

CHAPTER 2

THEORETICAL FRAMEWORK

This chapter provides further explanation based on the previous chapter. In this chapter I will explain the concepts and theories of intrinsic and extrinsic approaches. I apply theory and a concept consisting of an intrinsic approach and an extrinsic approach to psychology literature. Applied literary theory: telling and showing method, characterization, setting, plot, and theme.

2.1. Intrinsic Approaches

To analyze the character of a film, I use some concepts through intrinsic approach, they are characterization, setting, and plot. From the language is used, there are words that contain a certain meaning, and this should be analyzed to find out and explain the meaning that contained in this film, I use the intrinsic approach to analyze the element of literary work. I use the concepts of James H. Pickering and Jeffrey D. Hooper in his book titled *Concise Companion to Literature*. Those concepts will be explained in this chapter.

2.1.1. Characterization

Character is one of the important thing in a story. Character has a relation with plot, without character there is no plot, no setting and no story. Pickering and Hooper explained some terms of character in literary work. The term protagonist and antagonist do not directly show the characterization of each character. It does not mean protagonist always has a good character, and antagonist has a bad character. Characterization appears when the author reveals the personality of the character. Character can be presented by their action, speech and also their minds. It includes the process of giving some information about them (Pickering and Hooper, 1981:24). There is a method of characterization that the author usually uses as a guide or technique for writing literary work that are telling and showing. One method is telling, which is done directly by the author, and relies on exposition and direct commentary by the author. The other method is the indirect, the showing method, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogues and actions. Most

author employ a combination of each, even when the exposition (Pickering and Hoeper, 1981:27)

2.1.1.1. Telling Method (Direct)

Direct methods of revealing character-characterization by telling-include the following: (Pickering and Hoeper, 1981: 28).

1.) Characterization through the use of names

Names are often used to provide essential clues that aid in characterization. Some characters are given names that suggest their dominant or controlling traits, other characters are given names that reinforce (or sometimes are in contrast to) their physical appearance, names can also contain literary or historical allusions that aid in characterization by means of association. (Pickering and Hoeper, 1981: 28)

2.) Characterization through Appearance

Although in real life most of us are aware that appearances are often deceiving, in the world of fiction details of appearance (what a character wears and how they looks) often provide essential clues to character. (Pickering and Hoeper, 1981: 29)

3.) Characterization by the Author

Through a series of editorial comments, nature and personality of the characters, including the thoughts and feelings that enter and pass through the characters' minds. By so doing the author asserts and retains full control over characterization, the author not only directs our attention to a given character but tells us exactly what our attitude toward that character ought to be. Nothing is left to the reader's imagination. Unless the author is being ironic and there is always that possibility- we can do little more than assent and allow our conception of character to be formed on the basis of what the author has told us. (Pickering and Hoeper, 1981: 30) Therefore, I apply showing and telling method in order to analyze the characterization of the characters in We Could Be Beautiful.

2.1.1.2. Showing Method (Indirect)

There are two methods of characterization, telling method and showing method. To analyze this movie script I use showing and telling methods. Showing method involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions. (Pickering and Hoeper, 1981: 27)

1.) Characterization through Dialogue

To know characterization in literary work I have to analyze characters through dialogue between characters. Some characters are careful and guarded in what they say: they speak only by indirection, and we must infer from their 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 and Hoeper, 1981: 32) It needs more concentrating and understanding to determine a characterization of a character.

2.) Characterization through Action

Characterization through action is as important as characterization through dialogue. To establish character on the basis of action, it is necessary to scrutinize the several events of the plot for what they seem to reveal about the character, about their unconscious emotional and psychological states as well as about their conscious attitudes and values. (Pickering and Hoeper, 1981: 34-35)

2.1.2. Plot

The common definition of plot is that it's whatever happens in a story. That's useful when talking about completed stories, but when we are considering stories being written, it is about as useful as saying that a birthday cake is a large baked confection with frosting and candles. It does not tell you how to make one (Ansen Dibell, 1988:5).

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 Hoeper, 1981:17)

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 Hoeper, 1981:17).

2.1.2.3. 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 Hoeper, 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 Hoeper, 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 (however tentative and momentary). The resolution is also referred to as the conclusion (Pickering and Hoeper, 1981:17).

2.1.3. Setting

Fiction can be defined as 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, the climatic conditions and the historical period during which the action takes place. Setting helps the reader to visualize the action of the work. However, there are many kinds of setting in fiction (Pickering and Hoeper, 1981:37).

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”. 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 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 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 Hoeper, 1981:40).

2.1.3.4. 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).

2.1.3.5. Setting as a Means of Reinforcing Theme

Setting as a means of reinforce theme is used to be a means of reinforcing and clarifying the theme of a novel or short story. It is the setting that explains the idea of an author in literature work that is expected to send to the readers. (Pickering and Hoeper, 1981:43).

2.2. Extrinsic Approaches

To analyze this movie script through extrinsic approach, I use psychological approach. They are the concepts of anxiety and stress. Through the psychology of personality, it is begun with the definition of the psychology of literature and the relationship of the psychology of literature with psychology along with the psychology of personality as follows.

2.2.1. Psychology

Based on a journal by Charles Stangor titled European Journal of Social Psychology stated psychology is the scientific study of mind and behaviour. The word “psychology” comes from the Greek words “psyche”, meaning life, and “logos”, meaning explanation. Other sources (highered.mheducation.com) titled What Is Psychology stated psychology is the science of behaviour and mental processes. Behaviours are everything that we do that can be directly observed. Mental processes refer to the thoughts, feelings, and motives that are not directly observable. Because psychology is a science, it uses systematic methods to observe, describe, predict, and explain behaviour. Psychology is a popular major for students, a popular topic in the public media, and a part of our everyday lives. Some experts also say psychology is a science that studies about mind and behaviour. Psychology has many branches some of them are social psychology, psychoanalysis, psychology of literature, and so on. To prove my assumption of the theme I use the concepts of psychology of literature, concepts will be explained as follows.

2.2.2. Psychology of Literature

In a book entitled Psikologi Sastra it is explained Literary Psychology is an interdisciplinary between psychology and literature. It is also said that Psychology of literature is a study of literature that sees works as psychological activities. In addition, psychology of literature has important role in understanding literary works. on the other word, there are some advantages in analysis by using psychology of literature, such as it can study deeply about characterization of characters. (Minderop, 2013: 59).

2.2.2.1. Trauma

Trauma is damage or injury to the soul after experiencing a particularly frightening or distressing event. This trauma can result in challenges to functioning or coping normally after the event, according to the Cascade Behavioural Health page. Meanwhile, everyone who experiences a traumatic event will react differently. Many recover well with proper support systems and experience no long-term problems. Some, however, after experiencing a traumatic event will continue to develop the disorder immediately after the event or in the months following the event. Although traumatic experiences often involve life-threatening events, any situation in which a person feels overwhelmed and completely overwhelmed can be traumatic, even without physical injury. It is important to remember that it is not the objective facts of the event that determine how traumatic an event is. It is also a subjective emotional experience of the event. Often, the more terror and helplessness one feels, the more likely one will be traumatized. Here's more about psychological trauma:

Kind of Trauma:

According to the American Psychological Association (APA), trauma is an "emotional response to a horrific event such as an accident, rape, or natural disaster". However, a person may experience trauma in response to any event that they perceive as physically or emotionally threatening or harmful. Trauma can have long-lasting effects on the person's well-being. If symptoms persist and do not decrease in severity, it can indicate that the trauma has developed into a mental health disorder called post-traumatic stress disorder (PTSD). There are several types of psychological trauma, including:

Acute trauma: This is the result of a stressful or dangerous event.

Chronic trauma: This occurs as a result of repeated and prolonged exposure to a highly stressful event. Examples include cases of child abuse, bullying, or domestic violence. **Complex trauma:** It results from exposure to multiple traumatic events. **Secondary trauma, or vicarious trauma,** is another form of trauma. With this form of trauma, a person experiences symptoms of trauma as a result of close contact

with someone who has experienced the traumatic event. Family members, mental health professionals, and others caring for those who have experienced a traumatic event are at risk for vicarious trauma. The symptoms often mirror those of PTSD.

Trauma signs & symptoms

Responses that arise from each individual to traumatic events can be very different. Therefore, the symptoms that appear can be very diverse, ranging from physical to psychological symptoms. In general, reactions to trauma are normal, because these reactions or symptoms are part of the body's natural process of recovering from the trauma it has experienced.

Here are some reactions or symptoms that often appear, such as very emotional and feeling sad, very alert to various things happening around him, physically tired, stress and anxiety, overprotective of those closest to him, and afraid to worry because he is worried that something will harm him.

2.2.2.2. Deviation of Theology

Deviation is a deviant act or an attitude of action outside the applicable standards or rules. While religion itself is a teaching or system that regulates the system of faith (belief) and worship of God Almighty as well as the rules relating to the association of humans and humans and their environment. So it can be concluded that deviation of theology is a deviant act or an attitude of action outside the rules of religion, based on Kompasiana (2021). Theology seems to be a bad word today. To many it communicates bigotry, arrogance, and exclusivism riddled with impracticality. Sure, people will allow you to have your theology, just don't let it be known with too much conviction that you actually believe it. You can have your beliefs just don't push those upon others. Webster's dictionary defines theology as "The science of God or of religion; the science which treats of the existence, character, and attributes of God, his laws and government, the doctrines we are to believe, and the duties we are to practice the science of Christian faith and life." Saint Augustine in the fifth-century defined theology as "Rational discussion respecting the deity." A. H. Strong, the great twentieth century theologian said that theology is "the Science of God and of the relations between God and the universe." Charles Ryrie, the popular dispensationalist theologian, says theology is "thinking

about God and expressing those thoughts in some way.” (Basic Theology [Wheaton, IL: 1986], 9). Millard Erickson, a modern Baptist theologian says that theology is simply “the study or science of God.” (Christian Theology [Grand Rapids, MI: Baker, 2001], 22). For example, if your theology denies the existence of God, then your morality is going to be affected since its basis is not a personal and timeless being. With a theology of atheism (i.e. belief that there is no God) morals become relative to the time and situation. In this case, what is true for one generation may not be true for another?

2.3. Previous Related Studies

This study focuses on the trauma and deviation of theology in Antonio Campos’s movie script entitled *The Devil All The Time*. There are other related studies on journal which also analyze about the trauma and deviation of theology concept.

According from Donna Bevan-Lee (2013) although a few observers argue that we live in a “secular age,” religion remains valuable in many Americans' lives. More than half of us describe ourselves as “religious” and worship regularly in churches, temples, and mosques, mostly church buildings. The number turned even larger in previous generations, and, in fact, a way more grew up “religious” than no longer. For most people, religion turned into an advantageous impact in childhood: a set of beliefs, a way of seeing the arena, and a sample of formality that offered meaning, comfort, and community. However, for a few, religion proved a source of trauma. The horrendous clerical abuse we’ve read about in the latest years may be the excellent-regarded example of religious trauma affecting children, but there are numerous more with profound impacts on survivors’ lives. In each of them, religion performs a different function and has an exclusive stage of responsibility, to be able to affect survivors’ relationship with it going ahead. The first category is spiritual shock, which ends while trauma violates deeply-held religious beliefs. For example, if kids believe that God consistently rewards the best and punishes the evil, then having suffered “undeserved” trauma can create the secondary trauma of shattering canter beliefs. Simply when they most want the consolations of their religion, some survivors face a painful preference: both God doesn’t reward the coolest and punish

the evil or he does—and that they're within the 2d category. Religious shock can decrease with support and new information that allows survivors to keep and restructure their beliefs. Within the second category, religion and trauma support each other. The trauma may also or might not originate within the church, however, the institution and its teachings make bigger it. With this type of non-secular trauma, children don't query whether or not God's praise device is simply or fear that they might deserve their struggle. They realize they deserve it. They're rarely irritated at God, as some are with religious shock. Instead, they're afraid of God and ashamed of themselves for deserving his wrath. Abusers don't have to paintings hard to convince children that physical, emotional, and sexual abuse are aligned with God's justice and advocated—or may be recommended—by the church. And the tendency of many churches to protect themselves, rather than children, supports the deception. Furthermore, abusers regularly twist spiritual beliefs consisting of obedience and humility so that kids put up to abuse, maintain it secret, and take complete ethical duty for it. In such instances, mainly whilst faith has been intertwined with abuse for a long time, survivors regularly locate it hard to maintain and restructure their beliefs, despite loads of help and assistance.

According to Joseph Carola, S.J., Mark Rotsaert, S.J., Michelina Tenace, H. Miguel Yanez, S.J in their journal Theological and moral reflections on sexual child abuse in the Catholic Church. God did not pose any limits to Adam concerning his power to dominate nature but did pose them concerning the dominance and submission of his kind. The genetic temptation to "be like God" occurs in any human being, especially when the circumstances lead him/her to take on a role of authority in which he/she is "protected" by the very same theological principles that limit him/her. Anyone taking on the role of legitimate authority is called to take charge of the close dependence from the creator who has placed him/her in that position of authority, but that limits him/her even in his/her role legitimated by the service for the common good, especially for the weak, fully complying with the will of God, expressed especially in the "Ten Commandments" of the Torah (Exodus 20:217; Deuteronomy 5:621). The theological principle of the dignity of the human person created in the image and likeness of God limits the domination of one over others. On the other hand, the creature like dimension requires a degree of

regulation of interpersonal and social relationships, as well as the reality of lust that lurks in the human heart as a result of sin and leads to forms of interpersonal relationships in which the self is privileged at the expense of the other, establishing forms of relational nature that reduce the other to a certain form of submission contrary to his / her vocation. The exercise of power is legitimized by the moral necessity to preserve and promote the common good in a given society and, from a religious perspective, by the need to mediate the presence of God according to the principle of the incarnation. Sex, as the expression of one's affection, fails every time it expresses the desire to dominate rather than a donation of one's self and the acceptance of others. Temptation leads us to consider the other as an object to be used and not as the individual/neighbor with whom to come into communion. Freedom itself is interpreted as an arbitrary expansion of the Ego in search of satisfaction of passions rooted in personal egotism. The pursuit of happiness is often associated with obtaining and enjoying pleasure while forgetting the spiritual dimension of the person that can be fulfilled in love. Only the experience of true love for God can cleanse us from the sum of human selfishness. Human selfishness compels us to manipulate other actions, gestures, and words that serve no other purpose than to extend our reach and privileges over others.

According to Misza (2017) introduced to these poisonous factors of theology are practices in the church and religious families that are destructive. Physical, sexual, and emotional damage is inflicted in families and churches because authoritarianism is going unchecked. Too many secrets are saved. Sexual repression in the religion also contributes to child abuse. The sanctioned patriarchal strength structure permits abusive practices towards women and children. Excessive condemnation of homosexuality takes a sizeable toll as properly, along with suicide. So even as the religious community can seem to offer safe surroundings, the pressures to conform, adhere to impossible requirements, and put up to abuses of strength can reason top-notch struggling, that is frequently hidden and as a result extra depressing. Extra touchy personalities are extra prone as well as those who genuinely accept as true with the dogma. Person church buildings, pastors, and parents make a big distinction too, in the way they mediate the messages of the faith. Religious Trauma Syndrome (RTS) is a function of both the chronic abuses

of harmful religion and the impact of severing one's connection with one's faith and faith community. It can be compared to a combination of PTSD and Complex PTSD (C- PTSD). With PTSD, a traumatic event is one in which a person experiences or witnesses actual or threatened death or serious injury, or a threat to the physical integrity of self or others. Losing one's faith, or leaving one's religion, is an analogous event because it essentially means the death of one's previous life – the end of reality as it was understood. It is a huge shock to the system and one that needs to be recognized as trauma.

Based on previous research they said that trauma in children because religion was based on things they had previously seen and felt. And also the existence of unfair actions against the perpetrators to harm the victim and others. In my research this time, I will discuss the trauma of parents to religion which they have unconsciously passed on to their children, with actions that refer to the child's hatred of God and make him an emotional person. And also how the figure of a religious leader who should be an example and guide for his congregation but instead commits deviations in the name of God for his bad deeds.

