

## **CHAPTER 2**

### **FRAMEWORK OF THE THEORIES**

Based on the objective of the research above, to understand the meaning and the construction of the movie script, the writer uses some concepts and theories to analyze it. In order to achieve it, the writer applies two approaches, which are intrinsic and extrinsic to analyze the character of a movie script, the writer uses characterization, plot, and setting as the intrinsic approach. For extrinsic approach are trauma and repression. This chapter tells about a further explanation of the concepts and theories that both have told in the previous chapter, and the writer will explain those frameworks of the theories:

#### **2.1 Intrinsic Approaches**

To analyze the character of a movie script I use some concepts through intrinsic approach, they are characterization, setting, and plot. The word intrinsic means something related to the essential nature of a thing. The writer uses the concepts of James H. Pickering and Jeffrey D. Hooper in his book titled *Concise Companion to Literature*. These theories are to analyze the characterization of Kevin Wandell Crumb. Those concepts will be explained in this chapter.

Analyzing a character from fictional works is crucial to determine the behavior and actions they take, by using this theory provided within Metode Karakterisasi Telaah Fiksi by Professor Albertine Minderop. To further understand the explicit and implicit aspects of the character, this book will help this research to understand the characters within the movie script.

##### **2.1.1 Characterization**

Pickering and Hooper explained some terms of character in literary work. Character is an important thing in literary work. The term protagonist and antagonist do not directly show the characterization of each character. It does not mean protagonist always has good nature and also antagonist always has bad nature. Characterization is when the writer reveals the personality of the character. It may be happening in every their conversation. Characters can be presented by the description in their action, speech, and also their mind.

It includes the process of giving some information about them (Pickering & Hoeper, 1997)

#### **2.1.1.1 Telling Method**

There are two methods of characterization, telling method and showing method. To analyze this movie script the writer use showing and telling methods. Telling Method is a method that show the Author, the Author will be the narrator and tell the reader about the character in the novel and direct commentary (Pickering & Hoeper, 1997)

##### Characterization through Appearance

Appearances can give the reader a clue to a character although sometimes appearances are often deceiving those who see it. But in literature a character can be seen from the appearance. And also the way the character dress or clothes can be clues for the character, such as background, education and economic. (Pickering & Hoeper, 1997)

##### 2) Characterization by the Author

This method was told by the Author. The Author interrupts the narrative and reveals directly (the nature and personality), through a series of editorial comments, the nature and personality of the characters, including the thought and feelings that enter and pass through the characters' mind. The Author not only directs our attention to a given character but tells us exactly what our attitude toward that character ought to be. (Pickering & Hoeper, 1997)

#### **2.1.1.2 Showing Method**

There are two methods of characterization, telling method and showing method. To analyze this movie script, I use showing and telling methods. Showing method is the indirect, the dramatic method of showing, which involves the Author's stepping aside, as it were, to allow the characters to reveal themselves directly through and their actions. (Pickering & Hoeper, 1997)

##### 1) Characterization through Dialogue

To know characterization in literary work the writer has to analyze characters through dialogue between characters. Some characters are open and candid; they tell us, or appear to tell us, exactly what is on their minds. Others 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. (Pickering & Hoepfer, 1997) For this reason the reader must be prepared to analyze dialogue in a number of different ways.

a) What is Being Said

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 & Hoepfer, 1997)

b) The Identity of speaker

Something conveyed by a 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 minor role often provides crucial information and sheds important light on the personalities of the other characters (Pickering & Hoepfer, 1997)

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 the 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 & Hoepfer, 1997)

d) The Identity of the Person or Persons of The Speaker Addressing

This narrative presented by characters in the story, where a certain figure says something about the 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 to (Pickering & Hoepfer, 1997)

e) The Quality of The Exchange

The way how the conversation going or flow is important, it is better if there are give and take in the conversatin with someone. But in the other is more pasif the conversation will not last long. Characters can also take a look through their mental quality is through rhythm or flow when they speak. (Pickering & Hoepfer, 1997)

f) The Speaker's Ton of Voice, Stress, Dialect and Vocabullary

Important clues of the character we can see through their voice, stress, dialect, and vocabulary, but we can see that if we observe and examine it properly and carefully. And

also speaker's tone of voice when the character talk to the other can also reveal the attitude such as friendly and arrogant (Pickering & Hoeper, 1997)

## 2) Characterization through Action

Characterization through action is as important as characterization through dialogue. Pickering and Hooper, stated that to establish character on the basic of action, it is necessary to several events of the plot for what they seem to reveal about the characters, about their unconscious emotional and psychological states as well as about their conscious attitudes and values. A gesture or a facial expression usually carries with it less significance than some large and overt act. Some actions, of course, are inherently more meaningful in this respect than others. (Pickering & Hoeper, 1997)

### 2.1.2 Plot

The plot is a series of events structure in a story arranged as a sequence of sections in the overall fiction. The plot is what governs how actions must relate to each other, how an event is related to other events, and how the characters are portrayed and play a role in the event. When we refer to the plot of a work of fiction, we are referring to the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or movie or short story. (Pickering & Hoeper, 1997). A plot usually flows in five certain stages or section as follows :

- 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 & Hoeper, 1997)

- Complication

Complication refers to as the 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 & Hoeper, 1997)

- Crisis

The 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, 1997)

- **Falling Action**

The crisis of turning point has been reached, the tension subsides and the plot moves towards its appointed conclusion. (Pickering & Hoeper, 1997)

- **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 & Hoeper, 1997)

Based on opinion from Pickering and Hoeper, can be concluded that plot is a series events in a story arranged as a sequence of parts in fictions as a whole plot also governs how action should relate to one another. Then if we refer to the plot of a work of fiction, that is a sequence of interrelated events that is deliberately arranged is the basic narrative structure of a novel, movie and short story.

### **2.1.3 Setting**

Setting is a term that includes both the physical area that frames the action and the time of day or year, the climactic condition, and the historical period during which the action take place. Setting has five possible functions, setting as background of action, as an antagonist, as a means of creating appropriate atmosphere, as a means of revealing character, and as a means of reinforcing theme. (Pickering & Hoeper, 1997)

#### **2.1.3.1 Setting as Background of The Action**

Every event always happens somewhere. They require a setting or background of some kind, even if it is only as simple as a stage of theatre. As a background for action, setting may consist of costume, manners, events, and institutions that have relation to a certain time and place. (Pickering & Hoeper, 1997)

#### **2.1.3.2 Setting as an Antagonist**

Setting may also serve as a kind of individual or antagonist that help to build a conflict and control the outcome of the story's events. (Pickering & Hoepfer, 1997)

### **2.1.3.3 Setting as Means of Revealing Character**

Many authors manipulate their settings as a means of arousing the reader's expectations and an author can also use the setting to simplify and reveal character by intentionally making setting a metaphoric or symbolic extension of character. (Pickering & Hoepfer, 1997)

### **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 to. (Pickering and Hoepfer, 1981: 40)

### **2.1.3.5 Setting as Reinforcing of The Theme**

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

## **2.2 Extrinsic Approaches**

After explaining the intrinsic approach above, the writer will explain the extrinsic approach. In this paper, the writer uses a psychological approach through the concepts of Unconscious Mind theory and Repression theory to analyze the character. Through extrinsic approach the writer uses the concepts of Psychology of Literature, Unconscious Mind, and Repression :

### **2.2.1 Psychology Literature**

Psychology in literature is the term commonly applied to the sciences concerned with human life and behavior. The story and characters in literary works usually inspired by events that happen in daily life. Psychology encompasses all aspects of the human experience, and the study of psychology encompasses all the elements involved in understanding behavior, and more precisely the factors that motivate behavior. (Borchardt, 1984). And the study of mental processes behavior, mental processes in psychology refer to learning, motivation, reasoning, and emotion, among other in the word, the study psychology involves learning how humans think, feel, learn, interact, perceive, and understand, whether alone or when interacting with other people or the environment. And



also it concerned with thoughts, emotions, memories, and perceptions, bringing a unique level of nuance and complexity to psychological study, research and practice, according to (Borchardt, 1984)

### **2.2.1.1 Trauma**

Trauma theory emerged in the 1960s from several areas of social concern: recognition of the prevalence of violence against women and children (rape, battering, incest); identification of the phenomenon of post-traumatic stress disorder in (Vietnam) war veterans; and awareness of the psychic scars inflicted by torture and genocide, especially in regard to the Holocaust. Although Freud never denied the reality of incest in the stories he heard from his early women patients, he chose to direct his attention to the drama of internal conflict instead. Similarly, the psychic shocks and disillusionments incurred by the Great War caused Freud to speculate about the kinds of pathology (flashbacks, recurring nightmares and compulsive repetitive behaviour) inflicted by war experience. Yet his inclination towards grand narrative led him away from an investigation of how traumatic experience affects individuals towards the realm of universal theory, culminating in his formulation of the 'death instinct'.

There are many types of trauma, and now I will discuss about childhood trauma. Childhood trauma is often described as serious adverse childhood experiences (ACEs). Children may go through a range of experiences that classify as psychological trauma, these might include neglect, abandonment, sexual abuse, and physical abuse, witnessing abuse of a sibling or parent, or having a mentally ill parent. These events have profound psychological, physiological, and sociological impacts and can have negative, lasting effects on health and well-being. Kaiser Permanente and the Centers for Disease Control and Prevention's 1998 study on adverse childhood experiences determined that traumatic experiences during childhood are a root cause of many social, emotional, and cognitive impairments that lead to increased risk of unhealthy self-destructive behaviors, risk of violence or re-victimization, chronic health conditions, low life potential and premature mortality. As the number of adverse experiences increases, the risk of problems from childhood through adulthood also rises. Nearly 30 years of study following the initial

study has confirmed this. Many states, health providers, and other groups now routinely screen parents and children for ACEs.

Traumatic experiences during childhood causes stress that increases an individual's allostatic load and thus affects the immune system, nervous system, and endocrine system. Childhood trauma is often associated with adverse health outcomes including depression, hypertension, autoimmune diseases, lung cancer, and premature mortality. Effects of childhood trauma on brain development includes a negative impact on emotional regulation and impairment of development of social skills.[6] Research has shown that children raised in traumatic or risky family environments tend to have excessive internalizing (e.g., social withdrawal, anxiety) or externalizing (e.g., aggressive behavior), and suicidal behavior. Recent research has found that physical and sexual abuse are associated with mood and anxiety disorders in adulthood, while personality disorders and schizophrenia are linked with emotional abuse as adults.

Childhood trauma can increase the risk of mental disorders including posttraumatic stress disorder (PTSD), attachment issues, depression, and substance abuse. Sensitive and critical stages of child development can result in altered neurological functioning, adaptive to a malevolent environment but difficult for more benign environments.

In a study done by Stefania Tognin and Maria Calem comparing healthy comparisons (HC) and individuals at clinically high risk for developing psychosis (CHR), 65.6% CHR patients and 23.1% HC experienced some level of childhood trauma. The conclusion of the study shows that there is a correlation between the effects of childhood trauma and the being at high risk for psychosis. Childhood trauma can leave epigenetic marks on a child's genes, which chemically modify gene expression by silencing or activating genes. This can alter fundamental biological processes and adversely affect health outcomes throughout life. A 2013 study found that people who had experienced childhood trauma had different neuropathology than people with PTSD from trauma experienced after childhood. Another recent study in rhesus macaques showed that DNA methylation changes related to early-life adversity persisted into adulthood.

### **2.2.1.2 Repression**



According to Freud, the ego's most powerful and pervasive defense mechanism is, among other things, repression. Freud himself said that the concepts of unconscious mental activity, repression, resistance and transference were the fundamental pillars of psychoanalysis (Clark, 1997).

The task of repression is to push out the unwanted id impulses, from the conscious mind and back into the subconscious. Repression is the foundation of how all ego defense mechanisms work. The purpose of all ego defense mechanisms is to suppress or push threatening impulses out of consciousness. According to Freud, our childhood experiences, which many scholars believe, stem from the sex drive, are very threatening and conflictual for humans to consciously resolve. Therefore, humans reduce the anxiety of the conflict through the defense mechanism of ego repression (Minderop, 2011)

The repression mechanism was originally proposed by Sigmund Freud, who often entered the realm of psychoanalytic theory. Repression as an attempt to avoid feelings of anxiety. As a result of repression, the individual is unaware of the impulse causing anxiety and does not remember past emotional and traumatic experiences. A person who has homosexual impulses, through repression, is not aware of the condition. Efforts to release anxiety through repression can lead to a state of formation reaction, as explained below:

The mechanism of repression was first proposed by Sigmund Freud and, for some time, occupied a special place in psychoanalytic theorizing, perhaps because it involves the most direct approach to avoiding the experience of anxiety. As a result of repression, the person is not aware of his own anxiety-producing impulses or does not remember deeply emotional and traumatic past events. A person with homosexual impulses (his recognition of which might produce anxiety in him) may thus, through repression become completely unaware of such impulses; a person who has suffered a mortifying personal failure may, through repression, become unable to recall the experience. If repression were a simple matter of blotting out the conflict and all its attendant anxieties, it would, of course, be the ideal defensive reaction. But this blotting out does not seem to happen. The relief from anxiety brought by repression is paid for in other ways, for example, in reaction formation (Krech, 1974)

### **2.3 Literature Review**

In order to conduct this study, I use theories around characterization and setting, psychology literature approaches surrounding unconscious mind and repression concept (Minderop, 2013).

Analyzing a character from fictional works is crucial to determine the behavior and actions they take, by using this theory provided within *Metode Karakterisasi Telaah Fiksi* by Professor Albertine Minderop. To further understand the explicit and implicit aspects of the character, this book will help this research to understand the characters within the novel.

Psychology of Literature is also used in this research to measure and analyze the psychological situation within the film and how the psychology within the film is affected by the character's doing. Ary Janoe from *Campoer Adoek* made an essay regarding Psychology of Literature and why it's important to this research.

*"The psychology of literature can clarify the author based on the type of practicology and the type of physiology. Psychoanalysis can also describe mental disorders and even subconsciousness. The evidence is taken from documents outside the literary work or from the literary work itself. Psychoanalysis can be used to evaluate literary works because psychology can explain the creative process. Even more useful in psychoanalysis are the study of manuscript corrections, corrections, and so on. Psychoanalysis in literature is useful for psychologically analyzing characters in dramas and novels. Psychoanalysis can also analyze the soul of the author through his literary works.*

(Ratih, 2020) in a research analyze **Analisis Peran Perubahan Karakter Tokoh Utama Untuk Membangun Tahapan Tangga Dramatik Dalam Film Split** she totally focused on the character changes in the main character. This paper aims to determine the role of character changes experienced by the main character in constructing the dramatic ladder process of the story in this Split film. The method used in this study is qualitatively descriptive with the aim of understanding phenomena regarding what the subjects in this study are experiencing such as behaviour, perception, motivation, and action. The cornerstone of the theory used in this study is the theory of character change put forward by Lajos Egri, Aristotle on the dramatic ladder as well as the character's function in Vladimir Propp's narrative. Based on the results of the research that has been conducted it

can be concluded that each character has a different role in the narrative, even in one character can have more than one role and the role is dissimilarities between one role and another.

(Bevarlia, 2017) in a research analyze **Representasi Psikoanalisis Dalam Film Split (2017)** she focused on psychoanalysis in this movie. This paper discusses the personality and also the character of a person. This paper also discusses psychoanalysis. Psychoanalysis cannot be separated from an individual and his personality. This paper also describes the disease or mental disorders and is associated with mental disorders experienced by Kevin in the film Split. Discuss multiple identity disorders, the cause and also the traits. This paper also discusses the theory of the conscious, unconscious mind, and also the theory of dreams. This paper also analyzes the film Split through the character of the personality of Kevin, like Hedwig, Dennis, Barry, and also Patricia.

(Brand, 2017) in a research analyze **Split is Based on Myths About Dissociative Identity Disorder** she focused on the personality disorder in the main character. This paper discusses the mental illness experienced by Kevin, i.e. DID. The author also discusses the personality of Kevin, and explains briefly the storyline of this film. The Trauma experienced by Kevin since he was a child is also discussed in this paper.

