

CHAPTER 2

THEORETICAL FRAMEWORK

2.1 Intrinsic Approach

Klarer (2004, p. 81) states that a number of schools in the first half of the twentieth century whose main goal lies in the explication of the formal and structural patterns of literary texts referred to as formalism and structuralism. This emphasis on the intrinsic and structural aspects of a literary work deliberately distinguished itself from older traditions—above all the biographical literary criticism of the nineteenth century—which were primarily concerned with extrinsic or extra-textual features in their analysis of literature.

Intrinsic elements are elements of literary works that have imaginative properties. In other words, the intrinsic element is all the elements contained inside of fiction, because it is an element found in the part in the fictional work (Andari, 2019, p. 41).

These three—plot, character, and setting—constitute the main elements of the story itself (to the extent that it is possible to separate the tale from the telling). Together they provide the basic building blocks which the teller of the tale then combines and molds in sharing the story with the reader (Pacheco and Meyers, 2006, p. 16).

2.1.1 Characterization

The characterization method in studying literary works is a method of describing the characters in a work of fiction. The way to determine the characters—in this case an imaginative character—and determine the characters' traits are very different (Minderop, 2013, p. 2).

In presenting and determining the characters, the author generally uses two methods in his work. First, the direct method (telling) and second, indirect method (showing). In this research, I will use telling and showing method to analyze the characterization.

2.1.1.1 Telling Method

Pickering and Hoeper (as cited in Minderop, 2013, p. 6) said that the telling method relies on exposing the character to exposition and direct comments from the author. Usually this method is used by writers of ancient fiction—not modern fiction. Through this method, the participation or interference of the author in presenting the character is felt, so that readers understand and appreciate the character based on the author's exposure. (Minderop, 2013, p. 6).

1. Characterization Through Character's Name

The name of a character in a literary work is often used to give ideas or grow ideas, to clarify and to sharpen the character. The characters are given names that describe the characteristic qualities that distinguish them from other characters. The name refers to the dominant characteristic of the character (Minderop, 2013, p. 8-9).

2. Characterization Through Character Appearance

In everyday life we are often deceived by someone's appearance, we can even be deceived by his appearance, as well as in a literary work, the appearance factor of the characters plays an important role in relation to the study of characterization. The appearance of the character in question, for example, what clothes he is wearing or how his expression is (Minderop, 2013, p. 10-11).

2.1.1.2 Showing Method

Pickering and Hoeper (as cited in Minderop, 2013, p. 6), said that showing method shows the author placing himself outside the story by giving the characters the opportunity to present their representations through dialog and action.

1. Characterization Through Dialog

Characterization Through Dialog is divided into: What is Being Said, The Identity of the Speaker, The Location and Situation of the Conversation,

The Identity of the Character or Characters the Speaker Addressing, The Mental Qualities of the Characters, Tone of Voice, Stress, Dialect, and Vocabulary.

a. What is Being Said

To begin with, the reader must pay close attention to the substance of the dialog itself. Is it small talk, or is the subject an important one in the developing action of the plot. In terms of characterization, if the speaker insists on talking only about himself or only on a single subject, we may conclude that we have either an egotist or a bore. If the speaker talks only about others, we may merely have a gossip and busybody (Pickering and Hoepfer, 1981, p. 32).

b. The Identity of the Speaker

The identity of the speaker here is the utterance conveyed by a protagonist (central character) who should be considered more important than what is said by a subordinate character (minor character), even though the character's conversations often provide hidden crucial information about the character of other characters. (Minderop, 2013, p. 25).

c. The Location and Situation of the Conversation

Pickering and Hoepfer (as cited in Minderop, 2013, p. 28) state that in real life, conversations that take place privately on an occasion at night are usually more serious and clearer than conversations that occur in public places during the day. Chatting in the family sitting room is usually more significant than talking on the street or in the theater. Thus, it is quite possible that this can happen to fictional stories; however, the reader must consider why the author presents the talk in places such as on the street and in the theater, of course, is an important part of storytelling.

d. The Identity of the Character or Characters the Speaker Addressing

Speakers here means the speech conveyed by the characters in the story; that is, a speech uttered by a certain character about another character (Minderop, 2013, p. 31).

e. The Mental Qualities of the Characters

Pickering and Hoepfer (as cited in Minderop, 2013, p. 33) states that the mental qualities of the characters can be identified through the strains and flow of the speech when the characters converse. For example, characters who are involved in a lively discussion indicate that they have an *open-minded* mental attitude. There are also characters who like to give opinions, or are *close-minded* or characters who are full of secrets and hide something.

f. Tone of Voice, Stress, Dialect, and Vocabulary

Tone of voice, stress, dialect and vocabulary can help to clarify the character of the characters if the reader is able to observe and observe them diligently and seriously (Minderop, 2013, p. 34).

- **Tone of Voice**

Pickering and Hoepfer (as cited in Minderop, 2013, p. 34), tone of voice even though expressed explicitly or implicitly can give the reader a picture of the character's character—whether he is a confident, self-aware or shy person—as well as the attitude when the character converse with other characters.

- **Stress**

Pickering and Hoepfer (as cited in Minderop, 2013, p. 36) said that the stress of the voice provides an important picture of a character because it shows the authenticity of a character's character and can even reflect the education, profession, and class to which the character comes from.

- **Dialect and Vocabulary**

Pickering and Hoepfer (as cited in Minderop, 2013, p. 36- 37) say that dialect and vocabulary can provide important facts about a character because they both show the character's authenticity and can even reveal the character's education, profession, and social status.

2. Characterization Through Action

Apart from speech, the character of the characters can be observed through their behavior. Characters and behavior are like two sides of a coin. Pickering and Hoepfer (as cited in Minderop, 2013, p. 37-38) as quoted from Henry James stated that actions and behavior are logically a development of psychology and personality; shows how the character's character is displayed in his actions. The appearance of facial expressions can also show the character of a character. In addition, there is motivation behind the actions and can clarify the character description of the characters. One of the characterization through action I will use is characterization through the underlying motivation. In order to understand the character of a character regardless of his conscious or unconscious behavior, it is also important to understand the character's motivation to behave in this way, what causes him to take an action (Minderop, 2013, p. 45).

2.1.2 Plot

Plot reveals events, not only in their temporal, but also in their casual relationships. Plot makes us aware of events not merely as elements in a temporal series but also as an intricate pattern of cause and effect (Kenney, 1966, p. 13-14).

When we refer to the plot of a work of fiction, then, we are referring to the *deliberately arranged sequence of interrelated events* that constitute the basic narrative structure of a novel or a short story. Events of any kind, of course, inevitably involve people, and for this reason it is virtually impossible to discuss plot in isolation from character (Pickering and Hoepfer, 1981, p. 14).

a. 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 Hoepfer, 1981, p. 16).

b. Complication

The complication, which is 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, 1981, p. 17).

c. Crisis

The crisis (also referred to as the climax) 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, 1981, p. 17).

d. 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, 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 (however tentative and momentary). The resolution is also referred to as the *conclusion* or the *dénouement*, the latter a French word meaning “unknotting” or “untying.” (Pickering and Hoepfer, 1981, p. 17).

2.1.3 Setting

Everything that happens happens somewhere at some time. That element of fiction which reveals to us the where and when of events we call setting. In other words, the term “setting” refers to the point in time and space at which the events of the plot occur (Kenney, 1966, p. 38).

Another definition of setting according to Pickering and Hoepfer (1981, p. 37), setting is a term that, in its broadest sense, encompasses both the physical locale that frames the action *and* the time of day or year, the climactic conditions, and the historical period during which the action takes place. 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. It helps, in other words, to create and sustain the illusion of life, to provide what we call *verisimilitude*.

a. 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 a relationship that is only tangential and slight (Pickering and Hoepfer, 1981, p. 39).

b. Setting as a Means of 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. This is particularly true of works in which the author carefully controls the point of view (Pickering and Hoepfer, 1981, p. 41). The connection between setting and personality also can be seen by the occupations and daily life of characters (Pacheco and Meyers, 2006, p. 59).

2.2 Extrinsic Approach

Extrinsic elements are those things that are outside of the intrinsic elements and literature. It usually becomes a causal explanation for some analysis of the literary work and thus influence the story. The extrinsic elements are the elements

giving the influence on intrinsic or basic construction of fairy tale. Based on this, the extrinsic elements that connects with the novel are the three theories developed by experts which are Sigmund Freud, Carl Jung, and Erik Erikson (Extrinsic Elements in Literature, n.d. <https://www.ipl.org/essay/Extrinsic-Elements-In-Literature-FJ6564J3XU>).

In this study I will use Sigmund Freud's psychoanalytic theory. For Freud, human behavior is driven by unconscious impulses that are transformed into various forms of behavior, including artistic behavior. These impulses originate from the *id*, the part of the personality that is innate from birth. From the *id* the other parts of the personality, the *ego* and *superego*, are formed to complete the personality structure. Human personality is then understood as a dynamic interaction between the *id*, *ego*, and *superego* with the *ego* as the command that maintains the balance of its structure. Freud developed psychoanalysis as a theoretical framework and method for understanding the inner world of the human psyche, exposing it to become a general psychological theory that served as a framework for explaining behavior. Freud's psychoanalysis took a biological view with the assumption that humans are creatures driven by basic instincts. These instincts are contained in the *id* as the original element of the human psyche. Freud also assumes that in the human psyche, unconsciousness plays a more important role in influencing behavior than consciousness. The *id* is located in the realm of the unconscious, therefore the basic instincts it contains are also unconscious (Susanto, 2015).

2.2.1 Anxiety

Anxiety is an emotion, a feeling that arises as an initial response to psychological stress and threats to values that are meaningful to the individual. Anxiety is often described as a feeling of uncertainty, doubt, helplessness, restlessness, worry, uneasiness which is often accompanied by physical complaints (Azizah, Zainuri & Akbar, 2016, p. 135).

According to Hilgard (as cited in Minderop, 2010, p. 27-28), any situation which threatens the comfort of an organism is assumed to give rise to a condition called anxiety. Conflicts and forms of frustration that hinder the progress of

individuals to achieve goals are one source of anxiety. Threats can be in the form of physical, psychological threats, and various pressures that result in the emergence of anxiety. This condition is followed by a feeling of discomfort characterized by the terms worry, fear, unhappiness which we can feel through various levels.

While according to Stuart (2012, p. 242), anxiety is a vague feeling of dread or apprehension; it is a response to external or internal stimuli that can have behavioral, emotional, cognitive, and physical symptoms. Anxiety is distinguished from fear, which is feeling afraid or threatened by a clearly identifiable external stimulus that represents danger to the person.

Freud (as cited in Karauwan, 2020, p. 2) said that anxiety is an effective, unpleasant state accompanied by physical sensations that warn the person of impending danger.

From some of the definitions above, it can be concluded that anxiety is a condition in which a person feels discomfort and threatened in the form of physical or psychological threats which cause feelings of anxiety.

Corey (as cited in Kinasih, 2017, p. 31-32) said that Freud put forward three types of anxiety, which are: realistic anxiety, neurotic anxiety, and moral anxiety.

1. Reality or Objective Anxiety

Reality anxiety means fear of danger from the outside world, and the level of that feeling is proportional to the level of actual threat.

2. Neurotic Anxiety

Neurotic anxiety is the feeling of fear that instincts will take over and lead a person to do something wrong and be punished.

3. Moral Anxiety

Moral anxiety is fear of one's conscious mind. A person with a good level of consciousness tends to feel guilty when he does things that are against his moral code.

2.2.2 Instinct

According to Freud's concept, instinct is innate psychological representation of excitation (a state of tension and arousal) due to a bodily need arising. The form of instinct according to Freud is a tension reduction, it is a regressive and conservative (trying to maintain balance) by correcting a state of deficiency. Repetition compulsion (calm, tense, and calm) (Minderop, 2010, p. 24).

Freud believed that the instincts that exist in humans can be differentiate into: *eros* or life instincts and *destructive instinct* or death instincts (*Thanatos*). Hilgard (as cited in Minderop, 2010, p. 27) explained that life instincts (*eros*) is energy that is manifest in sexual behavior, which supports life and growth. Second, death instincts (*Thanatos*) which underlies aggressive and destructive actions. Both of these instincts, even though they are in the subconscious, become motivational forces. The death instincts can lead to suicide or self-destructive behavior or to be aggressive towards others.

2.2.3 Hallucination

Townsend and Morgan (2017, p. 469-470) explained that hallucinations, or false sensory perceptions not associated with external stimuli, may involve any of the five senses. There are five types of hallucinations include the following :

1. Auditory

It is a false perceptions of sound. Most commonly, these are voices, but the individual may report clicks, rushing noises, music, and other noises. Command hallucinations are "voices" that issue commands to the individual. They are potentially dangerous when the commands are for violence to self or others.

2. Visual

It is a false visual perceptions that may consist of formed images, such as those people, or of unformed images, such as flashes of light.

3. Tactile

It is a false perceptions of the sense of touch, often of something on or under the skin. One specific tactile hallucination is formication, the sensation that something is crawling on or under the skin.

4. Gustatory

This is a false perception of taste. Most commonly, gustatory hallucinations are described as unpleasant tastes.

5. Olfactory

It is a false perceptions of the sense of smell.

2.3 Literature Review

As far as I am aware, no one has used the movie script *Unsane* written by Jonathan Bernstein and James Greer as the object of literary research, but there are several researches that I have found using the theory that I will use with different literary works.

One of the research by Dianira Rizki Kinasih (2017), a student majored in Japanese Literature at Diponegoro University entitled “Kecemasan dan Mekanisme Pertahanan Tokoh Utama Dalam Cerpen *Hitokui Neko* Karya Haruki Murakami” analyzing about anxiety and defence mechanisms on the main character. Dianira uses two theories in her research, one of which is anxiety which I am also use.

The second research by Lidia Nathalia Trysnawati Rido (2017), a student majored in Indonesian Literature at Sanata Dharma University entitled “Dinamika Kepribadian dan Jenis Homoseksualitas Tokoh Utama Dalam Novel *Pria Terakhir* Karya Gusnaldi: Kajian Psikoanalisis” analyzing about the psychology and sociology of literature, which are the dynamics of personality and causes of homosexuality experienced by the two main characters, Bobi and Dydy.

The third research by Mipha Andini Aprilia (2018), a student majored in Japanese Literature at Diponegoro University entitled “Halusinasi Tokoh Utama Hagiyo Harumi Dalam Film *Roommate* Karya Sutradara Takeshi Furusawa (Kajian Psikologi Sastra)”. This research focuses more on the concept of hallucinations experienced by the main character which is caused by the bad relationship between the main character and the family.

The three previous researches used different theories and literary works. For Dianira Rizki Kinasih, the problem in her research is anxiety because of feelings of guilt and indecision experienced by the main character. Just like Dianira, I will also analyze the anxiety experienced by the main character. The second research results by Lidia Nathalia Trysnawati Rido stated that the dynamics of personality of the two main characters were oriented towards instincts and anxiety. The theory used by Lidia is the same as I am, the difference are that Lidia Analyzed both instincts (life and death) while I am only analyzing the death instinct. The third research by Mipha Andini Aprilia focuses more on the hallucinations by the main character just like mine. The difference between my research and previous researches above is that I am only focusing on anxiety and death instinct which have cause and effect to the main character.

