

## **CHAPTER 2**

### **THEORETICAL FRAMEWORK**

Based on the objective of the research above, to understand the meaning and the construction of the movie script, I use some concepts and theories to analyze it. In order to achieve it, I apply two approaches, which are intrinsic and extrinsic to analyze the character of a movie script, I use characterization, setting, plot and theme as the intrinsic approach. For extrinsic approach I use psychology of literature and concept of verbal bullying. 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 theoretical framework:

#### **2.1. Intrinsic approach**

To analyze the character of a movie script I use some concepts through intrinsic approach, they are characterization, setting, plot, and theme. The word intrinsic means something that is related to the essential nature of a thing. (Pickering and Hoeper, 1981). I will provide the explanation for those concepts.

##### **2.1.1. Characterization**

Characterization is about the character in a literature work. Characterization is the quality of thought and feelings of the character in a work of literature which not only the role of human behavior or manner and habits, but also the appearance. Character is an important thing in a literary work. Pickering and Hoeper theory explained several terms of characters. The major, or central, character of the plot is the protagonist; his opponent, the character against whom the protagonist struggles or contends is the antagonist. The term of protagonist and antagonist does not directly showing the characterization of each character. No one would claim the protagonist constantly end up with good nature aside from antagonist, it frequently stated as a bad nature. Other materials of characterization are flat and round characters. (Pickering and Hoeper, 1981, pp. 24-25) Flat characters are those who embody or represent a single characteristic. Round characters are just the opposite. They embody a number of qualities and

traits (Pickering and Hoeper, 1981, p. 62). On the other hand, flat character is a minor character of a literary work. Round character is a major character of a literary work. The way to sustain the characterization of the character, it shall be explained through showing methods.

#### **2.1.1.1. Showing Method**

The showing method (indirect) are represent the writer putting himself or herself out the movie script by giving the characters to provide their character by way of dialogue or action. Showing method are consist of: dialogue, character, characterization by way of dialogue, personality speaker's, location and conversation situation, capacity of mental the characters , intonation, voice stress, and vocabulary of the characters. (Pickering and Hoeper, 1981)

##### **2.1.1.1.1 Characterization through dialogue**

To know characterization in literary work I have 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 and Hoeper, 1997, p. 32) For this reason the readers must be prepared to analyze dialogue in a number of different ways.

##### **2.1.1.1.1.1 What is Being Said**

First of all, the readers must be pay close attention or need to know to the substance of the dialog itself. Is it just a small talk or it will be discussed is the subject an important one in the developing action of the plot or the subject can influence the events in the movie script. (Pickering and Hoeper, 1997, p. 32)

##### **2.1.1.1.1.2 The Identity of the Speaker**

Something conveyed by a main character, which in this case is more important than a subordinate figure, although sometimes information by subordinating 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 and Hoeper, 1997, p. 32)

#### **2.1.1.1.3 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 and Hoeper, 1997, p. 33)

#### **2.1.1.1.4. The Identity of the Person or Persons the Speaker Addressing**

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

#### **2.1.1.1.2. 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 behavior of which each separate action is a part. (Pickering and Hoeper, 1981, pp. 34-35)

### **2.1.2. 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, p. 37). It helps, in other words, 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:

#### **2.1.2.1. 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, p. 38).

#### **2.1.2.2. Setting as antagonist**

Setting in the pattern of nature can function as a kind of casual agent or antagonist, helping to establish plot conflict, determining the outcome of events and shaky ground for the protagonist. Establishing setting that is masked as a means to grow character takes skill. (Pickering and Hoeper, 1981, p. 39).

#### **2.1.2.3. Setting as a means of revealing character**

Frequently, the way in which a character recognize the setting, and the way of the character reacts about it. It will tell the viewer about the character anymore and his thought than about the actual physical setting itself. The author use setting to explain and reveal character deliberately making setting a metaphoric or symbolic extension of character. (Pickering and Hoeper, 1981, p. 41).

### **2.1.3. Plot**

A plot is usually created as life like and real as possible in order to not confuse the readers with the kind of random and indeterminate events. Plot define the sequence of connected events that represent the basic narrative structure of a novel or a short story. Events of any kind, of course, certainly involve people, and for this reason, it is almost impossible to discuss plot in isolation from character. (Pickering and Hoeper, 1997, p. 14)

#### **2.1.3.1. 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. The exposition may be accomplished in a single sentence or paragraph, or, in the case of some movies, occupy an entire chapter or more. Some plots require more exposition than others. A historical movie set in foreign country several centuries ago obviously needs to provide the reader with more background information than a movie with a contemporary setting. (Pickering and Hoeper, 1981, p. 16)

#### **2.1.3.2. Complication**

The complication, which is sometimes 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. The part of the story where the main characters is taking some action to resolve the conflict and it is unsuccessful. (Pickering and Hoeper, 1981, p. 16)

#### **2.1.3.3. 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. In a story, it is last chance where the protagonist must gather all their strength, ingenuity, resourcefulness and courage (Pickering and Hoeper, 1981, p. 17).

#### **2.1.3.4. Falling action**

It exist after a crisis happen but do not yet bring resolution to the main character. Once the crisis, or turning point, has been reached, moving toward

resolution, the tension subsides, balancing rising and falling action and the plot moves toward its determined conclusion. (Pickering and Hoeper, 1981, p. 17)

#### **2.1.3.5. Resolution**

The final section of the plot is its resolution. It giving information the results of the conflict and establishes several new equilibrium or steadiness. The resolution also refers to as the conclusion as well. A surprise ending that readers cannot predict, it usually happens at the end of the story.. (Pickering and Hoeper, 1981, p. 17).

#### **2.1.4. Theme**

In (Pickering and Hoeper, 1981, p. 60), theme is one of those critical terms that means very different things to people. To some, who think of literature mainly as a vehicle for teaching, preaching, propagating a favorite 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.

### **2.2. Extrinsic approach**

After explaining instrinsic approach above, I will explain the extrinsic approach. In this term paper, I use psychological approach through the concepts of verbal bullying theory to analyze the character. Through extrinsic approach I use the concepts of psychology of literature and verbal bullying:

#### **2.2.1. Psychology of Literature**

Psychology in literature is the term commonly applied to the sciences concerned with human life and behavior. The story and characters in literary works are usually inspired by events that happen in daily life. Psychology encompasses all aspects of the human experience, and the study of psychology encompasses all the elements involved in understanding behavior, and more

precisely the factors that motivate behavior. (Borchardt and Francis, 1984, p. 1). And the study of mental processes behavior, mental processes in psychology refer to learning, motivation, reasoning, and emotion, among other in the word, the study psychology involves learning how humans think, feel, learn, interact, perceive, and understand, whether alone or when interacting with other people or the environment. And also it concerned with thoughts, emotions, memories, and perceptions, bringing a unique level a nuance and complexity to psychological study, research and practice, according to (Borchardt and Francis, 1984, p. 5)

### **2.2.2. Bullying**

Bullying is behavior that hurt a person or group of people in the form of physical, verbal, or psychological violence. These actions can be easily recognized, including harassment, discrimination, intimidation, exclusion, ridicule, and other non-physical violence. The impact is not only on physical but psychological, especially for school age children who are very vulnerable to creating a bad start for their future. The most feared and fatal impact is on the psychological development of the child himself. Because the logical consequences can be a permanent negative effect and damage the future of the child, especially in a transitional condition, children who are victims of bullying will generally appear reluctant to go to school. (Olweus, 2003)

Bullying occurs when someone repeatedly saying or doing something with the intention of hurting someone it is difficult to defend oneself from acts of bullying. The act of bullying includes three main elements, namely injuring the victim, repeatedly, as well as an imbalance in psychological strength between victims and perpetrators. Can the key to bullying is behavior where there is no the balance of power between the bully and the victim, so to speak that the bully is always stronger than the victim. Protective measures can be physical, verbal and psychological. (Olweus, 2003)

(Olweus, 2003) divides the aspects of bullying including:

- a) Verbal, namely the act of saying something to hurt or laugh at someone or make someone a joke by calling or greeting him by a hurtful name, telling stories or spreading false rumors about somebody.

- b) Indirect, namely actions that completely reject or exclude someone from the group of friends or leave him from various things send or send notes and make other students do not like to try.
- c) Physical, namely the act of hitting, kicking, pushing, playing or mentor and do things aimed at attacking.

### **2.2.3. Verbal Bullying**

To explain this movie script of “Wonder”, I use verbal bullying to relate with the psychology of literature. Bullying also takes several forms action. According to (Coloroso, 2007), bullying divided into three types, namely:

- a) Physical bullying or physical oppression is among other forms other oppression and the most visible and identifiable type of bullying, but the incidence of physical oppression accounts for less than one-third of student-reported persecution incidents. Physical oppression types include hitting, strangling, elbowing, punching, kicking, biting, scratching, and spitting to painful positions on oppressed children, and destroying clothes and items belonging to oppressed children. The stronger and more mature the oppressor, the more dangerous this type of attack, even though it is not meant to cause serious injury.
- b) Verbal bullying is the most commonly used form of oppression is verbal violence, by both girls and boys. In front of adults and peers, verbal violence is easy to do and can be whispered without detection. On the playground mixed with the binger roar heard by the supervisor, verbal oppression can be shouted, ignored because it is only considered a stupid and uncomfortable peer-to-peer dialogue. Verbal oppression can be names such as nickname, reproach, slander, cruel criticism, insults and statements that are nuanced by sexual invitation or sexual harassment. Futhermore, verbal oppression can be in the form of seizure of pocket money or items, rude telephone calls, intimidating emails, canned letters containing threats of violence, unsuccessful charges, cruel abuse, and gossip.
- c) Relational bullying is the hardest type to detect from the outside. Relational oppression is a weakening of the victim’ self-esteem through



neglect, exclusion, or avoidance of systematic oppression. Avoidance is the strongest tool of oppression, an act of exclusion. Gossiped children may not hear the rumor, but the effect will still be experienced. Relational oppression can be used to alienate or dismiss a friend or to damage friendship intentionally. Hidden attitudes such as aggressive views, eye gazes, breath, shoulders shudder, scorn, mocking laughter, and rough body language can be included in this behavior.

### **2.3. Previous Related Studies**

In this research, I have found that there are some studies that have the same topic with this research: The first research is the study conducted by Alifatul in 2019 entitled August Pullman's as a New Student With Facial Disfigurement in R.J. Palacio's Wonder. The study is about those reactions and bullying make the transition into the new school become harder for children with a facial difference. In this study, the type of bullying studied was physical bullying that occurred when it was difficult to be accepted at school for children with disabilities. (Sya'diah, 2019)

The second research is the study conducted by Afina in 2021 entitled An Analysis of Bullying Faced by August Pullman in Wonder Movie (2017): A Psychoanalytic Approach. The study is about how to do good to every human being and teaches the obstinacy of every problem wisely. In this study, the type of bullying studied was physical bullying, the bullying was caused by having a disfigured face. (Afina, 2021)

The third research is the study by Trissa in 2021 entitled Bullying Behavior in School as Reflected in The Novel "Wonder" By R.J. Palacio: Psychological Approach. The study is about people become better in managing their responses and reactions to people with a disfigured face. In this study, the types of bullying studied were physical and non-physical bullying which caused the bullying in the study to mean that children with disabilities were seen as odd in school. (Wulur, 2021)

From the three studies above, there are similarities with my research, which is the same in researching oppression as for the difference, namely in that research it

examines physical bullying and I examines word suppression. The concept in this research is the challenge that is found in school by having a facial defect, then I want to discuss about bullying in speech because I don't think it has been discussed in the study.

