

## **CHAPTER 2**

### **THEORITICAL FRAMEWORK**

In this chapter, I will explain about further explanation from the previous chapter. I will explain the concepts and theories of the intrinsic and extrinsic approaches. The concepts and theories through the intrinsic approach that I will apply are characterization through showing method, plot, and setting from Pickering and Hoeper. While for extrinsic, I will use genetic structuralism theory from Lucien Goldmann.

#### **2.1 Intrinsic Approach**

To analyze this movie script, I will use several concepts through an intrinsic approach. Intrinsic elements are elements that build the literary work itself. These elements build the story directly. The intended elements, for example, are events, stories, plots, characterizations, themes, settings, story points of view, and so on. (Nurgiyantoro, *Teori Pengkajian Fiksi*, 2002, p. 23). The intrinsic approach is one of the important elements that build a literary work. The word intrinsic means something related to the intrinsic nature of a thing. Through this approach, I use the concept of characterization, setting, and plot from James H. Pickering and Jeffrey D. Hoeper's theory. I will explain the concepts that I will apply below:

##### **2.1.1 Characterization**

Characterization is one of the important things in literary works. Characterization has the meaning of playing and depicting character. The method of characterization in the study of literary works is a method of describing the character of the characters contained in a work of fiction. James H. Pickering and Jeffrey D. Hoeper discuss the character's motivations behind his behavior in their book, *Concise Companion to Literature*. According to Pickering and Hoeper, in forming a character, the author has two methods of making it. The first is telling, which uses direct character exposure from the author. This method is usually used by ancient fiction writers. Characterization is the art of creating characters for

narratives. Characterization is included in the process of providing information about the characters. This may happen in their every conversation. Characters can be shown by descriptions in their actions, conversations, as well as their thoughts. (Pickering & Hoeper, 1997, p. 28)

The participation or interference of the author in presenting the character's character through this method makes the character's character very pronounced, so that readers understand and appreciate the character's character based on the author's exposure. Next is the showing method. According to Pickering and Hoeper, the showing method is where the author places himself outside the story by giving the characters the opportunity to display their character through dialogue and action. This method is widely used in the present era in presenting character traits. Many authors find this method more attractive to readers. Many authors also combine these two methods in one literary work. (Minderop, 2013, pp. 6-7)

In addition, another definition of characterization is a description of the characters in a story. The description can be a physical appearance such as gender, face, eyes, hair, clothes, etc. In addition, characterization also describes the psychology and emotions such as the character's behavior, sadness, anger, etc. (Aksan, 2011, p. 34)

#### 2.1.1.1 Telling Method

As previously explained, the telling method is a method by directly describing the character of the characters by the author. Usually, this method is used in ancient works so that the reader only relies on the explanations provided by the author (Minderop, 2013, p. 8). There are three concepts that cover the telling method, including:

1. Characterization through the use of name

To grow ideas, authors usually use the names of characters in their literary works to clarify the character's character. The authors give names that describe the quality of characteristics that distinguish them from other characters, which refers to the dominant characteristics of a character. (Minderop, 2013, p. 8)

## 2. Characterization through Appearance

The appearance factor of the characters described by the author plays an important role in characterization. What is meant by the appearance of the character is the clothes worn by the characters, or the expressions of the characters. The details depicted show the characters' age, physical condition or health, and level of well-being of the characters. From there, it can be seen whether the character is a strong, weak, happy, sad character or it could be a tough character. The use of character appearance in the method of characterization gives the author the freedom to express his point of view. (Minderop, 2013, pp. 10-15)

## 3. Characterization by the Author

This method gives freedom to the author in determining the story. The author describes the character and personality of the characters to penetrate into the thoughts, feelings, and inner turmoil of the characters. The author does not only bring the reader's attention to their description of the character's character, but also tries to shape the reader's perception of the character they tell. (Minderop, 2013, p. 15)

### 2.1.1.2 Showing Methods

The showing method can also be called the indirect method because this method is seen as not involving the author as if the characters can reveal themselves directly through their actions (Pickering & Hoepfer, 1997, p. 27). According to Pickering and Hoepfer, this method can make readers analyze the characters themselves because the showing method using this dramatic method ignores the presence of the author, so that the characters in literary works are more free to present themselves directly through their behavior. (Minderop, 2013, p. 22)

## 1. Characterization through Dialogue

As Pickering and Hoepfer have explained, the reader must pay attention to the dialogue of the characters. The dialogue can be used to develop events in a plot or vice versa. To prove that a character has a certain character, it is better if the dialogue is delivered more than one example.

Because with some evidence in the form of quotes, it will give confidence to the reader that the character does have the character in question. The identity of the speaker is no less important when saying something. Usually, the words conveyed by the central character are considered more important than what the minor characters say, although sometimes the conversations of minor characters provide important information about the character of other characters. (Minderop, 2013, pp. 24-25)

Some characters are careful with what they say. They sometimes say things indirectly. Then from there we must deduce the meaning of what they say. In addition, they can also convey something directly or openly; they tell us frankly exactly what they have in mind. (Pickering & Hoeper, 1997, p. 32). Here are some things to consider when we analyze characterizations through dialogue, such as:

a) What is Being Said

It is important to know whether the dialogue that will be discussed is something important and can affect the events in the story. (Pickering & Hoeper, 1997, p. 32)

b) The Identity of the Speaker.

Something conveyed by the main character, which is considered more important than the subordinate figures, although sometimes the information conveyed by the subordinate figures is more important than the main character (Pickering & Hoeper, 1997, p. 32)

c) The Occasion

According to Pickering and Hoeper, location or situation of the conversation can also affect a person's character, we will know more about the character of the particular way of seeing them talk to the people around them, usually they will show their character when talking to people which closest to them. (Pickering & Hoeper, 1997, p. 33)

- d) The Identity of the Person or Persons the Speaker Addressing  
This narrative performed by characters in the story, where a certain figure says something about the character of the other. (Pickering & Hoeper, 1997, p. 33)
- e) The Quality of the Exchange  
Characters can also take a look through their mental quality is through rhythm or flow when they speak. (Pickering & Hoeper, 1997, p. 33)
- f) The Speaker's Tone of Voice, Stress, Dialect, And Vocabulary.  
Characters also a figure we can see through their voice, stress, dialect, and vocabulary, but we can see that if we observe and examine it properly and carefully (Pickering & Hoeper, 1997, p. 33)

## 2. Characterization through Action

In addition to determining the character of a character through speech, the character's character can also be seen through behavior. According to Pickering and Hoeper, using behavioral foundations to build character is important for readers to observe in detail the various events in the plot because these events can reflect the character of the characters, their emotional and psychological conditions, and the values displayed. Facial expressions and gestures can also be used to determine the character of a character. Facial expressions and gestures when compared to behavior look insignificant. But according to Pickering and Hoeper, sometimes vague or often unconscious behavior can give the reader an idea of the inner condition, mental turmoil, or feelings of the character. (Minderop, 2013, pp. 38-42)

### 2.1.2 Plot

In literary works, plot refers to a series of events that are interrelated and arranged intentionally. In any form, events must involve people. Therefore, there is no way we can discuss the plot separately with the characters. Characters and plots are closely related and have reciprocity, especially in modern fiction. Most plots have more than one conflict. Some conflicts are not explicitly presented by the

author, but must be inferred by the reader from what the characters do or say (Pickering & Hoeper, 1981, p. 14). There are five stages of structure in the plot that build on escalating conflicts and crises.

a. Exposition

Exposition is the initial part of a literary work where the author provides background information if needed, sets the scene, sets the situation, and informs the date of the incident. Exposition is also used to introduce characters and conflicts, or potential conflicts. (Pickering & Hoeper, 1981, p. 16).

b. Complication

Complication also refers to as the rising actions, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict. The conflict is then developed gradually and intensified. (Pickering & Hoeper, 1981, p. 17)

c. Crisis

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 & Hoeper, 1981, p. 17)

d. Falling Action

Falling action, once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion. (Pickering & Hoeper, 1981, p. 17)

e. Resolution

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability. (Pickering & Hoeper, 1981, p. 17)

### 2.1.3 Setting

Setting is an intrinsic element that includes the description of space, time and atmosphere of events in literary works. Setting can also be interpreted as all information or instructions relating to space, time and atmosphere. The function of



setting is to help the reader to see the actions of the characters. This helps to create and maintain the illusion of life. Settings are used for several required functions, including:

a. Setting as Background for Action

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. Fiction are needed a setting or background of several kind. Occasionally, this background is substantial and be developed. Setting are formulate by costume, manners, events, group, all odd to certain time and location. Setting is so slight that it may be dispensed with in a single sentence or two or must be conclude at all from dialogue and action. (Pickering & Hoepfer, 1981, pp. 38-39)

b. 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. (Pickering & Hoepfer, 1981, p. 39)

c. Setting as A Means of Creating Appropriate Atmosphere

Many authors manipulate their settings as means of arousing the reader's expectations and establishing an appropriate state of mind for events to come. (Pickering & Hoepfer, 1981, p. 40)

d. Setting as A Means of Revealing Character

An author can also use the setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character. (Pickering & Hoepfer, 1981, p. 41)

e. Setting as A Means of Reinforcing Theme

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

#### **2.1.4 Theme**

One critical term that has very different meanings to different people is called a theme. According to Pickering and Hoepfer, when we talk about the relationship between critical analysis and literary works, we usually have a limited definition in mind. Theme is a central statement or idea that unites and controls a work in a literary work. Pickering and Hoepfer also mention that the theme is a statement or comment made by the author about the subject and arises from the interaction of various elements of the work. (Pickering & Hoepfer, 1981, p. 61). According to Stanton and Kenny, theme is the meaning contained in a story. Then according to Hartoko and Rahmanto, theme is a general basic idea that supports a literary work contained in a story that involves similarities and differences. (Nurgiyantoro, 2002, p. 68)

#### **2.2 Extrinsic Approach**

The extrinsic approach is an element that comes from outside the literary work that is still connected to the literary work itself. In the book written by Nurgiyantoro, extrinsic elements are elements that are outside a literary work, but indirectly affect a literary work. Or in other words, more specifically, extrinsic elements can be said to be elements that influence the story of a literary work, but are not involved in it. (Nurgiyantoro, 2002, p. 23). According to Wellek and Warren in their book entitled *Theory of Literature*, the extrinsic element is the state of individual subjectivity of the author who has attitudes, beliefs and views of life that will affect the literary works he writes. (Wellek & Warren, 1956, pp. 75-135). To analyze this text through an extrinsic approach, I will use a sociological approach.

##### **2.2.1 Historical Background**

Historical background is the social, historical, and other antecedents or causes of an event or condition: the background of the war. the complex of physical, cultural, and psychological factors that serves as the environment of an event or experience; the set of conditions against which an occurrence is perceived. According to the Mometrix website (Mometrix, 2021), historical context is a social, political, cultural and environmental situation that influences what we see during



that time. Therefore, if we are not familiar with the thoughts or events that occurred in history, we may misinterpret the meaning of the writings we are reading.

### **2.2.2 Sociology**

According to Max Weber, sociology is the science of interpretive understanding of social action and its effects. Sociology literally comes from two words. Namely "socius" which means friend, and "logos" which means mind or knowledge. Sociology is the study of humans in society, the interactions between humans, and the processes that preserve and change them. Sociology is used to examine the parts that make up society. The sections are institutions, communities, populations, gender, race, and age groups. Sociology is also used to study status, deviation, crime in society, social stratification, social movements, social change, and revolution. Meanwhile, Swingewood explained that sociology is a scientific and objective study of humans and society, as well as the study of social institutions and processes. (Wiyatmi, Sosiologi Sastra, 2013, p. 6)

### **2.2.3 Sociology Literature**

As previously explained, sociology and literature have the same object of study, namely humans in society, understanding human relationships, and the processes that will occur from these relationships in society. Sociology conducts objective research about humans and society, researches about institutions, how they are and others. Meanwhile, literature has penetrated into the sociology described above. Swingewood sees there are two ways of sociological research through literary works. First, the research starts from the social environment to enter into the relationship of literature with factors outside of literature that are imagined in literary works. Second, research that relates the structure of literary works to certain genres and societies. (Wiyatmi, 2013, pp. 7-8)

### **2.2.4 Genetic Structuralism**

Lucien Goldmann introduced one type of literary sociology theory called genetic structuralism. Genetic structuralism is a structure that is a product of an ongoing history that is lived and internalized by the community from which the work is concerned. (Minderop, 2016, p. 1). Genetic structuralism has characteristics, namely understanding and studying literary works through their genetic aspects or origins. For example, a literary work in relation to the author, and

the world view of his social group, as well as the historical social conditions behind the creation of literary works. (Wiyatmi, 2013, pp. 124-125). Genetic structuralism has several categories including: human facts, collective subjects, world views, and literary work structure.

#### a. Human Facts

Human facts are all the results of human activity or behavior, both verbal and physical, which science tries to understand. These facts can be in the form of certain social activities, certain political activities, as well as cultural creations such as philosophy, fine arts, music, sculpture, and literary arts (Minderop, 2016, p. 4). According to Lucien Goldmann, there are two kinds of human facts:

1. Individual facts, which are the result of libidinal behavior such as dreams, behavior of mentally ill people, and so on.

2. Social facts, which have a role in history. In the expression of literary works, the author creates characters, objects, and relationships. For example, the characters in the movie do social activities together. In addition, the characters also experience a process of assimilation, accommodation and acculturation. The assimilation process is when the character tries to assimilate themselves with the environment so that their true nature merges with the conditions of the surrounding environment. While the accommodation process is when they try to merge with society, they will face obstacles. And the next one is acculturation which is a process when a person or group comes to adopt the practices and values of another culture while retaining their own distinct culture. For example, a minority adopts a majority culture where this usually happens to immigrant groups who are culturally different from the majority from which they migrate.

#### b. Collective Subject

Collective subjects are the subjects of human facts in the form of social and historical facts such as social revolution, economy, politics, and others. Collective subjects can be in the form of kinship groups, work groups, territorial groups, and so on. Individuals will not be able to create it

because the individual is a part, this is a collectivity unit called a social group. A social group is a set or unity of people who live together, because of the relationship between them. (Minderop, 2016, pp. 13-14)

#### c. World View

According to Goldmann, the world view is a comprehensive complex of ideas, aspirations, feelings that are connected together by members of a particular social group and distinguish it from other social groups. (Minderop, 2016, p. 17)

#### d. Literary Work Structure

The structure of literary works is an important part of the genetic structuralism approach because the values that exist and apply in society are implicitly recorded in literary works, especially novels. Literary studies have basically been done by showing elements such as characters and dispositions which are expressions of social and historical facts. Literature in the genetic structuralism approach is not a second symptom of social structure, literature is a reflection of an ongoing historical process. (Minderop, 2016, p. 20)

### 2.2.5 Literature Review

In this study, I will use three literature reviews related to the topic and theory that I will use. "*The Influence of Racism to The Use of Swear Words in Spike Lee's 'BlacKkKlansman' Movie Script*" written by Septi Rina Fatmasari from Darma Persada University (2019). In this research, she analyzed the swear words uttered by the characters in *BlacKkKlansman* movie script. In addition, this research also discusses the racism experienced by the characters. In this research, Septi Rina Fatmasari using qualitative method, theory of swear words, and theory of racism to analyze this movie script.

The second research is "*Kelleher's World View on Iron Star Novel*" written by Zubaidi from the State University of Semarang (2011). Here, Zubaidi examines a novel about social problems that occurred in America after World War 2 ended, which is set in 1945. This novel tells about the defeat of Germany, which then Germany sent agents to assassinate the American president, F.D. Roosevelt. An FBI

agent is assigned to catch the German agent who caused the chaos. Problems in the characters reflect the author's worldview with society. To research this novel, the author uses a genetic structuralism approach.

The third research is from ELS Journal on Interdisciplinary Studies on Humanities titled "*Free Will and Counterculture Movement in Anthony Burgess: A Clockwork Orange*" written by Dewi Pusparini, Burhanuddin Arafah, and Herawati Abbas. This journal discusses the relationship between aspects of free will and social and cultural phenomena in the era of the counter-cultural movement in the novel A Clock Orange. The authors also apply a genetic structuralism approach to focus the analysis on the element of free will and how it relates to elements of counterculture. (Pusparini, Arafah, & Abbas, 2018)

From the literature review discussed above, there are some similarities regarding the theory used, namely genetic structuralism. And also, one of them have the same object like what I use in this research. In addition, there are also differences between the studies above. The first research, "*The Influence of Racism to The Use of Swear Words in Spike Lee's 'BlacKkKlansman' Movie Script*" written by Septi Rina Fatmasari from Darma Persada University, it discusses the racism experienced by the characters and also discusses about swear words that uttered in the movie script. Second research by Zubaidi entitled "*Kelleher's World View on Iron Star Novel*" discusses the post-war conflict between America and Germany. This conflict is represented by an FBI agent who was given the task of finding a terrorist who was tasked with killing the American president at the time and making a scene. And the third research is entitled "*Free Will and Counterculture Movement in Anthony Burgess*". Dewi Pusparini, Burhanuddin Arafah, and Herawati Abbas in their journal discuss about the relationship between aspects of free will and social and cultural phenomena in the era of the counter-cultural movement in the novel A Clock Orange.