CHAPTER 2

FRAMEWORK OF THE THEORIES

In this research, in order to understand the construction also the meaning ofthe movie script, there are some concepts and theories that I use to analyze the storyand the script. I apply two approaches, which are intrinsic and extrinsic to analyze the character of a movie script, especially characterization, plot, and setting as intrinsic approach. The extrinsic approaches are classification of emotion hatred emotion. In this chapter, I will tell a further explanation of the theories and conceptswhich have been written in the previous chapter. The further explanation will be done as follows:

2.1. Intrinsic Approach

In order to analyze and to explain the elements about the words from the related character, some concepts which related to intrinsic approach will be used. The concepts are; characterization, plot, and setting. There are other concept from James H. Pickering and Jeffrey D. Hoeper in his book titled Concise Companion toLiterature as become the main guide for me to analyze the character of Cassandra Thomas through the intrinsic approach, that will be explained later in this chapter.

Analyzing the character from fictional works is crucial to determine the behavior and gesture they take, by using this theory provided within Metode Karakterisasi Telaah Fiksi by Professor Albertine Minderop. To further understandthe explicit and implicit aspects of the character, this book will help this research to understand the characters within the movie script.

2.1.1. Characterization

Pickering and Hoeper explained some terms of character in literary work. Character is an important thing in literary work. 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.Characterization is when the writer reveals the personality of the character. It may be happening in their conversation. Characters can be presented by the description in their action, speech,

and also their mind. It includes the process of giving some information about them (Pickering & Hoeper, 1997: 28)

2.1.1.1. Showing Method

There are two methods of characterization, showing method. To analyze this movie script, I use showing methods. Showing 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 and their actions. (Pickering & Hoeper, 1997: 27).

1) Characterization through Dialogue

To know characterization in literary work the writer has to analyze characters through dialogue between characters. Some characters are open and candid; they tell us, or appear to tell us, exactly what is on their minds. Others are careful and guarded in what they say: they speak only by indirection, and we must infer from their (the character) words what they actually mean. (Pickering & Hoeper, 1997: 32) For this reason the reader must be prepared to analyze dialogue in a number of different ways.

a) 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. (Pickering & Hoeper, 1997: 32)

b) The Identity of speaker

Something conveyed by a main character, which in this case is more important than a subordinate figure, although sometimes information by subordinate leaders can provide important about main characters. The conversation of minor role often provides crucial information and sheds important light on the personalities of the other characters (Pickering & Hoeper, 1997: 32)

c) 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. And also usually dialogue during the night is more serious and dialogue during the day is more revealing and more information on it. (Pickering & Hoeper, 1997: 33)

d) The Identity of the Person or Persons of The Speaker Addressing

This narrative presented by characters in the story, where a certain figure says something about the other character. And also dialogue between friends is more open and long than the dialogue between strangers. It is depending who is more comfortable to talk to (Pickering & Hoeper, 1997: 33).

e) The Quality of The Exchange

The way how the conversation going or flow is important, it is better if there are give and take in the conversation with someone. But in the other is more passive the conversation will not last long. Characters can also take a look through their mental quality is through rhythm or flow when they speak. (Pickering & Hoeper, 1997: 33)

f) The Speaker's Ton of Voice, Stress, Dialect and Vocabulary

Important clues of the character we can see through their voice, stress, dialect, and vocabulary, but we can see that if we observe and examine it properly and carefully. And also speaker's tone of voice when the character talk to the other can also reveal the attitude such as friendly and arrogant (Pickering & Hoeper, 1997: 33)

2) Characterization through Action

Characterization through action is as important as characterization through dialogue. Pickering and Hoeper, stated that to establish character on the basic of action, it is necessary to 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. A gesture or a facial expression usually carries with it less significance than some large and overt act. Some actions, of course, are inherently more meaningful in this respect than others. (Pickering & Hoeper, 1997: 34)

2.1.2. Plot

The plot is a series of events structure in a story arrange as a sequence of sections in the overall fiction. The plot is what shown how actions must relate to each other, how an event is relate to other events, and how the characters are portrayed and play a role in the event. When we refer to the plot of a work of fiction, we are referring to the deliberately arrange in sequence of interrelate events that constitute the basic narrative structure of a novel or movie or short story. (Pickering and Hoeper, 1981: 14). A plot usually flows in five certain stages or section as follows. 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).

- **Complication**

    Complication 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).

- **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 turning point of the plot, directly precipitating its resolution. (Pickering and Hoeper 1981: 17).

- **Falling Action**

    The crisis of turning point has been reached, the tension subsides and the plot moves towards its appointed conclusion. (Pickering and Hoeper, 1981: 17)

- **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)

    Based on opinion from Pickering and Hoeper, can be concluded that plot is a series events in a story arranged as a sequence of pats in fictions as a whole ploy also governs how action should relate to one another. Then if we refer to the plot of a work of fiction, there is a sequence of interrelated events that is deliberately arranged is the basic narrative structure of a novel, movie and short story.

2.1.3 Setting

Setting is a term that includes both the physical area that frames the action and the time of day or year, the climactic condition, and the historical period during which the action take place. Setting has five possible functions, setting as background of action, as an antagonist, as a means of creating appropriate atmosphere, as a means of revealing character, and as a means of reinforcing theme. (Pickering & Hoeper, 1997: 37)

- Setting as Background of The Action

    Every event always happens somewhere. They require a setting or background of some kind, even if it is only as simple as a stage of theatre. As a background for action, setting may consist of costume, manners, events,

and institutions that have relation to a certain time and place (Pickering and Hoeper, 1981: 38-39).

- Setting as an Antagonist

Setting may also serve as a kind of individual or antagonist that help to build a conflict and control the outcome of the story's events (Pickering & Hoeper, 1997: 39).

- Setting as Means of Revealing Character

Many authors manipulate their settings as a means of arousing the reader's expectations and an author can also use the setting to simplify and reveal character by intentionally making setting a metaphoric or symbolic extension of character (Pickering & Hoeper, 1997: 41).

- Setting as 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 mind for events to come to (Pickering and Hoeper, 1981: 40).

- Setting as Reinforcing of the Theme

Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story (Pickering and Hoeper, 1981: 42).

2.2 Extrinsic Approaches

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. Related to the environment, economy, politics and the history of the characters' life itself.

In this paper, I will use psychological approach through the concept of hatred emotion and classification of emotion theory to analyze the character in the

movie script. Through extrinsic approach, I will use the concept of psychology of literature through hatred emotion, the following concept will be explained bellow;

2.2.1. Psychology

Psychology derived from two Greek words "psyche" and "logos." Psyche means soul and logos means the study. Thus, originally psychology was defined as the study of "soul" or "spirit." But later on philosophers defined psyche as mind. Because of this, psychology began to be regarded as the study of an individual's mind or mental process. Psychology is the scientific study of the mind and how it influences our behavior, from communication and memory to thought and emotion. The psychological perspectives stated that most emotional and mental disorders arise from inadequate or inappropriate learning. It assumes Psychological disorder as arising partly from a person's relationship, one of the most important being the family. From psychological point of view mental health is the ability of the individual to make personal and social adjustment. In broader terms of psychological, mental health refers to decision-making abilities, ability to carry responsibilities, finding satisfaction, success and happiness in life. Psychological also forces underlying human behavior, feelings and emotions, and how they may relate to early childhood experience (George, 2016: 227).

2.2.1. Psychology in Literature

According to Khazar Journal of Humanities and Social Sciences, literature and psychology are two branches of science that study human soul. Psychology researches human behaviors and their causes while literature depicts human behavior through fiction. These two branches of social science studying human behavior are interrelated and mutually beneficial. And the basic building block of the correlation between literature and psychology is a literary work. Literary works study human beings and describe their inner world with all its aspects. The reason is that a literary work is at the same time a product of a certain psychological condition. A literary work supports

psychology in terms of depicting human psychological conditions. A literary work benefits from psychology in terms of successfully presenting characters, expressing their moods, and bringing the readerinto the psychological dimension of human reality. Psychology and study of literature meet in their focus on phantasies, emotions and human soul. Thus there exists a two-way relationship based on mutual interaction between literature and psychology, in the form of evaluation of a literary work with the resources of psychology and obtaining psychological truths from a literary work (Emir, 2016: 3).

According to Aras, there is a very strong correlation between literature and psychology for the fact that both of them deal with human beings and their reactions, perceptions of the world, miseries, wishes, desires, fears, conflicts; individual and social concerns, by means of varied concepts, methods, and approaches. An author represents life according to his/her objectives, perceptions, ideologies, and value judgments and opens the doors of the unknown and invisible worlds to readers not only by arousing feelings and emotions but also by helping them to discover the meaning of life and existence. Clearly, literature enables individuals to know and question their identities by raising consciousness and awareness. It is to be noted that man and existence have always been fundamental elements in most scientific studies, fine arts and literature (Aras, 2014: 15).

2.2.2. Psychological of Classification Emotion by Albertine Minderop

Joy, anger, fear, and sadness are often considered as the most basic emotions (primary emotions). Situations that evoke these feelings are closely related to the actions they cause and lead to tension (Minderop, 2010:43-44). Feelings of guilt and regret are also included in the classification of emotions.

2.2.2.1. Hatred

In addition, hatred or feelings of hatred (hate) are closely related to feelingsof anger, jealousy, and envy. The characteristic that marks feelings of hatred is theemergence of lust or desire to destroy an object that is the target of hatred. Feelingsof hate are not just the emergence of feelings of dislike or aversion/reluctance whose impact is to avoid and not to destroy. On the other hand, the feeling of hatred is always inherent in a person, and he will never be satisfied until it destroys it; when the object is destroyed he will feel satisfied (Minderop, 2010:43).

2.2.3.1.1. Anger

According to APA (American Psychological Association), Anger is an emotion characterized by tension and hostility arising from frustration, real or imagined injury by another, or perceived injustice. It can manifest itself in behaviors designed to remove the object of the anger (e.g., determined action) or behaviors designed merely to express the emotion (e.g., swearing) (https://dictionary.apa.org/anger).

2.2.3.1.2. Envy

According to APA (American Psychological Association), Envy is a negative emotion of discontent and resentment generated by desire for the possessions, attributes, qualities, or achievements of another (the target of the envy) (https://dictionary.apa.org/envy).

2.2.3.1.3. Jealousy

According to APA (American Psychological Association), jealousy is a negative emotion in which an individual resents a third party for appearing to take away (or being likely to take away) the affections of a loved one (https://dictionary.apa.org/jealousy).

2.2.3.1.4. Desire to Destroy

Desire to destroy in psychology means that human being have an urge wanting to destroy something that makes them feels unpleasant towards another human being. Desire to destroy caused by anger, jealousy, and envy that led her to having hatred against men. It's often calls a feeling to revenge.

2.2.3.1.5. Feeling Satisfied after Destroying the Subject

Feeling satisfied after destroying the subject means after conducting one's anger and resentment, one will feel satisfied by what one has done. Thus, the person no longer felt the jealousy, anger, and jealousy that had been harbored because his revenge had been avenged.

2.3 Previous Related Studies

According to research on literary works relevant to this research. The research was conducted by Shabrinavasthi, students of the Faculty of Language andArt, Yogyakarta State University, entitled "The Personality of the main character Erika Kohut in the novel Die Klavierspielerin by Elfriede Jelinek: Psychological Analysis of Literature." Erika Kohut's personality structure consists of the Ego andsystems Superego. The Ego influences the main character to pursue satisfaction andhis delight in Klemmer. Ego also influences Erika in fulfilling sexual gratification by injuring himself with a razor. Due to Mother's excessive dominance, Erika sublimated by spending time with music. The relevance of Shabrinavasthi 's research with this research that is, both of them use the theory of emotion classification by Alberitne Minderop, so they can be a source of references for author.

The second research was conducted by Desy Ermawati, a student of the Department of Indonesian Language and Literature Education at the Maritime University of Raja Ali Haji Tanjungpinang, with the title "Emotional Classification of the main character of the novel under the light of the sky, the land of a thousandtowers by Miftahur Rahman Elbanjary". The research is on the emotions of the maincharacter (Fatih) based on the psychological theory of literature according to Krechwhich consists of the concepts of guilt, buried guilt, shame, sadness, hatred and love. Overall the main character's emotions amount to the main character emotions.In the novel under the light of the sky, the land of a thousand towers by Miftahur Rahman El-Banjary, the main character's emotions are more dominant in terms of love emotion. The relevance of Desy Ermawati's research with this research is thatboth of them use David Krech's theory of emotional classification.