

CHAPTER 2

FRAMEWORK OF THE THEORIES

This chapter contains the theories used in this research. Based on the research objectives in the previous chapter, to find out the construction and meaning behind this film, I use several theories and concepts to analyze it. I use two theories, namely the intrinsic approach and the extrinsic approach. In the intrinsic approach includes characterization, point of view, plot, setting and theme. In the extrinsic approach I use revenge and emotional classification. This chapter contains a further explanation of the concepts and theories used to analyze this film, and I will explain the theoretical framework.

2.1 Intrinsic Approach

To analyze the characters in this film, I use several concepts through an intrinsic approach consisting of characterization, point of view, plot, setting, and theme.

2.1.1 Characterization

The characterization method in studying literary works is a method of describing the characters contained in a work of fiction. Characterization methods are not limited to direct methods (telling) and indirect methods (showing) only. Another method that can be used is to study characterization from a point of view, stream of consciousness, even through figurative language. (Minderop, 2013: 2-3).

2.1.1.1 Showing method

In the characterization method, there are two methods consisting of telling method and showing method. To analyze this film, I use the showing method. The dramatic method of showing, which involves the author's stepping aside, as it is, to allow the character to reveal themselves directly through their dialogues and actions. With showing, much of the burden of character analysis is shifted to the reader, who is required to infer character

on the basis of the evidence provided in the narrative. (Pickering and Hoepfer, 1981:27-28 in Minderop, 2013:22).

2.1.2. Plot

According to Stanton in Nurgiyantoro (2013: 167), plot is a story that contains a sequence of events, but each incident is only connected causally, one event is caused or causes another event to occur.

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 Hoepfer, 1981: 16)

2.1.2.2. Rising Action

Rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict. The conflict is then developed gradually and intensified (Pickering and Hoepfer, 1981: 16)

2.1.2.3 Climax

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. (Pickering and Hoepfer, 1981: 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, 1981: 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. The resolution also refers to as the conclusion. (Pickering and Hoepfer, 1981: 17)

2.1.3. Setting

Setting includes the place to take the action and the time to take the action. Setting is to help readers visualize the action of the work, thereby

increasing the credibility and realism of the character. (Pickering and Hoeper, 1981: 37) There are five functions of setting.

2.1.3.1 Setting as Background of the 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 (Pickering and Hoeper, 1981:38)

2.1.3.2 Setting as an 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 Hoeper, 1981:39).

2.1.3.3 Setting as means of Revealing Character

Very often the way in which a character perceives the setting, and the way of character react 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 deliberate making setting a metaphoric or symbolic extension of character (Pickering and Hoeper, 1981:42).

2.1.3.4 Setting as means of Creating Appropriate 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 Hoeper, 1981:40).

2.1.3.5 Setting as reinforcing theme

Setting as reinforcing of theme is a setting can clarify the author's ideas to be conveyed to the reader in a literary work. Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story. (Pickering and Hooper, 1981:42)

2.2 Extrinsic Approach

In this section I will use a psychological approach through the concept of revenge and emotional classification to analyze character. Through an

extrinsic approach, in emotional classification, I will use the concept of literary psychology which includes sadness, and hatred.

2.2.1. Psychology

Psychology comes from the Greek words "psyche", which means soul, and "logos" which means knowledge. So psychology means the science of soul or science that investigates and studies human behavior through a person as a response that comes from their environment. (Atkinson, 1996:7 in Minderop, 2018:3)

Behavior is anything we do that can be directly observed. Because psychology is a science, it uses systematic methods to observe, describe, predict, and explain behavior.

2.2.2. Psychology of Literature

Literary psychology research has an important role in understanding literature because of several advantages such as: first, the importance of literary psychology to examine more deeply the aspect of characterization; second, with this approach it can provide feedback to researchers about the developed alignment problems; and finally, research of this kind is very helpful for analyzing literary works that are thick with psychological problems (Endraswara, 2008:12 in Minderop, 2018:2).

2.2.3. Revenge

According to Matanggaran, Victor (2015), Revenge as a social phenomenon occurs in many countries with different forms and goals. Revenge can arise as a result of justice and loss of self-respect due to the treatment of others. This response to unwelcome treatment is called revenge.

According to (Baron, Byrne and Branscombe., 2005 in Pandia, Yulitami Annisa, 2019:12), people who have a strong desire to retaliate for bad behavior that other people do to them are called vindictive. A vengeful person wants to harm other people who are considered to have done badly to him. when other people do bad things to him, for example hurt him or

knock him out of position, he will also do the same as revenge. Revenge is an act of retaliating for the actions of others in the hope of getting a better, more valuable feeling and restoring a sense of justice in a person but better feelings are only temporary and sometimes pose new dangers to the person who takes revenge.

2.2.4. Emotional Classification

Joy, anger, fear, and sadness which are often considered as the most basic emotions (primary emotion). The situations that evoke these feelings are closely tied to the actions they provoke and result in increased tension (Krech, 1974:471 in Minderop, 2018:39-40)

In addition, hatred or feelings of hatred are closely related to feelings of anger, jealousy, and jealousy. The characteristic feature that marks feelings of hatred is the arising of lust or desire to destroy the object which is the object of hatred. Feelings of hatred are not just feelings of dislike or reluctance that have the effect of wanting to avoid and have no intention of destroying. On the other hand, hatred is always inherent in a person, and he is never satisfied before destroying it; when the object is destroyed he will feel satisfied (Krech, 1974:479 in Minderop, 2018:40)

2.2.4.1. Sadness

Grief sadness or grief (grief) relates to the loss of something important or valuable. The intensity of grief depends on value, usually extreme sadness when losing a loved one. Deep grief can also be due to the loss of a very valuable possession which results in disappointment or regret. (Parkes (1965) in Minderop, 2018: 43-44) found evidence that prolonged sadness can lead to depression and despair which leads to anxiety: the result can cause insomnia, lack of appetite, feel irritated and become irritable and withdraw from the association. Parkes also found chronic grief, namely prolonged sadness followed by self-blame; inhibited grief (hidden sadness), consciously denying something that is missing then replacing it with an emotional reaction and a feeling of annoyance. Delayed grief usually shows

no immediate emotional reaction for weeks or even years (Krech, et al., 1974:472-473 in Minderop, 2018:44).

2.2.4.2. Hatred

Hated or feelings of hate are closely related to feelings of anger, jealousy and envy. The characteristic feature that marks feelings of hatred is the arising of lust or desire to destroy the object which is the object of hatred. Feelings of hatred are not just the emergence of feelings of dislike or aversion/reluctance which in effect are avoidant and do not mean to destroy. On the other hand, hate is always attached to a person and he will never feel satisfied before destroying it; when the object is destroyed he will feel satisfied (Krech, et al., 1974:479 in Minderop, 2018:44).

2.3 Literature Review

This study focuses on the concept of Revenge in the form of an Emotion Classification consisting of Hatred and Sadness experienced by the Main Character.

The first research is a thesis entitled “An Analysis of Revenge in Main Character's Personality as Portrayed in Sidney Sheldon's Novel *If Tomorrow Comes* and A.S.A. Harrison's Novel *The Silent Wife: A Comparative Literature*” by Pulungan (Pulungan, Rara Tri Antika: 2019). In this thesis, the writer analyzes the revenge depicted in the two novels *If Tomorrow Comes* by Sidney Sheldon and *The Silent Wife* by A.S.A. Harrison. The main topic of discussion in this thesis is the revenge of the main character in the two novels which is described through three personality structures consisting of the personality of each main character and to find out the similarities and differences of revenge described from the three personality structures in the two novels. This thesis uses the Personality Structure theory by Sigmund Freud to analyze revenge as a form of behavior that cannot be separated from the three individual personality structures that will describe the revenge of the main character and uses Comparative Literature to see the similarities and differences in revenge in the main character's personality in two novels.

The second research is a thesis entitled “Revenge As Portrayed In Emily Bronte Wuthering Heights and Alexander Dumas's the count of Monte Cristo: A Comparative Literature” by Pandia (Pandia, Yulitami Annisa: 2019). The analysis in this study focuses on the thematic or central ideas of the two novels in terms of comparative literature analysis. The method used in this research is descriptive qualitative.

The third research is a journal entitled “Klasifikasi Emosi Tokoh dalam Novel Maryam Karya Okky Madasari Kajian Psikologi Sastra David Krech” by Yuliana (Yuliana, Sri Risma: 2018). This research is a descriptive qualitative research type. This research shows that seven classifications of emotions according to David Krech are found in the novel Maryam by Okky Madasari. The classification of these emotions is described by the characters Maryam, Maryam's parents, Alam, Umar, and Fatimah. The emotion classifications are 17 classifications of sadness emotions, 11 classifications of guilt concept emotions, 9 classifications of hate emotions, 8 classifications of buried guilt emotions, 7 classifications of love emotions, 1 classification of self-punishing emotions, and 1 classification of the emotion of shame.

The difference between this research and previous research is in the object and the focus of the analysis of the object. The first research used the novel *If Tomorrow Comes* and A.S.A. Harrison's Novel *The Silent Wife*, the second research used Emily Bronte's novel *Wuthering Heights* and Alexandre Dumas's the count of Monte Cristo book, the third research used the novel *Maryam* by Okky Madasari, while in this study, I use the “Ma” Movie Script. This study focuses on analyzing the causes of revenge and the description of revenge experienced by the main character, namely Sue Ann, in the form of emotional classification, namely hatred and sadness.