

CHAPTER 2

THEORITICAL FRAMEWORK

In this chapter I would like to explain the theories and concepts of intrinsic and extrinsic approaches. In this research, I will apply theories and concepts that consists of intrinsic and extrinsic approaches. Intrinsic approaches that I will apply are characterization using showing method, setting, plot and theme. Extrinsic approaches that I will apply are psychology of literature, psychological theory and concept of psychopathy personality disorder.

2.1 Intrinsic Approaches

To analyze the character of this movie script I will use intrinsic approaches which are characterization, plot, setting and theme.

2.1.1 Characterization

Characterization appears in the movie as a complement. In an explanation from a book by (Minderop, Psikologi Sastra, 2018), explained that characterization in literary works is a method of describing the character of the characters in the story which is followed by motivation that gives an idea of why the character does something that is present because of the encouragement of human nature.

2.1.1.1 Showing (Indirect)

Showing method or also known as indirect method. (Minderop, Metode Karakterisasi Telaah Fiksi, 2013) believes that indirect method with ignore the author, with the result that characters can show to the audience through their behavior or through their dialogue. “...metode tidak langsung dengan metode dramatic yang mengabaikan kehadiran pengarang, sehingga para tokoh dalam karya sastra dapat menampilkan diri secara langsung melalui tingkah laku mereka” (Minderop, Metode Karakterisasi Telaah Fiksi, 2013).

2.1.1.1.1 Characterization Through Dialogue

Real life is quite literally filled with talk. People are forever talking about themselves and between themselves, communicating bits and pieces of information (Pickering & Hoepfer, 1981).

2.1.1.1.1.1 What is being said

To begin with, the reader must pay close attention to the substance of the dialogue 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 & Hoepfer, 1981).

2.1.1.1.1.2 The identity of the speaker

Obviously, on balance, what the protagonist says must be considered to be potentially more important (and hence revealing) than what minor characters say, although the conversation of a minor character often provides crucial information and sheds important light on the personalities of the other characters (and on his or her own) as well (Pickering & Hoepfer, 1981).

2.1.1.1.1.3 The occasion

In real life, conversations that take place in private at night are usually more serious and, hence, more revealing than conversations that take place in public during the day. Talk in the parlor, that is, is usually, more significant than talk in the street or at the theater. On the whole, this is probably also true in fiction as well, but the reader should always consider the likelihood that seemingly idle talk on the street or at the theater has been included by the author because it is somehow important to the story being told (Pickering & Hoepfer, 1981).

2.1.1.1.1.4 The identity of the person or persons the speaker is addressing

Dialogue between friends is usually more candid and open, and thus more significant, than dialogue between strangers. The necessary degree of intimacy is usually established by the author in setting a scene or through the dialogue itself. When a character addresses no one in particular, or when others are not present, his speech is called a monologue, although, strictly speaking, monologues occur more frequently in drama than in fiction (Pickering & Hoepfer, 1981).

2.1.1.1.1.5 The quality of exchange

The way conversation ebbs and flows is important, too. When there is real give and take to a discussion, the characters can be presumed to be open-minded. Where there is none, one or more of the characters are presumably opinionated,

doctrinaire or close-minded. Where there is a certain degree of evasiveness in the responses, a character may be secretive and have something to hide (Pickering & Hoepfer, 1981).

2.1.1.1.1.6 The speaker's tone of voice, stress, dialect, and vocabulary

The speaker's tone of voice (either stated or implied) may reveal his attitude toward himself (whether, for example, he is confident and at ease or self-conscious and shy) and his attitude toward those with whom he is speaking. His attitude to others may, for example, be either warm and friendly or cold, detached, and even hostile. Moreover, the reader must also be alert to suggestion of irony in the speaker's voice, which would suggest that what is being said is quite the opposite from what is actually meant. Finally, dialect, stress and word choice all provide important clues to character: they may reflect the character's origin, education, occupation or social class (Pickering & Hoepfer, 1981).

2.1.1.1.2 Characterization Through Action

According Henry James, which is cited by Pickering and Hoepfer then it is explained in a book by (Minderop, Metode Karakterisasi Telaah Fiksi, 2013), it explained that action and behavior is logically developed by psychology and personality: show how characteristic the characters are shown in their actions. In addition, Minderop added the explanation that face expression shows characteristic the character, such as the cited below:

Tampilan ekspresi wajah pun dapat memperlihatkan watak seorang tokoh. Selain itu, terdapat motivasi yang melatarbelakangi perbuatan dan dapat memperjelas gambaran watak para tokoh. Apabila pembaca mampu menelusuri motivasi ini maka tidak sulit untuk menentukan watak tokoh (Minderop, Metode Karakterisasi Telaah Fiksi, 2013).

2.1.2 Setting

Setting, a term that, in its broadest sense, encompasses both the physical locale that frames the action and the time of day or year, the climatic 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. (Pickering & Hoepfer, 1981)

2.1.2.1 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 & Hoeper, 1981)

2.1.2.2 Setting as Antagonist

Setting in the form of nature can function as a kind of causal agent or antagonist, helping to establish plot conflict and determine the outcome of events. (Pickering & Hoeper, 1981)

2.1.2.3 Setting as a Means of Creating Appropriate Atmosphere

Many authors manage their settings as way of bring out the viewer's expectations and set up an appropriate state of thoughts for events to come. (Pickering & Hoeper, 1981)

2.1.2.4 Setting as a Means of Revealing Character

Frequently, the way in which a character recognizes the setting, and the way of the character reacts about it. It will tell the viewer about the character anymore and his thought than about the actual physical setting itself. An author can also use setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character. (Pickering & Hoeper, 1981)

2.1.2.5 Setting as a Means of Reinforcing Theme

Setting also can be used as a means of reinforcing and explaining the theme of novel or short story. (Pickering & Hoeper, 1981)

2.1.3 Plot

In a book by (Pickering & Hoeper, 1981), it says that the term of plot implies just such an overview; it implies the controlling intelligence of an author who has winnowed the raw facts and incidents at his disposal and then ordered and arranged them to suggest or expose their causal relationship.

2.1.3.1 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. (Pickering & Hoeper, 1981)

2.1.3.2 Complication

The 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 relationship first begin to change. (Pickering & Hoeper, 1981)

2.1.3.3 Crisis

This 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. It is often called the *obligatory scene* because the audience demands to *see* such moments acted out on stage. (Pickering & Hoeper, 1981)

2.1.3.4 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, 1981)

2.1.3.5 Resolution

The resolution, or *dénouement*, 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 & Hoeper, 1981)

2.1.4 Theme

Theme is one of those critical terms that mean very different things to different people. Theme may mean the moral or lesson that can be extrapolated from the work. Theme is also used sometimes to refer to the basic issue, problem, or subject with which the work is concern. (Pickering & Hoeper, 1981)

2.2 Extrinsic Approach

2.2.1 Psychology

Psychology is, in general, the scientific study of behavior and mental processes. “Ditinjau dari segi Bahasa, perkataan psikologi berasal dari perkataan *psyche* yang diartikan jiwa dan perkataan *logos* yang berarti ilmu atau ilmu pengetahuan. Karena itu perkataan psikologi sering diartikan atau diterjemahkan dengan ilmu pengetahuan tentang jiwa atau disingkat dengan ilmu jiwa” (Walgito, 2005). In addition, (Walgito, 2005) also quoting in his book about psychology, the quote states that “psychology: as a branch of science, psychology has been defined in various way, according to the particular method of approach adopted or field of study proposed by the individual psychologist”.

2.2.2 Psychology of Literature

In the creation of a work of art, the author goes beyond the superficial and apparent aspects of everyday life reached from a historical and sociological perspective in the search of what, by being expressed about the human psychological condition, will continue to be valid in highly diverse situations. Within this context, significant contributions of contemporary psychology such as the description of the behavior and inner experience of an individual as a spontaneous activity, the continuity between the different degrees of problem solving and of the creative capacity and the attempt to interpret the unconscious life through dynamic forces are relevant resources in the attempt to explain the creation and permanence of a literary work (Santos, Santos, & Silva, 2018).

2.2.3 Abnormal Psychology

Abnormal psychology focuses on the patterns of emotion, thought, and behavior that can be signs of a mental health condition. Rather than the distinction between normal and abnormal, psychologists in this field focus on the level of distress that behaviors, thoughts, or emotions might cause (Cherry, 2021).

These are three elements of abnormal psychology, *distress* can be defined as anguish or suffering and all of us experience distress at different times in our lives. However, when a person with a psychological disorder experiences distress, it is often out of proportion to a situation. The state of being distressed, in and of itself,

is not abnormal—it is the degree of distress or the circumstances in which the distress arises that mark a psychological disorder. Some people with psychological disorders exhibit their distress: They may cry in front of others, share their anxieties, or vent their anger on those around them. But other people with psychological disorders contain their distress, leaving family and friends unaware of their emotional suffering. For example, a person may worry excessively but not talk about the worries, or a depressed person may cry only when alone, putting on a mask to convince others that everything is all right. *Impairment* is a significant reduction of an individual's ability to function in some area of life. A person with a psychological disorder may be impaired in functioning at school, at work, or in relationships. For example, a woman's drinking problem—and the morning hangovers—may interfere with her ability to do her job. Similarly, a middle-aged man who constantly—20 times a day or more—pesters his wife about whether he has adequately combed his remaining hair over his bald spot may find that his behavior has created considerable marital problems. *Risk of harm*, some people take more risks than others. They may drive too fast or drink too much. They may diet too strenuously, exercise to an extreme, gamble away too much money, or have unprotected sex with multiple partners. For such behavior to indicate a psychological disorder, it must be outside the normal range. The criterion of danger, then, refers to symptoms of a psychological disorder that lead to life or property being put at risk, either accidentally or intentionally (Rosenberg & Kosslyn, 2011).

2.2.3.1 Psychopathy Personality Disorder

Personality disorder is usually stable and long-lasting condition, and its onset traced back to the early childhood or adolescence (Zepinic, 2017). Personality disorders are categorized as mental illnesses. This disorder leads sufferers to have out-of-the-ordinary habits of thought and behavior that are difficult to change. Individuals who struggle from personality disorders have problems in understanding situations and also other people. (Nareza, 2021) describes what is personality disorder:

Gangguan kepribadian adalah salah satu jenis penyakit mental. Kondisi ini menyebabkan penderitanya memiliki pola pikir dan perilaku yang tidak normal dan sulit untuk diubah. Penderita gangguan kepribadian juga mengalami kesulitan untuk memahami situasi dan orang lain. Umumnya, gangguan kepribadian muncul pada usia remaja atau awal dewasa. Gangguan kepribadian sering kali tidak disadari oleh

penderitanya, tetapi sangat dirasakan oleh orang-orang disekitar penderita. Hal ini dapat menyebabkan masalah pada lingkungan sosial, baik dirumah, sekolah, bisnis atau pekerjaan.

Psychopathy is a neuropsychiatric disorder marked by deficient emotional responses, lack of empathy, and poor behavioral controls, commonly resulting in persistent antisocial deviance and criminal behavior (Anderson & Kiehl, 2014). Psychopathy personality disorder sufferer, could be identified by several characters like lack of emotion, both positive or negative emotions. Quote below give explanation the characteristic of psychopath by (Davidson, Neale, & Kring, 2006):

Salah satu karakteristik utama psikopati adalah kemiskinan emosi, baik positif maupun negatif. Orang-orang psikopatik tidak memiliki rasa malu, bahkan perasaan mereka yang tampak positif terhadap orang lain hanyalah sebuah kepura-puraan. Penampilan psikopat menawan dan memanipulasi orang lain untuk memperoleh keuntungan pribadi. Kadar kecemasan yang rendah membuat psikopat tidak mungkin belajar dari kesalahannya, dan kurangnya emosi positif mendorong mereka berperilaku secara tidak bertanggung jawab dan sering kali secara kejam kepada orang lain.

Based on Gerald C. Davidson's book, there are two factors to identify psychopathic behavior. First, emotional detachment or also known as narcissistic personality disorder, this is described as selfish individualism and there is no guilty. Second, antisocial lifestyle, it could be identified as impulsivity and irresponsible.

2.2.3.1.1 Psychopathy Characteristics

Psychopathy infects the full spectrum of humanity irrespective of race, culture, geography, economic class or personality type. It is distributed in a population in a similar way that left-handedness is. One would not notice a person is left-handed until you see him write or catch a ball. Similarly, one may not notice a psychopath until you see him do something that requires them to have a conscience (Verstappen, 2011). The following are characteristics of psychopathy personality disorder:

2.2.3.1.1.1 Lack of empathy

Empathy is the ability to experience within oneself, the feelings and emotions expressed by others. It is what allows us to feel what others are feeling. Empathy allows us to experience the grandeur of life, to be truly alive, and is one of the defining characteristics of what makes us human. Psychopaths have no empathy and as a result, they are neither truly human, nor truly alive. When they see 'Normals' admiring a piece of art, or playing with their children, or caring for a pet,

or any number of human emotional interactions, they cannot understand what all the fuss about. Psychopaths realize at an early age that they are different, and that they should act as everyone else does in order to be accepted into society. They learn to mimic what they see others do. But they can never understand why they should act this way. (Verstappen, 2011)

2.2.3.1.1.2 Lack of Remorse

Remorse is an emotional expression of personal regret felt by a person after he or she has committed an act, which they deem to be shameful, hurtful, or violent. This very definition precludes a psychopath from experiencing such a feeling. With no empathy, there can be no emotional expression. Nor can a psychopath feel shame, nor comprehend that anything they do can be hurtful to others. Psychopaths understand when people are angry with them for their behavior, and as a last resort, they may pretend they are sorry, but unlike most people, they are not least bit disturbed by feelings of guilt. (Verstappen, 2011)

2.2.3.1.1.3 Manipulative

Hand in hand with the psychopath's extraordinary ability to lie comes the ability to manipulate others for their own benefit. Having spent their lifetime studying us, psychopaths are masters of manipulation and experts on knowing how to push our buttons to use our emotions against us. They use this ability to keep those around them confused, unable to think clearly, and off balance. Psychopaths also learn very early how their personalities can have traumatizing effects on the personalities of non-psychopaths, and how to take advantage of this for purposes of achieving their goals. (Verstappen, 2011)

2.2.3.1.1.4 Anti-social Behavior

The very essence of the psychopath is anti-social. Their lack of empathy for other people extends onto society and the environment. Vandalism, pollution, graffiti, animal abuse, environmental destruction, building code violations, reckless driving and a host of morally and socially unacceptable activities are of no concern to the psychopath. (Verstappen, 2011)

2.2.3.1.2 Types of Psychopath

While there are as many variations in the personalities of psychopath as there are among normal people, the following lists some general stereotypes:

2.2.3.1.2.1 Narcissists

Narcissists, like the mythological Greek namesake Narcissus, are so overcome with self-love that nothing else in the world matters but them. They need a constant source of *Narcissistic Supply*, which is attention, adoration, recognition, awards, and praise. There are two basic types narcissist, the Somatic, and the Cerebral. Somatic Narcissists take pride in their looks and appearance. They will flaunt their sexual exploits, brag of their accomplishments, show off their muscles, and display their toys. They are often health nuts, hypochondriacs and sex addicts. Cerebral narcissists love their own minds. They are arrogant, condescending, and 'know-it-alls' that pride themselves on being smarter than everyone else is. Contrary to the somatic type, cerebral narcissists often regard their body and its maintenance as a nuisance and burden and are physically lazy, unfit, and often celibate. Their narcissistic supply comes from fame, notoriety, awards, and displays of wealth to create envy in others. The danger to the public from narcissists is the drain on energy, time, resources and emotional wellbeing. (Verstappen, 2011)

2.2.3.1.2.2 Malevolent Psychopaths

More popularly known as Anti-Social Personality Disorder, or Sociopaths, the Malevolent Psychopath is the real-life monster of our nightmares. These are the wife-beaters, murderers, serial killers, stalkers, rapists, sadists, pedophiles, gangsters, interrogators, and terrorists. They are usually career criminals and can amass an extensive criminal record while still in their early teens. Often showing their contempt with a sneer or smirk and with a vacant stare from cold, predatory eyes, they are dangerous, unpredictable, and easily triggered into violence. The malevolent psychopath is the natural born killer. (Verstappen, 2011)

2.2.3.1.2.3 Professional Psychopaths

The malevolent psychopath is the most dangerous; however, it is the Professional Psychopath that is most destructive. The professional psychopath is just a malevolent, narcissistic, and remorseless, as the other stereotypes, they are just much smarter. (Verstappen, 2011)

2.2.3.1.2.4 Secondary Psychopaths

Secondary psychopaths are created in two ways, through trauma and through groups. Trauma from an accident, drug addiction, or severe physical and

psychological abuse can destroy that part of the frontal context of the brain where empathy and conscience is processed. The second way in which psychopaths are created is through groups. There are certain groups that will attract psychopaths because of the opportunities of power and influence membership provides. (Verstappen, 2011)

2.3 Previous Related Studies

Based on the theories described above, previous related studies in the same study conducted.

First, a journal titled “*FINAL GIRL RESIGNIFIED: the case of Halloween’s Laurie Strode*” by (Santos C. P., 2021). In this research, the writer of this research compared the characteristics of women's characters as the final girl between Halloween (2018) by David Gordon Green's production and Halloween (1978) by John Carpenter. In this study, the writer was comparing the two movies to identify any components of the things that were changed to the characters, especially the character of Laurie Strode, as a final girl because of her ability to survive in a position that buried it until the end.

Second, conducted a journal by (Zhou, 2019) entitled “*Evolution of the Final Girl: Exploring Feminism and Femininity in Halloween (1978-2018)*”, the content of this study is exploitation of women and femininity in slasher films, particularly in Halloween 1978 and 2018 and to see the progression of female protagonists/characters will be analyzed to see whether a more modern film accurately reflects the increasing influence of feminism in society or sticks to traditional conventions of misogyny and male-dominated visual pleasure. The results of this study are in Halloween (1978) where the spectacle of the killer’s violence is made clear to the audience with Laurie stumbling upon the mutilated bodies of her friends. There has to be some kind of narrative justification for women who use anger and violence to their advantage and thus trespass on traditionally male territory and Halloween (2018) display a kind of violence that is permitted even without the terrible conditions pre-necessitating it.

Third, a thesis by (Lehmann, 2021) with the title “*Horror, Halloween, and Hegemony: A Psychoanalytical Profile and Empirical Gender Study of the “Final*

Girls” in the Halloween Franchise”. The contents of this study are comparing the femininity to find out how changes in femininity have changed in the whole time. This research was conducted by applying psychoanalysis of the main character of women, Laurie Strode, and also other women's characters that complemented this film. In this study also showed that the phrase "final girl" was in this film, the girl was left to the end of the film. The results of this study show how femininity from generation to generation in women, it is known that Laurie Strode in the film of the previous Halloween (1978) is described by feminine characteristics, while the latest pads of the film, Halloween (2018), is described with more masculine characteristics than feminine characteristics.

From the three previous studies above, the first one is talking about the difference of the characteristics of women's characters as the final girl between Halloween (2018) by David Gordon Green's production and Halloween (1978) by John Carpenter by comparing them. The second one is talking about exploitation of women and femininity in slasher films, particularly in Halloween 1978 and 2018 and to see the progression of female protagonists/characters will be analyzed to see whether a more modern film accurately reflects the increasing influence of feminism in society or sticks to traditional conventions of misogyny and male-dominated visual pleasure., and the last one is the study about comparing the femininity to find out how changes in femininity have changed in the whole time. This research was conducted by applying psychoanalysis of the main character of women, Laurie Strode, and also other women's characters that complemented this film. Furthermore, I use intrinsic approaches: characterization, setting, plot and theme, extrinsic approaches: psychology abnormal theory and psychology of literature with the following concept of psychopathy personality disorder.