

CHAPTER II

FRAMEWORK OF THEORIES

This chapter contains an explanation of the concepts and theories that have been mentioned in the previous chapter, namely the concepts and theories on the intrinsic and extrinsic approaches. In this chapter I will explained these concepts and theories.

2.1 Intrinsic Approach

To analyze this movie script, I use several concepts that exist in intrinsic approach, namely telling and and showing characterization method, setting and plot. The concept is explained as follows:

2.1.1. Characterization

Character is important and necessary, without character there will be no storyline. For most readers, the main attraction is in its characterization. Characterization is the act of characterizing, especially the artistic representation (as in fiction or drama) of human character or motives (<https://www.merriam-webster.com/dictionary/characterization>). In presenting and forming character, a writer has two basic methods or techniques that can be applied, namely direct (telling) and indirect (showing) methods. (Pickering & Hoeper, 1981). I will discuss these methods in more detail below.

2.1.1.1. Telling Method (Direct)

Direct characterization, the author tells the reader what the character is like, and the exposure is done directly by the author. Telling method include as follows:

A. Characterization through the use of names

The name of a character in a literary work is often used to give ideas or grow ideas, clarify and sharpen the character

figures. The characters are given names that describe the characteristic qualities that distinguish them from other characters. The name refers to the dominant characteristics of the character. (Minderop, Metode Karakterisasi Telaah Fiksi, 2013)

B. Characterization through character appearance

Although in everyday life we are often fooled by someone's appearance, we can even be deceived by their appearance, so also in a literary work, the appearance factor of the characters plays an important role in relation to the study of characterization. The appearance of the character in question, for example, what clothes he / she wears or how he / she expresses. (Minderop, Metode Karakterisasi Telaah Fiksi, 2013)

2.1.1.2. Showing Method (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 their actions. With showing, much of the burden of character analysis is shifted to the reader, who is required to infer character on the basis of the evidence provided in the narrative. (Pickering & Hoepfer, 1981)

A. Characterization through dialogue

Characterization through dialogue is divided into:

a. 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 & Hoeper, 1981)

B. Characterization through the actions of the characters

Characterization through the actions of the characters is equally important. 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 characters, about their unconscious emotional and psychological states as well as about their conscious attitudes values. (Pickering & Hoeper, 1981)

2.1.2. Setting

Setting is the time and place (or when and where) of the story. It's a literary element of literature used in novels, short stories, plays, films, etc., and usually introduced during the exposition (beginning) of the story, along with the characters. The setting may also include the environment of the story, which can be made up of the physical location, climate, weather, or social and cultural surroundings (<https://literaryterms.net/setting/>).

Setting elements can be divided into three elements, namely place, time, and atmosphere. Although these three elements provide different problems and can be discussed separately, they are interrelated with each other (Nurgiyantoro, 2018). It will be explained more detail in the below:

2.1.2.1. Setting of place

Setting of place suggests the location of the events that are told in a work of fiction. The element of place used is in the form of places with certain names, certain initials, maybe certain locations without clear names. Named places are places found in the real world.

2.1.2.2. Setting of time

Setting of time relates to the problem of “when” the events rold in a work of fiction occur. The problem of “when” is usually associated with factual time, time that is related or can be associated with historical events. The reader’s knowledge and perception of the historical time is used to try to get into the atmosphere of the story. The reader tries to understand and enjoy the story based on the known time reference that comes from outside the story in question. The existence of similarities in development and or parallels in time is also used to make the reader feel as if the story actually existed and happened.

2.1.2.3. Setting of Atmosphere

The atmosphere in the story is "the air that the reader breathes when entering the fictional world". It is a description of the background conditions that are able to create a certain atmosphere, for example a cheerful, romantic, sad, gloomy, death, mystery, and so on. The particular atmosphere created itself is not described directly, explicitly, but is something that is only suggested. However, readers are generally able to capture the message of the atmosphere that the author wants to create with his imagination and emotional sensitivity.

2.1.3. Plot

Plot is another element that is also important to analyze. According to (Pickering & Hoeper, 1981) , they defined plot to deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or a short story. Events of any kind, of course, inevitably involve people, and for this reason it is virtually impossible to discuss plot in isolation from character. The plot of traditional short story is often conceived of as moving through five distinct sections or stages, those are:

2.1.3.1. 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. 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 & Hoepfer, 1981)

2.1.3.2. Complication / Rising Action

The complication, which is 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 & Hoepfer, 1981).

2.1.3.3. Crisis / Climax

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 & Hoepfer, 1981)

2.1.3.4. Falling Action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion. (Pickering & Hoepfer, 1981)

2.1.3.5. 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 & Hoepfer, 1981)

2.2 Extrinsic Approach

2.2.1. Identity

Identity is important, because identity is an understanding of oneself. Identity can come from various aspects, such as culture, ethnicity, social class, religion and gender. There are two views that develop towards the identity that exists in individuals, namely between essentialists and anti-essentialists. Essentialists conceptualize identity as things that are natural, inherent and have existed in us since we were born. Meanwhile, anti-essentialists have the opinion that identity is not natural. A person's identity is shaped by his environment and culture. (Barker, 2005)

According to (Cass, 1979), who proposed six models of the stages of homosexual identity formation, there are:

1. First stage (Identity Confusion)

At this stage an individual begins to realize and believe that his behavior can be defined as homosexual. In this stage, it is rare for individuals to express their inner anxiety.

2. The second stage (Identity Comparison)

Individuals will go through the rationalization stage, individuals who are in this stage still deny their homosexuality.

3. The third stage (Identity Tolerance)

An individual begins to have the belief that he may be a homosexual and begins to look for the homosexual community as a social, sexual and emotional need. In this stage, self-identity is still at the stage of being tolerant, not fully accepting that he is a homosexual. Usually, individuals still have not revealed their new identity to the heterosexual world and continue to live a double lifestyle.

4. Fourth stage (Identity Acceptance)

Positive views of self-identity began to form, gay and lesbian relationships and networks began to develop. Selective self-

disclosure to friends and family is being made, and individuals often immerse themselves in homosexual culture.

5. The fifth stage (Identity Pride)

At this stage, the individual begins to develop pride in being a homosexual.

6. Sixth stage (Identity Synthesis)

Individuals lead an openly gay lifestyle, so that self-disclosure is no longer an issue and realizes that there are many facets and aspects of personality where sexual orientation is only one of these aspects.

2.2.2. Representation

Representation is the ability to describe or imagine. Representation is important considering that culture is always formed through meaning and language, in this case, language is a form of symbol or one form of representation. So, representation connects concepts and language that allows us to refer to objects, people or events in the real and imaginary world. (Hall, 2003)

2.2.3. Psychology Literature

According to Endraswara quoted in (Minderop, Psikologi Sastra: Karya, Metode, Teori, dan Contoh Kasus, 2010), literary psychology is an interdisciplinary between psychology and literature. Studying the psychology of literature is actually the same as studying humans from the inside. The appeal of literary psychology is on human problems which paint a portrait of the soul. Not only the soul itself appears in literature, but it can also represent the souls of others (Endraswara, in (Minderop, Psikologi Sastra: Karya, Metode, Teori, dan Contoh Kasus, 2010)). In this study, psychology is an auxiliary science that is used to find out what things or factors cause the main character to become homosexual

According to Roekhan quoted in (Endraswara, 2011), the psychological approach can be linked to three possible approaches; first, the intrinsic approach, this research is about the psychology of characters

in literary works; second, pragmatic approach, it concerns the psychological aspect of the reader; third, expressive approach, this research pays attention to the psychological aspect of the author when the author expresses feelings in a work. In this study, I only took an intrinsic approach that was in accordance with the psychological aspects of literary works.

2.2.4 Psychosexual

Humans experience different developments in sexual life in their lives. Some have a smooth (normal) sexual life and some have disorders or abnormalities.

There are two terms of psychosexual disorders in humans, namely sexual dysfunction and sexual deviation. Sexual dysfunction is a disorder associated with deficient or excessive inclusion of sexual activity and urges. Cases of sexual dysfunction are impotence, ejaculation, satyriasis and nymphomania. Rape, incest, homosexuality, pedophilia, voyeurism, fetishism, machochism, transvestitism, irony, exhibitionism, and sadism include sexual deviation (Sadarjoen, 2005). Sexual problems in this study are sexual problems experienced by the main character, namely about homosexuals.

Homosexuality can be defined as a strong inclination to one's erotic attraction to the same sex. The term homosexual is commonly used for men who experience this deviation. (Sadarjoen, 2005)

The cause of homosexuality is the homosexual experience when the sufferer has been made a sexual object by same-sex adults (Sadarjoen, 2005). Homosexual may refer to:

1. Sexual orientation, attraction or urge or desire to be sexually and emotionally involved with persons of the same sex
2. Sexual identity which may refer to homosexual behavior or homosexual orientation.

According to Freud in (Sadarjoen, 2005), the feelings expressed by a homosexual stem from the association of unconscious feelings of

guilt towards women and incest. According to Freud's theory, attachment to homosexual responses is built up in childhood through emotional interactions between children and their parents. Strong emotional interactions influence homosexual responses.

2.2.4.1 Factors that Influence Homosexual

A person becomes homosexual due to several factors. Family environmental factors are one indicator of a person being homosexual. The family environment influences the formation of homosexuals. The family is the most important part of a child's "social network", because family members are the child's first environment and the most important during the early formative years. The type of family pattern and which family members play a role, affect the development of children. (Hurlock, 1999)

There are many factors behind the formation of gay in a person, but there is no main cause that triggers gayness in a person, but a combination of various factors such as heredity and environment (Rimbawati, 2015; Jenkins, 2016). There are several reasons that cause homosexuality (Kartono, 2007), including:

1. Unfavorable Environmental factors

It is one of the factors that focuses on an environment that is not favorable for the development of normal sexual maturity. Someone who already has homosexual tendencies, environmental factors can be one of the reinforcements and drivers of the growth and development of homosexual traits and personalities (Dermawan, 2016). Environmental factors that are intended can come from the environment of friends who can provide reinforcement such as associating with

homosexual groups, so that they can be influenced and choose homosexuals. (Dermawan, 2016)

2. Family environmental factors

The family environment itself places more emphasis on how parents educate their children. According to (Marmor, 1980), gays can also arise from families with conditions that are far from their mothers, or mothers who are angry, too close to their fathers, do not have an ideal father and the absence of a father or mother figure in the family.

A person who is homosexual is not purely based on a homosexual orientation (a romantic interest), but because he is motivated by a sense of dependence on the same sex and the need for power (power). He believes that he is weak and does not have the strength or strength to be able to fulfill his needs and achieve what he wants alone. He is looking for someone who can be used as a handle, as a place to shelter and depend. Against the background of her life experiences, she finds comfort and security when dealing with the same sex. (<http://www.e-psychology.com>)

According to (Adelsa, 2009), often when they are alone these experiences and sensations appear and overshadow themselves, as well as dreamland. They also lighten up on the sensation they felt when the incident occurred, and a desire arises in them to feel that sensation again. This urge is what makes them try and finally feel comfortable to form a homosexual.

2.3 Literature Review

I deal with identity, representation, psychosexuality as well as homosexual influence factors. There are several researchers who have done research on this issue, such as:

The first research was conducted by Laksmi W. Arsandy, entitled *Representasi Identitas Gay dalam Film "Cinta Yang Dirahasikan"* which was written in 2015. According to (Arsandy, 2015), the purpose of this study is to explain the depiction of gay identity in this film which is described as being at a stage that begins to form a positive view of identity. gay and represents a character who has both masculine and feminine traits. The results of this film are sufficient to provide an overview of how the struggle to come out of their gay identity towards their closest family.

Ratih Dwi Andani (2010) in her term paper, *"Homoseksual Tokoh Rafky dan Valent Dalam Novel Lelaki Terindah"*. According to (Andani, 2010), the purpose of this study is to explain that what causes the two main characters in the novel to become homosexual is a form of wrong parenting in educating children. The presence of incomplete parents in the process of growth and development of children is a supporting factor to be homosexual based on psychosexual theory.

Ficki Fadila Filardi (2019) in her term paper *"Perilaku Penyimpangan Seksual Pada Tokoh Freddie Mercury Dalam Film Bohemian Rhapsody Karya Bryan Singer"*. According to (Filardi, 2019), the purpose of this study is to explain the factors that cause Freddie Mercury's character to be bisexual. How Freddie Mercury's character gets a different sexual experience from a homosexual and also encouraged by him associating with the bisexual community so that he enjoys his sexual orientation. Referring to the psychosexual theory, found forms of deviant behavior from the character Freddie Mercury depicted in *Bohemian Rhapsody* Film by Bryan Singer.

Based on the previous study above, the difference between this research and previous research is in the object and focus on the analysis

of the object. In this study, I focus on the analysis of gay identity and the factors that influence homosexuality by using identity theory and psychosexual theory. This analysis explains gay identity and the factors that influence homosexuality on the main character Chiron in the movie script Moonlight

