

CHAPTER 2

THEORETICAL FRAMEWORK

2.1. Intrinsic Approach

The concept of the story development contained in a movie script is referred to as an intrinsic element. The intrinsic approach is known as “formalism,” since it is preoccupied with the text's form, organization, and language above everything else (Eaglestone, 2000, p.40). It assumes that the way literary writings employ language has something distinctive and “literary” about it. This movie script is using the elements of drama by the theory of Pickering and Hoepfer, and the other theory I put in this research. The movie script I use in this research can be defined where the definition focuses heavily on the tragic action, or tale, which Aristotle believed should be serious, complicated, and well-structured (Pickering and Hoepfer, 1981). Tragedy does not have to depict actual occurrences; rather, it must depict events that might occur given a specific set of conditions. The events must be sequenced in such a way that no action in the play may be removed or shifted without causing the entire structure to collapse. The storyline should ideally have both irony and a revelation, both of which should emerge naturally from the story (Pickering and Hoepfer, 1981).

2.1.1. Characterization

Florman (2017) writes that characterization in a story is the representation of a character's characteristics, motivations, and psychology. From him, characterization can take the form of direct description, in which a narrator, another character, or the character himself describes the attributes of the character. It can also happen in an indirect way, with the character's attributes shown via their actions, thoughts, or speech (Florman, 2017). The characterization can be separated as major character and minor character.

The major character is a character that stands out from a story and a minor character is a character who supports a story (Mulyawan in Dewi and Wulandari, 2021).

In describing the character in literature, we can use some methods such as telling method, showing method, point of view, and language style (Minderop, 2018:76-82). Since there is no narrator in the dialogue of the movie script, I am going to use the characterization approach with the showing method in my research. Showing method shows the author to place him or herself out of the story with giving chances to the other character to show their characters with a dialogue and action (Minderop, 2018:77). Minderop (2018:80) says, showing method is an indirect method to show the characterization, they show their characterization by dialogue and action. The showing (indirect) technique depicts the author stepping out of the tale and allowing the characters to reveal their personalities via language and behavior (Minderop, 2018:80). As a result, the author is not obligated to utilize or select a specific approach (Minderop in Minderop, 2018:80) that dialogue and behavior are examples of showing methods. Dialogue characterization can be shown by what the speaker says, the speaker's identity, the location and situation of the conversation, the speaker's targeted character's identity, mental quality of the characters, tone of voice, suppression, dialect, and vocabulary of the characters (Minderop in Minderop, 2018:80). Facial expressions and reasons that underpin the character's behaviors are examples of characterization via conduct (Minderop in Minderop, 2018:80).

2.1.2. Plot

The term plot implies to such an overview; it refers to an author's commanding intelligence, which has sifted through the raw facts and happenings at his control and then organized and arranged them to indicate or reveal their causal relationship (Pickering and Hoepfer, 1981). Plot has the following order.

2.1.2.1. Exposition

The author provides the required background information, sets the setting, establishes the situation, and defines the event in the exposition section. It might also introduce the characters as well as the conflict (or the possibility of conflict) (Pickering and Hoeper, 1981).

2.1.2.2. Rising Action

This is when the story's conflict begins to develop. The complication, also known as rising action, disrupts the current balance and introduces the characters as well as the underlying or instigating conflict (if they have not previously been introduced via the exposition). The fight then progresses and becomes more intense (Pickering and Hoeper, 1981). Conflict frequently originates from character conflicts or when the main character encounters unanticipated problems. The reader or audience will know what conflicts the characters will face during the story at this point. The reader or audience will then go to the next stage, which is more complicated and demanding.

2.1.2.3. Climax

The crisis (also known as the climax) is the time in the story when the emotional intensity reaches its peak; it is the plot's turning point, directly preceding its resolution (Pickering and Hoeper, 1981). This stage brings together the issues that were introduced in the previous stage. We can utilize the climax figure of speech in composing the story to create a conflict setting that peaks or climaxes at this point.

2.1.2.4. Falling Action

The intensity dissipates once the crisis, or turning point, has been reached, and the story progresses toward its climax (Pickering and Hoeper, 1981). At this point, the issues that culminated in a story start to fade. The character begins to understand how to resolve the situation at this point. At this point, the readers' sense of conflict is likewise lessened. The anxiety gradually gave way to adoration. This

occurs when the readers or viewers are surprised that the character has found an unexpected solution to the situation he is confronting. The author might employ anticlimactic figure of speech at this stage of writing to emphasize the declining or anticlimax conflict atmosphere.

2.1.2.5. Denouement (Resolution)

The plot's resolution is the final section; it reflects the conflict's end and provides some new equilibrium or stability (however tentative and momentary). The resolution is also known as the conclusion or denouement (Pickering and Hoepfer, 1981). At this point, the story's issues have all been addressed. There is no more conflict since the character in the story that has been given has resolved all of the difficulties. At this point, readers can form an opinion on the narrative's meaning or message underlying the story.

2.1.3. Setting

Characters in activity at a certain time and place are characterized as narrative (Pickering and Hoepfer, 1981). In other words, based on Pickering and Hoepfer, (1981), it contributes to the creation and maintenance of the appearance of existence, or historical accuracy. The setting of a drama is the framework in which a scene or story takes place, describing the factors such as time, place, and environment (Harvey, 2019). Harvey (2019) says that each element of drama setting contributes to the creation of the narrative's atmosphere, plot, and characters. Harvey (2019) says many people wrongly feel it is just the setting for the story while, in reality, it encompasses everything related to the social context, location, and period. The setting has five components which are:

2.1.3.1. Setting to Provide Background for the Action

According to Pickering and Hoepfer (1981), when we talk of setting as background, we are talking about a form of environment that exists primarily for its own sake, with no clear relationship to action or people, or at most an indirect and minor relationship.

2.1.3.2. Setting as Antagonist

This setting explains how a character can become an antagonist. Natural settings can act as a sort of causative agent or antagonist, assisting in the development of story conflict and determining the outcome of events (Pickering and Hoeper, 1981).

2.1.3.3. Setting as Means of Creating Atmosphere

The setting as means of creating atmosphere will describe how the main character's supporting atmosphere contributes to the idea being mentioned in this study. Many authors utilize their settings to stimulate the readers' expectations and build the appropriate frame of mind for the events to come (Pickering and Hoeper, 1981).

2.1.3.4. Setting as Means of Revealing Character

The way a character perceives the setting and reacts to it frequently tells the audience more about the character and his state of mind than the physical place itself. This is especially true in works when the author maintains tight control over the point of view (Pickering and Hoeper, 1981).

2.1.3.5. Setting as Means of Reinforcing Theme

Setting may also be utilized to reinforce and explain a novel's or short story's central theme. Egdon Heath, for example, acts not only as an opponent and a method of generating and maintaining mood in Hardy's *The Return of the Native*, but also as a means of showing Hardy's concept of the function of blind causality in an unfriendly cosmos (Pickering and Hoeper, 1981).

2.2. Extrinsic Approach

Extrinsic methods of interpretation, on the other hand, assume that the literary text is a part of the world and anchored in its setting. An extrinsic critic believes that criticism's purpose is to move away from the text and toward some

other, non-literary object or concept. These critics utilize literary works to investigate alternative perspectives on the world, and then use other perspectives to interpret the literary text (Eaglestone, 2000, p.43).

2.2.1. Psychology of Literature

Eaglestone, (2000), (p.34) writes about literary theory, it is a capture concept dealing with various of new and distinct approaches to reading and understanding texts (better referred to as “literary theories”). Psychology and literature are things that belong to each other. Based on Kartono in Meiliana (2020, p.9) in human existence, psychology and literature have a close relationship. Both are concerned with human expression, cognition, and motivation.

2.2.2. Psychoanalysis

It is helpful to know the introduction to the theory that I will use before we go into the major theory in this research. The only thing that happens in psychoanalysis is the talk between the patient and the psychiatrist (Freud, 1920, p.5). The patient speaks, reminisces about his former experiences and current sensations, complains, and expresses his wants and feelings. The doctor listens, attempts to steer the patient's cognitive process, reminds him of everything, compels him to focus his attention in a certain direction, explains things to him, and watches for the patient's acceptance or rejection of his efforts (Freud, 1920:5).

2.2.3. Ego Defense Mechanism

A defense mechanism in which an urge or sensation is redirected to a more psychologically accessible alternative item. For example, violent urges may be directed toward persons (or even inanimate objects) who are not causes of frustration but are safer to attack, as in scapegoating (Krech in Minderop, 2018:29). The defense mechanism is the one that everyone has, according to personality theory. These defensive systems do not represent personality in general, but they can impact personality development in a significant way. Mental problems can

occur when the defense mechanism fails to perform its defensive role (Minderop, 2018:31).

2.2.4. Rationalization

Rationalization is the process of judging things to arrive at a truth. If a person believes he has made a mistake but refuses to accept it, he will engage in rationalization (Cushman, 2020). In a broader sense, rationalization is a type of representational exchange mechanism that transfers data between various types of psychological representations that guide our behavior (Cushman, 2020).

... The individual may thus come to explain her behaviour and feelings in conflict situations in such a way that self-esteem is maintained and anxiety avoided. Such cognitive accommodation to conflict is called rationalization.

Rationalization takes many forms. In cases of personal failure or of violation or moral principle, the individual may find false but good reason to justify her conduct. She failed the quiz “because the question were unfair”; she need not feel guilty about cheating of her income tax because the government is an inefficient bureaucracy that would misuse (her) hard-earned money,” and besides “everybody does it” (Krech in Minderop, 2018, p.36).

If a person has had a serious trauma that is still not acceptable to them, or if they are unable to let go, rational thoughts will emerge. Rationalization leads someone to act controversially and look for scapegoat to release the emotions. The components of rationalization that I will discuss in this research are as follows:

2.2.4.1. Controversial Behavior

Controversial behavior is when adults judged disagreements about positively versus negatively valanced moral items, when they judge disagreements about controversial versus widely shared moral judgments, and when they judged disagreements between two members of another culture rather than their own (Goodwin and Darley in Heiphetz and Young, 2017; Sarkissian, et al. in Heiphetz

and Young, 2017), their moral objectivism was weakened (Goodwin and Darley in Heiphetz and Young, 2017).

According to Heiphetz and Young, (2017), the current work operationalized controversial beliefs in two different ways. In Studies 1 and 2, controversial beliefs involved disagreements regarding which of two similarly valenced behaviors is better or worse (e.g., whether it is better to help someone with a project or make cookies for someone; whether it is worse to stomp on someone's foot or hit someone). In Research 3, controversial beliefs involved disagreements regarding options that each involved some harm and some good (e.g., whether it is okay to tell prosocial lies or to harm one person in order to prevent several other people from getting hurt).

Beliefs regarding controversial moral problems may give more diagnostic information (for example, about group membership) and hence be linked to greater preferences (Heiphetz and Young, 2017). The controversial behavior can be shown when someone has confusion, but modify it into the reality that does not exist.

2.2.4.2. Scapegoat

The scapegoat theory refers to the tendency to blame someone or something else for one's own troubles a process that frequently leads in bias toward the individual or group being blamed (Debney, 2020). Personal histories, conceptions of control and destiny, as well as other types of biases and rationalizations, all play a role in such individual risk evaluations (Costa, 2004). People who fall asleep late, for example, would blame others who did not wake them up or claim that they were weary because they were too busy to sleep (Hilgard, et al. in Minderop, 2018, p.35, 36). It is usually related with blaming oneself for the unpleasant consequence and beating oneself for making a mistake (Zeelenberg, 2018). According to Krott and Oettingen, (2018), unpleasant emotions evoked by positive counterfactuals about an alternative past—"if only" reconstructions of negative life events—are useful in motivating people to act when possibilities to restore the alternative past present themselves. If the counterfactual past is lost due to a lack of restorative chances,

letting go of bad emotions should be the best option, protecting individuals from distressing experiences (Krott and Oettingen, 2018). As a result from Krott and Oettingen (2018), mental comparing should assist individuals let go of the longed-for alternate past by showing low probability and so providing awareness that the past is forgone and cannot be brought back. Finally, the unpleasant contrast between the idealized past and current reality, as well as the bad feelings that come with it, should fade away (Krott and Oettingen, 2018).

2.2.5. Aggression

After rationalization, a person may exhibit aggression, which shows trauma. This is called as aggression. According to Minderop (2018, p.38), anger is connected to stress and anxiety, both of which can lead to physical aggression. Direct aggression and displaced aggression are two types of aggression. Aggression directed against a person or item that is a source of irritation is known as direct aggression (Minderop, 2018, p.38). When a person feels frustrated, but unable to communicate it properly to the source of that irritation because it is ambiguous or untouchable, it is referred to as displaced aggression (Minderop, 2018, p.39). The culprit is unsure where to attack, despite the fact that he was enraged and needed to express.

Attacks against innocent persons are occasionally carried out in order to find scapegoats (Hilgard et al. in Minderop, 2018: 39).

Feist and Feist say, “With time, however, aggression, like several other tentatively proposed concepts, became dogma.” (Feist and Feist, 2008, p.33). This is why aggression theory is such a good method to understand and to analyze this movie script, because the theory and the characters must be well connected. According to Costa (2004, p.59), an attitude, in the eyes of a psychologist or an advertiser, is a rating on a positive–negative scale. A psychological predisposition to assess an item with some degree of favor or dislike is characterized as an attitude (Costa, 2004, p.59). The attitude object is the person who is the focus of an attitude. In accordance

of Costa (2004, p.59), when someone says something like, "This pie is great," or "That automobile is terrible," they are expressing their feelings. When someone says something like, "This pie is fatty," or "That automobile has bad acceleration," they are expressing their opinions. Attitudes are distinct from beliefs, albeit the latter contributes to the formation of the former. Aspects of aggression may be required for peace to be achieved (Lerner, 2003, p.569). Aggression can lead to many definitions:

- a) Aggression as behavior intended to hurt another, whether this intent is motivated emotionally (as by anger, pain, frustration, or fear) or instrumentally, as a means to an end (as in punishing misbehavior or intimidating another to attain one's end.) There are two caveats to this definition. First, the intention to hurt may be embedded in larger intentions that have quite different meanings. Although the definition succeeds in avoiding the inclusion of hurting that is accidental or an unavoidable aspect of helping (as in washing a wound that needs to be cleaned), it does include behaviors as disparate as a seat on the bottom to correct a child and the dropping of a nuclear bomb to win a war. Second, the other who is hurt may be the self (as in suicide) and may include animals.
- b) Aggression as assertive, moving-out behavior that is aimed at getting what one desires (sometimes without regard for the wishes of others).
- c) Aggression as the assertion of one's power in a relationship and the removal of challenges to what one believes ought to exist (Lerner, 2003:569-570).

According to Huesman in Lerner, (2003:570), aggression may be seen of as a taught behavior pattern, but he suggests that it can also be thought of as a more general social script, a set of guidelines for how to respond in difficult social situations.

2.2.5.1. Suspense

Aggression, with or without hostility, is more closely connected with this fourth element than hostility without aggression (Lerner, 2003). In terms of emotional pleasure, suspense is a fundamental narrative issue. The audience's immersion and suspension of disbelief are significantly influenced by their reactions to this sort of entertainment, which are favorably associated to enjoyment (Delatorre et al., 2018). In some situations, such as competition, one can be aggressive without being hostile or furious, or one might be chronically hostile and angry without expressing the negative attitude and sentiments through overt violence (Lerner, 2003). In fact, while constructing plots, a number of computerized storytelling algorithms strive to create suspense (Delatorre et al., 2018). This requires not just the precise implementation of the generating system aimed at evoking suspense, but also the modeling of the concept itself. This necessitates a thorough definition of suspense and, eventually, the identification of its constituent elements.

2.2.5.2. Destruct and Attack

Destruct is the aggressive behavior that can be caused by attack, in my perspective. From Lerner, (2003), low cortisol levels are common in aggressive people, and fight results can also influence cortisol levels. Some of us become aggressive, looking for someone or anything to blame in the hopes of resolving the problem (Turk and Burwinkle, 2014:56). Lerner, (2003, p.149), writes about aggressive, as a last example, physical aggression is commonly regarded as a personality trait, a result of some internal psychological process. When we are terrified, we all have our unique coping mechanisms.

2.3. Previous Related Studies

I have found several previous related studies as my guidance for doing this research. The first one is from Darwati, a thesis entitled “Personality Disorder and Defence Mechanism of the Main Character in the *Split* Film”. She analyzed the

main characters' ego defense mechanism. She made groups for characters as (a) major and minor characters; (b) active and static characters; (c) round and flat characters. Darwati concludes that Kevin, the character that she analyzed, does his self-adjustment in several aspects. The first self-adjustment is when he does some self-defense mechanisms, that all to reduce the tension that may lead him from bad condition to pleasant condition even though with negative emotion (Darwati, 2018:18).

The next related research to this research is from Christy which has a thesis entitled "Defense Mechanism Seen Through Behaviors in the Character of Barney Stinson from *How I Met Your Mother*". This research conducted the defense mechanism theories which applied in the character in the TV Series "*How I Met Your Mother*". According to Christy (2018), this thesis examines the ego protection mechanism used by the character Barney Stinson in the television show *How I Met Your Mother*. When a person perceives a harmful circumstance produced by an impulsive desire, the ego protection mechanism kicks in. Defense mechanisms will assist one's ego in remaining sane, reducing the destructiveness of a scary mood or scenario. The ego defense mechanism is activated by particular psychological issues such as internal and external conflicts, and it does not arise on its own (Christy, 2018). I have also read the conclusion that is the defense mechanisms which happen in Barney Stinson character. The use of ego defense mechanism by Sigmund Freud helps the researcher to find the defense in the character of Barney Stinson. The first defense mechanism which occurs is repression. Barney repressed most of his uncomfortable childhood memories and believes all the lies which his mother create in order to protect himself (Christy, 2018:50). In this research, the author is describing defense mechanism by the character Barney in repression theory. The author did not propose a new idea on the ego defense mechanism, which is a flaw in this scientific research.

I decide to continue reading the article on Hasan, he made a journal about "Defence Mechanism of the Main Characters in "*Whuthering Heights*" by Emily Bronte: Psychological Approach". This research analyzed about a novel written by Emily Bronte, he analyzed the defence mechanism with id, ego, and superego. The

article describes the problem in detail, that is analyzing the main characters; *Heathcliff and Catherine*. The author tells, “at the end, the approach proves that it is difficult to balance the three-mind theory of Freud as they might bring physical and psychological sorrows as indicates by the characters in this novel.” (Hasan, 2018).

The last previous related research is from Khoirunisa and Rahayu in journal entitled “Ego Defense Mechanism of the Main Female Characters in Maleficent Movie”. This research analyzed the female characters of Maleficent movie, the object of the research is using ego defense mechanism. The author say that the data is gathered by viewing a film and observing the major female characters in order to determine the traits in the screenplay. The writer say, “To do the research not too broad discussed. The target of this research is investigating the implementation of ego defense mechanism and elaborate the causes of the main female character conflict, also the effects of the conflicts experienced by the main female characters, especially about projection and repression, by using Sigmund Freud theories of ego defense mechanism.” (Khoirunisa and Rahayu, 2020).

The major reason I look for previous studies is that I need a reference for the theories I will be using so that I can compare them to my research. To begin, I use Darwati's thesis entitled “Personality Disorder and Defence Mechanism of the Main Character in the *Split* Film” as a reference to examine how she conducts research on ego defense mechanisms. Second, I find a reference to Christy's thesis entitled “Defense Mechanism Seen Through Behaviors in the Character of Barney Stinson from *How I Met Your Mother*”, however she employs repression theory in ego defense, whereas I use rationalization and aggression theory. Then there is Hasan's journal about “Defence Mechanism of the Main Characters in “*Whuthering Heights*” by Emily Bronte: Psychological Approach”, which focuses at psychoanalysis through the framework of the id, ego, and superego theories. I can read about psychoanalysis in Hasan's journal since the theory I employ with him is different. The last recent study I read is by Khoirunnisa and Yuliani in journal entitled “Ego Defense Mechanism of the Main Female Characters in Maleficent

Movie” who use ego defense theory to analyze projection and repression. These previous related studies are useful in comparing existing concepts and theories, allowing me to select the best theory for *Fractured* movie script.

