, so they want to take revenge. Convince yourself to do positive activities. Then, use it to get what you want towards success. you will be happy too. Revenge is considered as the most effective way to relieve pain and a tangible form of demands for equal treatment that must be received by individuals. Equality is an absolute thing that is owned by everyone. The treatment, rights, and obligations received between one person and another will lead to a balanced life.

On the other hand, if there are differences in the treatment, rights, and obligations received by individuals, especially if these things lead to something that causes pain or damage such as oppression, betrayal, and injustice, there will be a desire to demand equality. Oppression, betrayal, and injustice are forms of negative treatment that trigger individuals to fight, one of which is revenge. Rejecting negative treatment is behavior and actions taken by individuals as a form of self-defense.

When people take revenge, they seek satisfaction by trying to hurt others as an act of retaliation (Pulungan, 2019, p. 3). Every individual as a human being has a desire to take revenge against someone who treated them badly, to those who ruined their life, or to those who only threatened their identity as human beings in a certain place, culture, and belief. Things like that seem ordinary or even less influential, but basically humans are created to have a sense of revenge, wanting others to feel the same way they feel when others do negative treatments or hurt their lives and feelings. Revenge is as simple as that. In line with Govier, Uniacke (Pulungan, 2019, p. 4), also claims that revenge is personal and non-instrumental: with revenge we seek to make people suffer because they have made us suffer, not because their actions or values require us to bring them down.

2.2.4. Ambition

Every human being has ambition in life which has a general meaning, a strong desire to achieve something. According to Tatenhove written by Prawito Dado (Prawito Dado, 2020, p. 5), ambition is energy expressed in active behavior towards a goal or aspiration. Meanwhile, according to Murray, the need for ambition is related to the need for goals often with succeeding, achieving, and overcoming obstacles. According to Kamus Besar Bahasa Indonesia ((KBBI), Kamus Besar Bahasa Indonesia (KBBI), n.d.), ambition is a desire, a great desire to get something like a rank or position in life or to do something to achieve a big goal with one's desire. While ambitious is the desire to achieve something. So, ambitious is an adjective of ambition.

Being ambitious means cultivating a great desire for transformation and realization. Plans and strategies are created with the aim of achieving certain life goals, be they personal, as a college graduate, or professionally, such as starting a business. Therefore, to say that someone is ambitious doesn't necessarily mean it's a bad thing, although it doesn't mean that they are either. The secret lies in the amount of ambition each person has. When ambition proves excessive, it becomes greed, two concepts that common sense often confuses. According to Collier written by Debby Erlambang (Debby Erlambang, 2021, p. 5), the word ambition has the meaning of a strong desire to realize certain desires that exist in thoughts in the form of mental images.

In reality, ambition is not always a bad thing and there is ambition when it comes to good. As well as efforts to achieve ideals in a good way. A healthy desire to achieve success by maximizing energy and thought is a form of good ambition. According to Asri written by Debby Herlambang (Debby Erlambang, 2021, p. 6), ambition can be seen when a person has characteristics in the form of having a great desire, using thought and energy to satisfy the need for recognition in the form of status, praise and respect from others to achieve a sense of satisfaction in his life.

2.3. Previous Related Studies

The movie script "*Cruella*" written by Dana Fox and Tony McNamara is a very interesting film. As far as I know, there has been no research analyzing Cruella's film with the theory of revenge and ambition. I am trying to find some other researchers who are also researching related to the same theme as my research with different object research. Because of that, I found some research that differentiated from what I was researching, such as gaps or spaces that they hadn't researched. The research of the first research I found was a thesis written by Rani Nurida from Sultan Thaha Saifuddin State Islamic University Jambi in 2021, with the title "*Claudius's Life Ambition As Reflected In Hamlet, Prince Of Denmark Drama By William Shakespeare*" (Nurida, 2021, p. 11). This study discusses the ambition of the character Claudius as seen in the Hamlet drama created by William Shakespeare. The purpose of this study is to find out the

various ambitions experienced by the character Claudius and to find out what are the effects of ambition in the character Claudius. The author uses the psychological theory of Sigmund Freud to support this research. This study uses qualitative methods, and descriptive techniques to describe and analyze the data.

The title of the second research is "*An Analysis of Revenge in Main Character's Personality as Portrayed in Sidney Sheldon's Novel If Tomorrow Comes and A.S.A. Harrison's Novel The Silent Wife: A Comparative Literature*" by Rara Tri Antika Pulungan, a student at the University of North Sumatra in 2019 (Pulungan, 2019, p. 10). In this thesis, the writer analyzes the revenge depicted in the two novels *If Tomorrow Comes* by Sidney Sheldon and *The Silent Wife* by A.S.A. Harrison. The purpose of this thesis is to find out how the revenge of the main character in the two novels is depicted through the three personality structures consisting of the personality of each main character and to find out the similarities and differences in revenge depicted from the three personality structures in the two novels. This thesis uses the theory of Personality Structure by Sigmund Freud. The author uses a qualitative descriptive method that represents all data in the form of words and sentences.

The title of the third research journal is "*Psychological Analysis Of The Main Character In The Movie Script Frozen*" by Ni Kadek Jenni Lestari, Ida Ayu Made Puspani, and I Wayan Resen. They are Udayana University students (Ni Kadek Jenni Lestari, 2016, p. 1). The purpose of this study was to identify the psychological aspects of the main characters in the *Frozen* film. Also, identify the conflicts faced by the main characters in the *Frozen* movie. The main theories used in this study were adopted from the psychological theory proposed by Benhard (1953) and the theory of Warren and Wallek (1976). The method used in this research is the documentation method and the psychological aspects found in this film are aspects of attitude, feeling and emotion, and human motivation.

From a brief description of the three previous studies, it can be concluded that their research related to my research has differences such as themes, theories that include characterization, psychological approaches to psychological literature and showing methods to support my research. The research that will be carried out in this study has not found a combination of revenge and ambition like my

research. Analyzing literary characters is important to know their behavior and actions, using the book *Characterization Method of Fiction Study* by Albertine Minderop. This book will help this research to better understand the explicit and implicit aspects of film characters.

