

CHAPTER II

THEORETICAL FRAMEWORK

As stated in the previous chapter, to understand the meaning and structure of the film, I uses some concepts and theories to analyze it. The intrinsic approach includes characterization, plot, and setting. For the extrinsic approach, I uses the Personality Structure approach and concept of revenge. This chapter tells a further explanation of the concepts and theories.

2.1 Intrinsic Approach

To analyze the character from this novel, I uses some concepts through intrinsic approaches such as characterization, plot, and setting. From pronunciation or the dialogue of each character, there are meanings or nature of the character. Therefore, this should be researched and explained every word of all the characters from the movie. I uses the concept of James H. Pickering and Jeffrey D. Hoepfer in his book entitled the Concise Companion to Literature.

2.1.1 Characterization

The relationship between plot and character is a necessary one. Character is one of the important things in a story. Without character, there is no plot, no setting, and no story. In Pickering and Hoepfer, we can empathize with some of these characters in their open enjoyment of life, doubts and sorrows, loneliness, and an endless search for value and meaning. Characters usually have protagonists and antagonists. The protagonist plays a good role while the antagonist plays a bad role. The protagonist does not always play a good role. It can turn into a bad role, and vice versa for the antagonist. Character can be seen from the behavior, words, actions, and thoughts of each character. (Pickering and Hoepfer, 1997, p.23)

2.1.1.1 Telling methods

The direct method (telling) of exposure is carried out directly by the author. (Minderop, 2005, p.8). The telling method includes :

1. Characterization through the use of names.

The name of the character in a literary work is often used to give ideas to grow ideas, clarify and sharpen the character's character. (Minderop, 2005, p.8).

2. Characterization through appearance.

The appearance of the character in question, for example, what clothes they wears or how they expresses. (Minderop, 2005, p.10-11).

3. Characterization by author.

This method provides a wide and free place for the author or narrator in determining the story. The author comments on the character and personality of the characters to penetrate into the thoughts, feelings and batik turmoil of the characters. Thus, the author constantly monitors the characterization of the characters. (Minderop, 2005, p.15)

2.1.1.2 Showing methods

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 their actions. (Pickering & Hooper, 1997: 27)

1. Characterization through The Dialogue

Some characters 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. Others are open and candid; they tell us, or appear to tell us, exactly what is on their minds. (Pickering & Hooper, 1997: 32) There are several things which we should prepare when we analyze characterization through dialogue, such as:

- a. What is Being Said

The reader must must pay close attention to the substance of the dialogue itself. 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 & Hooper, 1997: 32)

- b. The Identity of the Speaker

Something conveyed by the 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 a minor role often provides crucial information and sheds important light on the personalities of the other character. (Pickering & Hooper, 1997: 33)

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 other 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 & Hooper, 1997: 33)

d. The Identity of the Person or Persons 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 depends who is more comfortable to talk. (Pickering & Hooper, 1997: 33)

2.1.2 Plot

Conflict, then, is the basic opposition, or tension, that sets the plot of a novel or short story in motion; it engage the reader, builds the suspense or mystery of the work, and arouses expectation for the events that are to follow. (Pickering & Hooper, 1997, p.16)

2.1.2.1 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. (Pickering and Hooper, 1997, p.17)

2.1.2.2 Complication

Complication sometimes referred to as the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict (if they have not already been introduced by the exposition). The conflict is then developed gradually and intensified (Pickering and Hoepfer, 1997, p.17)

2.1.2.3 Crisis

The crisis is also known as climax. The crisis is that moment at which the plot reaches its point of greatest emotional intensity; it is the turning point of the plot, directly precipitating its resolution (Pickering and Hoepfer, 1997, p.17)

2.1.2.4 Falling Action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion (Pickering and Hoepfer, 1997, p.17)

2.1.2.5 Resolution

The final section of the plot is its 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 as the conclusion (Pickering and Hoepfer, 1997, p.17)

2.1.3 Setting

Fiction can be defined as a character in action at a certain time and place. Setting is a term that in its broadest sense, encompasses both physical locale that frames the action and the time of the day or year, the climatic conditions, and the historical period during which the action takes place. Setting helps the reader to visualize the action of the work, and thus adds credibility and air of authenticating to the characters. In other words, to create and sustain the illusion of life. There are many kinds of setting in fiction (Pickering and Hoepfer, 1997, p.37)

2.1.3.1 Setting as Background of the Action

Setting in the form of costume, manners, events, and institutions, all peculiar to a certain time and place-is rendered in minute detail to give a sense of “life as it was.” Setting is so slight that it can be dispensed with in a single sentence or two or must be inferred altogether from dialogue and action. When we speak of setting as background, 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. (Pickering and Hooper, 1997, p.38)

2.1.3.2 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. (Pickering and Hooper, 1997, p.39)

2.1.3.3 Setting as a Means of Creating Atmosphere

Many authors manipulate their settings as a means of arousing the reader’s expectations and establishing an appropriate state of mind for events to come. (Pickering and Hooper, 1997, p.40)

2.1.3.4 Setting as a Means Revealing Character

Very often the way in which a character perceives the setting, and the way he or she reacts to it, will tell the reader more about the character and his state of mind than it will 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. (Pickering & Hooper, 1997, p.41).

2.2 Extrinsic Approach

In the Intrinsic Approach, it focuses on characters, plots and settings. The Extrinsic Approach is different. Extrinsic approach is focused outside the text such as. In this paper, I uses Personality Structure to analyze the revenge reflected in Ian Graham.

2.2.1 Psychology

Psychology is a discipline that studies more deeply about the mind, mentality, and human behavior. Psychology will examine the flow of human thought. Apart from that, Psychology also examines the reasons behind human actions and behavior. It is an applied science, an academic discipline, which looks to understand individuals or groups by establishing general principles and researching specific cases. (Plotnik, 2010, p.6)

2.2.2 Psychology Literature

Although Literature and Psychology are two different sciences, they are interrelated. Literature tends to be fiction, while psychology tends to be factual. The study of literary works reflecting the concepts of psychology is presented in a way, first, presented the summary of the stories of each literary works reviewed. Second, there is a review of the characterization of figures relevant to the purpose of this analysis. (Minderop, 2010, p.98). Although this study involves psychology, Psychology Literature does not solve the psychological problems that exist in literary works. The purpose of Literary Psychology is to understand the psychological aspects contained in a literary work. There are three ways to understand the relationship between psychology and literature, namely:

1. Understanding the psychological elements of the author as a writer.
2. Understanding the psychological elements of fictional characters in literary works, and
3. Understand the psychological elements of the reader (Minderop, 2010, p.54).

Based on the definition of Psychology of literature above, I concludes that literary psychology is a science that plays an important role in understanding human behavior through literary works. Because humans are social creatures, this study discusses humans and their feelings to get the results of what the author wants to express.

2.2.2.1 Personality Structure

According to Freud, behavior is the result of conflict and reconciliation of the three personality systems. Factors that influence personality are historical factors of the past and contemporary factors, the analogy to congenital factors, and environmental factors in the formation of individual personality. (Minderop, 2010: 20). Humans have a psychological structure consisting of three elements: *id*, *ego*, and *Superego*. These three things are separate but still, interact with each other. Sigmund Freud analogizes the three elements as ice cubes, visible on the surface only a small part of all elements. The three elements are the *id*, *ego*, and *Superego*.

1. *Id*

Id is the thing that underlies the personality of each individual. *Id* works by adhering to the pleasure principle. *Id* seeks instant gratification of human wants and needs. If these two are not met, an individual can become tense, anxious, or angry.

2. *Ego*

Ego deals with reality, trying to fulfill the desires of *id* in a socially acceptable way. For example, by delaying gratification and helping to relieve the tension, *id* feels if a desire is not fulfilled immediately. *Ego* understands that other people also have needs and wants. Therefore being selfish in the long run is not a good thing.

3. *Superego*

Superego is a moral aspect of a personality obtained from parental care or norms and values in society and is based on morals and judgments about right and wrong. Although *superego* and *ego* can reach the same decision about something, *superego*'s reasons for making decisions are based more on moral values. At the same time, *ego* decisions are based more on what other people think.

2.2.2.2 Revenge

Individual emotions and anger are sometimes triggered by a desire for revenge. Anger and other negative emotions play a central role in vengefulness, positive emotions also play a meaningful role in motivating retaliatory aggression (David & DeWall, 2017). Individuals who take revenge for not making peace with the past. This

happens because there is an experience or trauma in the past or have felt hurt by people around. Revenge is an action that resides in the human mind. It can cause tension and conflict in the human mind. Revenge is a response to adverse treatment. The form of revenge seeks to uphold self-respect and justice which is sometimes contrary to laws and norms. Revenge can also be done in a way that is acceptable to society. Each individual has a different way of fighting for justice, depending on how they interpret it in their daily lives. The way they take revenge depends on how they respect every value and norm that exists in society and their life experiences.

Revenge serves three adaptive functions. First, the possibility of revenge deters potential transgressors. Individuals with reputations for being vengeful are less likely to be victimized because the potential costs are high. Second, if a transgression does occur, revenge deters further harm by penalizing wrongdoing. Finally, revenge fosters cooperation by preventing individuals from taking advantage of the work carried out by others. (McCullough, 2008)

2.3 Literature Review

This paper explains the problem through the theory of Personality Structure. To strengthen and support this paper, I takes several journals that use the same approach.

The first source is entitled “*Revenge Reflected in John Grisham The Racketeer (2012): A Psychoanalytic Approach*” by Gitti Febriani Pradita (Pradita, 2016). This study shows that the main character's problem is about revenge. It tells the story of Malcolm Bannister's revenge for the injustice he was imprisoned in a money laundering case involving him.

The second source is entitled “*An Analysis of Revenge in Main Character's Personality as Portrayed Sydney Sheldon's Novel If Tomorrow Comes and A.S.A Harrison;s Novel The Silent Wife: A Comparative Literature*” by Rara Tri Antika Pulungan (Pulungan, 2019). This thesis aims to determine how the main character's revenge is depicted in the three personality structures that make up the main character's personality in the two novels and the similarities and differences between revenge

shown in the three personality structures in the two novels. This thesis employs Sigmund Freud's Personality Structure Theory to examine revenge as a form of behavior that will portray the main character's revenge and Comparative Literature to compare and contrast revenge in the two novels' main characters' personalities.

The third source is entitled “*Post-Traumatic Stress Disorder Experienced by Ruth Weber in Kate Quinn's The Huntress*” by Dodici Putri Nugraha (Nugraha, 2020). This thesis focus on finding Post-Traumatic Stress Disorder in Ruth Weber. Ruth is a little girl who became a victim of the war. This trauma is a disorder from excessive anxiety that arises because of a traumatic event that occurred to someone.

In the first and second journals, they used the same concept of revenge as I did. In the third journal, she uses the same research object as me. However, to make this different from them I used the novel *The Huntress* by Kate Quinn as the object of my research. In the third journal, what distinguishes me from her is the analytical theory used. I use personality structure theory to analyze the revenge reflected on Ian Graham while she analyzes Post Traumatic Stress Disorder in Ruth Weber.

