

CHAPTER 2

THEORITICAL FRAMEWORK

In this chapter, to understand the meaning of this movie script, I use some concepts and theories to analyze it. I use two approaches for this research, including intrinsic approach and extrinsic approach to analyze the main character in this movie script. In intrinsic approach, I use characterization, plot and setting. While, in extrinsic approach I use psychology of literature approach with the theory of guilty feeling. In this chapter, I will explain further about the theories and concepts that I use for this research.

2.1 Intrinsic Approach

Intrinsic in literature is an analysis of the literary work itself without looking the data outside of literary work. The relation to the extrinsic aspect is only in the relationship of determining the content of the value (Sukada, 2013: 56). In literary studies, intrinsic approach directly or indirectly have an impact to literature. Intrinsic approach limit themselves to the literary work without connecting with the world outside of the literary work. In intrinsic approach, literature is considered as an autonomous world. Intrinsic approach only pay attention to the literary work itself as an autonomous world, then what is studied are the literary elements in the literary work itself, including characterization, conflict, tone, setting, theme, and others. The success of a literary work is determined by the success of the author in processing the literary elements (Darma, 2019: 23-24). This intrinsic element is an approach that only focuses on the content of the literary work itself. Not included outside of literary work, such as the author's biography, which is not included in the intrinsic elements. To support this research, I use the elements of intrinsic approach, with the books I use first, entitled Concise Companion to Literature by James H. Pickering and Jaffrey D. Hoeper. Then, the second book entitled How to Analyze Drama by Christopher Russel Reaske, and the third book entitled Mastering English Literature by Richard Gill.

2.1.1 Characterization

Characters, to begin with, are fictitious creations and thus the dramatist and the novelist may both be judged with regard to their ability in the art of characterization. Since a character has no depth before he walks on the stage, the dramatist must invest him with certain distinguishable attributes in a convincing way. We are prepared to accept the reality of these characters for the duration of the play. As we have noted in the introduction, there is no narration or description in a drama; instead, all characterization must be presented through dialogue; characters speak about each other and characters speak about themselves—particularly of course about their central emotions, such as love and hate. The combinations of speeches and actions throughout a play, the small asides and jokes, the short angry speeches, the lengthy diatribes, all add up to produce in our minds an understanding of the characters in a drama as people who might really exist. (Reaske, 1966: 42).

Besides the theme, plot and point of view, the character in intrinsic approach is an important thing in a literary work, how the character of the figure is able to bring the story to life in a literary work. The reader will assess how the character of the figure in the literary work is, with that method of characterization can be used as a reference for how the reader assess, compares the character of the figure in a literary work. Characterization means acting, describing character. The method of characterization in the study of literary works is a method of describing the character of the characters contained in a work of fiction (Minderop 2013: 3). Characters in literary works are important things to get attention, because characters can determine the direction of the story in the literary work. Therefore, the characterization can point out the character contained in each character in literary work. According to Reaske, There are six devices of characterization that used to describe the character in the story as follows, (1) the appearance of the character, (2) asides and soliloquies, (3) dialogue between character, (4) hidden narration, (5) language, (6) character in action.

2.1.1.1 The Appearance of The Character

In the real life, someone's appearance is a reference to other people's judgments, in terms of the clothes they wear. It's the same with the drama, appearance is the first impression that determines the character and the reader can conclude from the narration that given by the screenwriter, playwright or author about the character.

In the prologue or in the stage directions the playwright often describes the character in the physical sense. We learn from these stage directions what the character looks like and probably how he dresses; when a character walks onto the stage, it is obvious from his appearance whether he is a meticulous or sloppy person, attractive or unattractive, old or young, small or large, etc. In other words, in the mere appearance of character we locate our first understanding of him (Reaske, 1966: 46).

2.1.1.2 Asides and Soliloquies

Characterization is established through dialogue between characters to bring a story to life. In a dialogue expressed by what the character say, it can be show how the characteristics of the character itself. From what the characters say through dialogue, the characters explain what their intentions are in a story and can be evidence that the character has specific characteristics.

All of the further characterization is of course established through dialogue. We learn about the characters as they speak. And, specifically, we are apt to understand the characters best when they speak in short asides or in longer soliloquies. On these occasions the character is, in effect, telling the audience of his specific characteristics; if he is a villain, he usually explains his evil intentions or at least his malicious hopes; if a lover, he offers us poetic statements of devotion; if a hero torn between love and duty, he tells us about his conflict, and his resulting agony. The use of soliloquies and asides is one of the most expert devices of characterization (Reaske, 1966: 46).

2.1.1.3 Dialogue Between Character

Personality can be seen at the character not only through what they say, but how the character speaks to other characters. Character can be seen from how the language used when talking to others, this can prove the personality of the character itself.

Not only does the language of the character speaking alone characterize him, but his language when speaking to others also sheds a great deal of light on his personality. If a man speaks one way to his master and another to his underling we can draw various conclusions. If there is a wide disparity between the kind of language used in soliloquies and the kind of language used when talking to others, we are presented usually with a host of implications (Reaske, 1966: 47).

2.1.1.4 Hidden Narration

Characters are usually not described directly how their personalities are. Character also explained by other characters how the personality or what the purpose of the character is. Usually, other characters like minor character that explain the existence or personality of the major character.

While a character in a play is never directly described by the playwright himself, there are nevertheless descriptions of the characters. One of the devices of characterization frequently employed is having one character in a play narrate something about another character. Thus there is a great interplay between the playwright's characterization of certain people in the play through their own words and actions, and the characterization through the use of hidden narrations made by one character about another (Reaske, 1966: 47).

2.1.1.5 Language

In determining the character's personality, it seen from the dialogue and how the character speaks. Language is very important and becomes a benchmark for the character itself, seen from how the language used by the character is, and how the character responds or expresses about something that he faces in the story.

It cannot be emphasized too many times that the language of any given character is extremely central to his personality attributes. Not only must we pay close attention to the kind of words which the character uses, but also we must be careful to remember how the character speaks. Is he impassioned? Does he speak in a quiet, timorous way? Does he use flowery language or literal statements of fact? Does he speak rapidly or does he speak in long drawn-out sighs? In short, the way a character speaks and the expressions he uses should always be our first concern. This aspect of characterization is without doubt the most important and the playwright as well as the critic is well aware of this truth. (Reaske, 1966: 46-47).

2.1.1.6 Character in Action

Character in action, the narrator writes a narration of how the character behaves and what the motives of the character is. In this case, the reader knows and understands the character further because, it is seen from his actions, not only from the dialogue that the character usually say.

As the characters become more involved in the action of the play we quite naturally learn more about them. For once a playwright chooses to have a character act in one way rather than another, we immediately understand that character much better. Motivation usually translates into action in the real world and there is no reason to assume that the same does not hold true in the world of the characters on the stage. We continually ask ourselves why a certain character behaves in a particular way; as we slowly derive the answers to the why we are able to make conclusions regarding the character's motivation. And our understanding of motivation lies at the heart of analysis (Reaske, 1966: 48).

2.1.2 Plot

According to Pickering and Hoeper (1980: 269) like a typical short story, the plot of nearly every play contains five structural elements: exposition, complication, crisis, falling action, and resolution. To understand the story, it is also necessary not only "what happened" but also "why"—a question that always forces to consider plot dynamics. The five elements contained in the plot have a role as a way for a story to move, and the five elements in plot need to be realized as information about how the story begins and ends.

2.1.2.1 Exposition

The exposition provides essential background information, introduces the cast, begins the characterization, and initiates the action. Some exposition is always provided in the first scene, and all of the essential background material is usually provided by the end of the first act. Sometimes a formal prologue or introduction by a narrator helps to set the scene, but more often there is no sharp division between the exposition and the complication that follows. In fact, most plays begin in medias res (in the middle of things), just after some event has taken place that will eventually lead to the crisis. (Pickering & Hoeper, 1980: 269). Exposition is a brief of the story,

this is how the story begin including appearance of the characters. The reason why exposition as an introduction of the story because, this is the first thing to know the characters and how their personality, and determine the direction of how the story begin to end.

2.1.2.2 Complication

This section of the plot introduces and develops the conflict. It commences when one or more of the main characters first become aware of an impending difficulty or when their relationships first begin to change. It is not always possible to identify the precise point at which the complication of the plot begins (Pickering & Hoeper, 1980: 270). Complication can also be the part of the first problem appears in that related to the characters in a story. And those problems arise as the story progresses and leads to the next section.

2.1.2.3 Crisis

The crisis, or turning point of the play, occurs at the moment of peak emotional intensity and usually involves a decision, a decisive action, or an open conflict between the protagonist and antagonist (Pickering & Hoeper, 1980: 271). The problems that arose earlier in the complications of this section are getting peaked. But at this section, it is sometimes difficult to determine of the problem that has entered the crisis or complication section.

2.1.2.4 Falling Action

As the consequences of the crisis accumulate, events develop a momentum of their own. Especially in tragedy, the falling action of the play results from the protagonist's loss of control and a final catastrophe often appears inevitable. (Pickering & Hoeper 1980: 272). Falling action is a section where the state of the characters and problems that appear in the story are stable, this section towards the end of the story as a marker that the problems that arise in the story reach the point of completion and lead to the conclusion of the story.

2.1.2.5 Resolution

The resolution, or denouement, merits special attention because it is the author's last chance to get the point across. Thus, it is not surprising that the resolution often contains a clear statement (or restatement) of the theme and a full revelation of character (Pickering & Hooper, 1980: 273). Resolution is the end of the story and the problems contained in the story. This section how a story settlement about what happened to the characters and all the instruments contained in the story. Resolution is the final and conclusion of a story.

2.1.3 Setting

Fiction sometimes strains our credulity. but if we find some events difficult to take seriously, we might still read with enjoyment because setting engage to us. Setting often the most memorable aspects of a novel. They are engaging and have links with character. Setting can be enjoyed for their own sake. The imaginative presentation of the constituent details often delights readers (Gill, 2006: 55). Setting also can show how the situation and conditions in the story, in addition to the characters appearing. According to Gill (2006), Settings have five functions including, (1) setting and action, (2) setting and mood, (3) setting and plot movement, (4) setting and the situation of character, and (5) setting and the author's outlook.

2.1.3.1 Setting and Action

Setting and action give the nature of proposal and the proposer are evident in their respective setting. The setting give us the significance of the action that takes place in it (Gill, 2006: 56). Setting and action shows the place of events contained in the story, in this case the reader can know that the story made by this author shows the place as a location that can be enjoyed and felt by the reader.

2.1.3.2 Setting and Mood

Setting enact a character's mood and carries the reader on in hopeful expectation. Setting and mood made with a particular emotional, and it is more case the reader recognizing the appropriateness of the one to the other (Gill, 2006: 56-57).

2.1.3.3 Setting and Plot Movement

Setting can be appropriate to the stages of plot movement (Gill, 2006: 57).

2.1.3.4 Setting and the Situation of the Character

Novelist also use settings to indicate how characters are situated. Setting and the situation of the character express the analogy between the situation and its character in the story (Gill, 2016: 57).

2.1.3.5 Setting and the Author's Outlook

Settings can display and author's views and judgements (Gill, 2006: 57).

2.1.4 Theme

When analyze a play, we are not merely concerned with the functioning of its various necessary components such as action, characters, structure, and patterns of imagery. Our ultimate task is always the explanation of what the play means. What significance is attached to the action, the characters. Theme, make up part of our interpretation of the play. One of the truly exciting aspects of literary criticism is the diversity of interpretations which can be inferred from a work of art (Reaske, 1979: 81).

2.2 Extrinsic Approach

Extrinsic approach is the element that outside of literary work, but indirectly establish system of the literary work. Specifically, extrinsic approach is element that influence the structure of the story of a literary work, but did not participate in it. However, the extrinsic approach is quite influential on the totality of the resulting story structure (Nurgiyantoro 1994: 23-24). Extrinsic analysis of literary work is an analysis of the literary work itself in terms of its content, and as far as possible to see its relation to realities outside of literary work itself (Sukada, 2013: 55). Thus, it will be clear, whether the literary work is wholly or partially or not at all based on actual facts or vice versa. In conclusion, it is necessary to develop a systematic analysis of this extrinsic aspect, which is first to look at the historical factors, followed by the sociological factors, the psychological factors, and finally the philosophical factors or

often appear as religious factors (Wellek & Warren, in Sukada 2013: 55). Therefore, according to Darma (2019: 24) extrinsic approach concerned about the relationship of literary work with the world outside of the literary work itself. Author biographies, people's aspirations, history, those are automatically associated with literary work. It can be concluded that the extrinsic approach is an approach that relates outside the literary work itself, even though the extrinsic approach still influences the literary work.

2.2.1 Psychology

Psychology is also usually not only placed for humans, but we often hear psychology for other living creature such as animals and plants that also have a "soul" or at least behave (Saleh, 2018: 1). According to Wilhelm Wundt (in Saleh, 2018: 6), psychology described as the elementary processes of consciousness in human. From these limitation, it can be found that the state of the soul that reflected in human consciousness. Woodworth and Marquis, describe psychology as a process of human activity in a broad sense, both cognitive and emotional activities (Saleh, 2018: 6). Psychology is the study of real, visible or measurable behavior (Dirgagunarsa in Saleh, 2018: 6). In conclude, psychology is study of the mind and behavior of human.

2.2.2 Psychology of Literature

Psychology of literature is a study that view work as a psychological activity. The author will use creativity, sense, and work on his literary work. Literary work seen as psychological phenomena will display psychological aspects through characters with the text is in the form of drama or prose. In literary work, the psychology of literature, the psychological aspect of the author can be a reference for the character in literary work about their psychological activities. Psychology of Literature was born as a type of literary study that is used to read and interpret literary work, author of literary works and their readers using various concepts and theoretical frameworks that exist in psychology (Wiyatmi, 2011: 6). According to Darma (2019: 145-146) psychology is included in the study of literature, which has the first reason, to find out the behavior and motivation of the character in literary work. Directly or

not, the behavior and motivation of the character in literary work can also be seen in everyday life. Second, to find out the author's behavior and motivation. Finally, to find out the psychological reaction from the reader.

Based on the explanation above, I conclude that literary and psychology are two related matters based on the aspects described by the characters, authors, and readers through literary work. Psychological aspects include characters, behaviors which are usually described through characters in literary work that occur in society.

2.2.2.1 Guilty Feeling

According to Narramore (in Ratri, Tesa, Evie, & Lisbeth, 2005) that guilt exists in every psychological problem faced by everyone, Narramore (in Ratri, Tesa, Evie, & Lisbeth, 2005) mentions that guilt is categorized into 2 parts, namely, objective guilt and subjective guilt. Objective guilt is a guilt that becomes a problem because there is a violation of the laws, both written and unwritten. However, the people concerned may not feel guilty. Objective guilt is divided into four kinds;

(1) legal-guilt, namely guilt that becomes a problem because of a violation of the laws that applies in society. Murder, theft, etc. The guilt causes the problems even though not everyone who commits feels guilty,

(2) social-guilt, namely guilt that becomes a problem if there is a violation of unwritten laws which apply in society. For example: insults, which may not have concrete evidence that allows to be brought to the court, there may not even be a written laws which outlines those problems,

(3) personal-guilt, namely guilt that becomes a problem if there is a violation of the laws or awareness of the truth that is in the heart of the person concerned. For example: guilt that arises because parents hit their children for no good reason; a husband who dines out alone even though he knows that his wife is expecting him,

4) theological-guilt, guilt that becomes a problem because of violation of the laws in providing standards moral, if they are violated, either by

thoughts or actions, then problems arise even though people concerned may not guilty.

While the second part is subjective guilt, guilt that causes feelings of guilt and regret in the person concerned. In fact, the person concerned can feel fear, despair, anxiety, and constantly blame himself for actions or thoughts, which he considers to violate the principles of truth that he has always believed in. Maybe what he did or thought didn't actually violate the truth that actually applies in society, but the person concerned felt guilty. There are three kinds of subjective guilt;

- (1) a fear of punishment,
- (2) a loss in self-esteem,
- (3) a feeling of loneliness, rejection or isolation.

According to J.P Chaplin (in Adjani, 2018: 28), guilt is an emotional feeling associated with the realization that someone has violated social, moral, and ethical rules. According to psychoanalysts, feelings of guilt are imaginary. Feelings of guilt do not need to be imagined. In events that drain a lot of emotions, it is suspected that the imagined guilty feelings are symbols and feelings that are completely wrong and pressed into the unconscious.

According to Macker (in Amalia, 2017) guilt results from violating internal standards and there is a feeling of regret. That feeling of regret arises because of negative thoughts, feelings or attitudes that cannot be accepted, either by oneself or by others.

Concept of guilt is one of classification of emotions. Guilt can be caused by a conflict between the expression of impulses and moral standards. Guilt can also be caused by neurotic behavior, when the individual is unable to cope with life's problems while avoiding them through defensive maneuvers that result in feelings of guilt and unhappiness. It fails to relate directly to certain conditions, while others can cope the problem with it easily (Hilgard et al., in Minderop 2018).

According to (Coleman, 1992) guilty feeling can shut oneself off from the truth, lead individuals to self-deception, and lead to aggression in an attempt to defend themselves against self-inflicted attacks.

1.3 Previous Related Studies

To support this research, I keep several papers and journals with the same theory and approach.

The first research was conducted by Lambe L.G.L and Basuki. R with the paper entitled Amir's Guilt in Khaled Hosseini's *The Kite Runner*. According to Lambe and Basuki (2013), the paper discussed Amir's guilt as the main character in the novel. Amir not only experienced personal guilt that he failed about being a good friend, and families guilt that comes from Amir's burden to bear the sin of the family, also from social guilt comes from Amir's burden to bear the injustice that happened in the history of Amir's tribe. The analysis explains that, guilt that portrayed in Amir are personal guilt, familial guilt, and social guilt and then how Amir suffers from the guilt that had been experienced and how Amir deals with the guilt.

The second research was conducted by Rian Nurkhasanah with the thesis entitled *Feeling of The Guilt Reflected in Liane Moriarty's The Husband's Secret Novel* (2013): Psychoanalytic Approach. According to Nurkhasanah (2018) discussed John Paul is the husband of Cecilia, John has a secret from his parent, his wife, and his children that he is a murderer that killed Janie in the old time because John thought that Janie loved him but she preferred another man. Cecilia, John's wife was found the letter about the confession that John is a murderer, Cecilia feel uncomfortable and disappointed about the secret that John keeps for a long time. Cecilia told to Rachel, Janie's mother and she apologize to Rachel that who killed her daughter is John. Rachel was angry and guilty because she had accused that the murderer is Canon. The analysis in this research is guilt portrayed in characters in the novel based on the types of guilt that the characters experienced.

The last research was conducted by Saptiana Sulastris with the journal entitled *Konflik Internal Tokoh Utama dalam Novel Hanum dan Rangga Karya Hanum Salsabiela Rais dan Rangga Almahendra*. According to Sulastris (2019), the research discussed inner conflict experienced by the characters of Hanum and Rangga, the inner conflict. Rangga and Hanum are husband and wife, they live in New York,

Rangga initially objected to his wife's position as a producer on her dream program television on GNTV, meanwhile, Rangga could not leave New York and postponed his research to get his Ph.D. in Vienna, Austria. But, for the love of his wife, Rangga allows Hanum to work at the television station. The inner conflict in this study is found in the Hanum and Rangga characters which include sadness, guilt, and shame. This arose because Hanum and Rangga's household situation changed after Hanum got her dream job. The inner conflicts they experienced are both struggling about their lives and love.

From the previous related studies above, the first and second research have the same approach and theory that I use in this research is about the reflection of guilt. But, the third research is different from my research, because it used the theory classification of emotions, among them feeling of guilt, shame, and sadness, the three of them leading to inner conflict in her research. However, to make the differences from the related studies previously, I use *Manchester by the Sea* Movie Script as an object and use the guilty feeling theory by Bruce Narramore.

