

CHAPTER II

FRAMEWORK OF THEORIES

From the previous chapter, I convey the background of the movies, concepts of the analysis, and theories. In this chapter, I am going to elaborate about the concepts and theories that used to analyze this research. For this chapter, the theories are using intrinsic and extrinsic approach. The intrinsic approach contains characterization, plot, and setting. Whereas, the extrinsic approach are contains Sigmund Freud's Psychoanalysis, Collective Subject, and World Views. Therefore, this chapter tells around an assist clarification of the concepts and theories that both have been told within the last chapter, and I will clarify those frameworks of theories.

2.1 Intrinsic Approaches

Intrinsic approach is usually used to analyze the characterization of film's character, setting, and plot. Through intrinsic approach I am be able to analyze the concepts of character, setting, and plot. Each dialogue in this script consist some meaning that can be used for analyzing to find out and describe the motive in this script. I am using the concepts of James H, Pickering and Jeffery D. Hoeper in theirs book entitled *Concise Companion to Literature*, and this concept will be explained later in this chapter.

In this analysis I am using a book from Albertine Minderop's entitled "*Metode Karakterisasi Telaah Fiksi*" to understanding the use of telling and showing method throughout this analysis. This book will help me to explaining the meaning of each character in this script.

2.1.1 Characterization

In script, character is an essential part. Character helps the plot and setting to carry on throughout the scirpt. If script being makes without character, the script would be unexciting. There are two terms for character in script, protagonist and antagonist. The term is created by Pickering and Hooper. Common people have misconception about this

term, they tend to describe protagonist as the noble or the good guy of a movie while antagonist is the evil guy. Protagonist and antagonist is a term in literature for main character and supporting character. Character can be presented by their action, speech and also their minds. It includes the process of giving some information about them (Pickering and Hoeper, 1981:24).

According to IOSR Journal of Humanities and Social Science (IOSR-JHSS) from a journal entitled *Characterization – an intrinsic aspect of dramatic text* by Vidhya B. and Dr.A.Arjunan; Characters make a play active, interesting and consistent. The timing in characterization creates a great impact over the character's action. A character should execute the speculated movement within the dramatic timing. The rhythmic acceleration of the action forces the readers and audience to feel the increased intensity. Thus a well-developed character is one that has been thoroughly characterized, with many traits. The closer the reader feels with the character, the better the character development (Vidhya and Dr.A, 2015:77).

According to Minderop's book, *Metode Karakterisasi Telaah Fiksi*, characterization means acting and describing character. Characterization method in literature study is describing personality of character in a literature (Minderop, 2005:2).

2.1.1.1 Telling Method

There are two types of method characterization; there are telling and showing methods. In this analysis, I am using telling and showing methods to analyze the script. Telling method is directly from the author to caught our attention as a reader (Pickering and Hoeper, 1981:27)

i. Characterization trough 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: 29).

ii. 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: 30).

2.1.1.2 Showing Method

There are two types of method characterization; there are telling and showing methods. In this analysis, I am using telling and showing methods to analyze the movie's script. Showing method also called as 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. 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 and Hoeper, 1981:27-28)

i. Characterization through Dialogue

In showing method, there is one technique calls characterization through dialogue. Characterization through dialogue separate into: what is being said by the Author, the identity of the Author, the Occasion of the Dialogue, the Intended of character's identity by the Author, the Characters Mental Quality, Tone of Voice, Emphasis, Dialect, and Vocabulary of the Characters (Albertine Minderop, 2013:22-23).

a. What is Being Said by the Author

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: 32)

b. The Identity of the Author

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: 32)

c. The Occasion of the Dialogue

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: 33)

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 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 & Hoeper, 1997: 33)

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 conversation 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 & Hoeper, 1997: 33)

f. The Speaker's Tone of Voice, Stress, Dialect and Vocabulary

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 talks to the other can also reveal the attitude such as friendly and arrogant (Pickering & Hoeper, 1997: 33)

ii. Characterization through Action

Characterization through action is one of the fundamental method to do characterization. Pickering and Hooper, explained 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: 34)

2.1.2 Plot

Plot is one of fundamental aspect on creating a story, without plot the story will be not interesting enough for the audience. According to Robert and Jacobs on their book; Fiction: An Introduction to Reading and Writing, they stated; A plot is a plan or groundwork for a story, based in conflicting human motivations, with actions resulting from believable and realistic human response (Robert and Jacobs, 1987:9).

2.1.2.1 Exposition

The exposition is the beginning section in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. It may also introduce the characters and the conflict, or the potential for conflict. 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 and Hoepfer, 1981: 16).

2.1.2.2 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 and Hoepfer, 1981: 16).

2.1.2.3 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 and Hoepfer 1981: 17)

2.1.2.4 Falling Action

The crisis of turning point has been reached, the tension subsides and the plot moves towards its appointed conclusion. (Pickering and Hoepfer, 1981: 17)

2.1.2.5 Resolution

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability. The resolution also refers to as the conclusion. (Pickering and Hoeper, 1981: 17)

From Pickering and Hoeper's ideas about plot, I can assume that plot is the chain of connected events that make up narrative. It refers to what actually occurs in a story and is one of storytelling's major pillars. Without the plot, the story will be not complete and feels empty.

2.1.3 Setting

Setting is a name of the environment about the story takes place, social condition, time, location, and weather. 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: 37)

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 and Hoeper, 1981: 38-39).

2.1.3.2 Setting as an Antagonisrt

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 & Hoeper, 1997: 39)

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: 41).

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).

2.1.4 Theme

Theme is one of those critical terms that mean very different things to different people. To some, who think of literature is the tool for teaching, preaching, propagating a favorite idea, theme may mean the moral or lesson that can be extrapolated from the work. (Pickering and Hoepfer, 1981: 61)

2.2 Extrinsic Approaches

In this part of chapter, I am going to explain about extrinsic approach. Extrinsic approach is another fundamental approach to do analysis besides intrinsic approach. This approach contains the theory that I am going to use i.e. psychological approach through the concept of anxiety and displacement theory to analyze this movie's script. Therefore, I am going to use the concept of

psychology of literature, displacement of human defense mechanism, and anxiety. Now, I am going to explain the concept that will be use.

2.2.1. Psychology

According to American Psychological Associations, psychology is the scientific study of mind and behavior. Retrieved from <https://dictionary.apa.org/psychology>, the word “psychology” comes from Greek words “psyche” meaning life and “logos” meaning explanation. There are many have says that psychology is one of most important field of study in mankind. Psychology can be used in many different fields of study, such as, literature, economy, health, sports, etc. Psychology used as a term to study how the human cognitive brain works through their events that occurs in theirs life. According to Mayer Richard, psychology is about scientific study to analyze human’s mental health and memory structure, or can be explained as the scientific study of mind and behavior (Richard: 1981).

2.2.2 Psychology in Literature

Psychology also aligns with literature. There are a lot of literature works who includes psychology as part of their story and theme. Psychology and literature has been works well-together since a long time ago, it is helping artists and scientists to publishing great journals and literatures art. Literature which intertwines within such fields of history, philosophy, sociology, psychology, and et cetera is a discipline wherein language is used as a medium of expression so as to interpret man, existence and culture, personality and individual differences which have always been studied and discussed by writers, philosophers, artists, psychologists, and psychiatrists... there is a very strong correlation between literature and psychology for the fact that both of them deal with human beings and their reactions, perceptions of the world, miseries, wishes, desires, fears, conflicts, and reconciliations (Aras, 2014:15).

According to David H. Russell (1964), “There are many reasons for hesitations and difficulties in associating the two fields... although both are concerned with human behavior and thought, their approaches to

the study of them differ markedly. Psychology deals with specific behavior like the learning of nonsense syllables or social concepts of literature is supposed to mean more than it says. The psychologist looks for logic and order in a situation: the artist, unfettered in imagination, knows that life does not proceed according to rules or logic.”

Based on the explanations above, I can assume that psychology in literature could be works together sometimes to creates great attainments that can be used as in scientific study or entertainment purposes.

2.2.3 Psychoanalysis of Personality by Sigmund Freud

According to Freud’s psychoanalytic theory, personality develops through a series of stages, each characterized by a certain internal psychological conflict. Psychoanalysis is a discipline created by Sigmund Freud in late 1900. On Albertine’s book entitled *Psikologi Sastra: Karya Sastra, Metode, Teori, dan Contoh Kasus*, psychoanalysis is explained as a scientific discipline which was begun some sixty years ago by Sigmund Freud. ... What we call psychoanalytic theory, therefore, is abody of hypotheses concerning mental functioning and development in a man. ... it is a part of general psychology and it comprises what are by far the most important contributions that have been made to human psychology to date (Minderop, 2010:22).

In psychoanalysis, there are three fundamental structures of the human mind: the id, ego, and superego. First of all is Id, the Id means an instinct and psyche energy that derives basic human needs such as: sex, eat, and denies uncomfortable pains and events. Secondly is Ego, the Ego is trapped between two contradicting powers. Ego is located between consciousness and unconsciousness. Ego helps human to consider if the human satisfy themselves without caused suffering to themselves. With this, Ego consider as chief of personality because it can take rational decision. Id and Ego doesn’t have morality because it does not have moral value. And the last is Superego, the Superego can be consider as ‘conscience’ because it knows moral value, same as Id, Superego is not

considering reality because it does not tussle with realistic things. Superego can be said as a feeling when the desires has been fulfilled but later feels guilty of it acts (Albertine, 2010:21-22). When clashes happened among these three structures, and our endeavors to discover balance among what every one of them “wants”, decides how we act and approach to the world. What balance we strike in some random circumstance decides how we will settle the contention between two all-encompassing conduct inclinations: our organic forceful and delight looking for drives versus our mingled inward authority over those drives.

Based on the explanations above, I can assume that psychology and literature is having well-continuity between them. If psychology and literature did not exist, it would be hard for mankind to studying new field of science.

2.3 Anxiety

Base on Albertine Minderop’s book, *Psikologi Sastra*, Anxiety is a condition when an organism feels threaten from any form of conflicts and frustrations to hinder the progress of individuals to achieve goals. The threats are in the form of physical, psychological, and other pressures who leads to the appearance of anxiety. This condition will follows with uncomfortable feelings such as; worries, fears, and unhappiness in any level (Minderop, 2016:28).

There are two types of anxiety that is objective anxiety and neurotic anxiety. Objective anxiety is a realistic response when person feels threaten by its surrounding, while neurotic anxiety is come from the conflict of it unconsciousness in the individual because it is not realized by itself (Minderop, 2016:28)

According to Introduction to Psychology – 1st Canadian Edirtion, psychological disorders, and particularly the experience of anxiety, often occur when there is conflict or imbalance among the motivation of the id, ego, and superego. When the ego finds that the id is pressing too hard for immediate

pleasure, it attempts to correct for this problem, often through the use of defense mechanisms. (Stangor & Walinga, 2014)

Based on the explanation above, I can assume that anxiety is a term of personality traits that is make a person feels physical and psychological anxious from uncomfortable feelings or situations that occur in its life.

2.4 Displacement

According to Minderop's book, displacement is a diversion of displeasure feelings towards one object to another. For example, the aggressive impulses can be replace in scapegoating upon people or other objects who are not the sources of frustration but safer as target (Minderop, 2016:34).

According to Costa R.M's journal, displacement is the defense mechanism by which individuals cope with acute anxiety by transferring emotions about a stressor onto other objects or activities that are less psychologically threatening, for example, eating to avoid the awareness of difficult personal relations or aggressiveness toward one person replacing original aggressiveness toward the other. (Costa, 2017)

2.5 Literature Review

To complete this chapter, I am going to use not only characterization and setting theories but also psychology literature approaches about human defense mechanism; displacement and anxiety (Minderop, 2013) (Pickering and Hoeper, 1997). And I am going to collects data from another research and journal to be used as literature review in this research.

First and foremost, I am going to use a related thesis entitled *Self Defense Mechanism of Character in Lawrence's Lady Chatterley's Lover* by Wa Ode Nia Fadillah, 2018. In her research, Wa Ode Nia Fadillah is analyzing Clifford Chatterley's self-defense mechanism on Lady Chatterley's Lover novel written by David Herbert Lawrence. The objective of her research is to examine the self-defense mechanism on this novel's main character with using psychoanalysis

theory about human defense mechanism from Sigmund Freud. This research is focusing on human defense mechanism which relates to my research.

Furthermore, I am going to use a related thesis entitled *Fleming's Defense Mechanism in Stephen Crane's The Red Badge of Courage* by Adam Anshori on *Journal of English and Education* in 2011. In this journal, Adam is using *The Red Badge of Courage* novel written by Stephen Crane and he is analyzing Henry Fleming as a main character. In the journal, Adam is using ten defense mechanisms from Anna Freud's theory and Stephen is illustrating it on the main character of his novel, Henry Fleming. This journal has similarity with my research which is using same theory with my research, human defense mechanism but with different expert.

The endmost to my literature review is a thesis from Nanda Saraswati entitled *Anxiety and Defense Mechanism of Hannah Baker in Jay Asher's 'Thirteen Reasons Why'*. In her thesis, Nanda focuses on analyzing the character's anxiety and defense mechanism using Freud's theory and others, such as; Melanie Klein and Anna Freud. This thesis has similarity with my research which is using same theory with my research, anxiety and defense mechanism.

I am going to use Albertine Minderop's "*Metode Karakterisasi Telaah Fiksi*" book as my first sources to collecting data and it contains explanations and methods about how to analyze novel, prose, poetry, *et cetera*, with using intrinsic approach to analyze characterization, plot, and setting. I am using this book to find and get intrinsic structure of the movie's script.

And as my second sources to collecting data and theories is Albertine Minderop's "*Psikologi Sastra: Karya Sastra, Metode, Teori, dan Contoh Kasus*" book. I am going to use this book as my second data collecting sources to analyze my research and this book is containing explanations of methods, theories, and example of cases in psychology literature which I am going to use to get the extrinsic approach for analyzing this movie script. The extrinsic approach are contains psychoanalysis which includes human defense mechanism; displacement and anxiety. In this book, human defense mechanism splits into 9 categories, there

are repression, sublimation, projection, displacement, rationalization, reaction-formation, regression, aggression and apathy, and fantasy and stereotype. In my research, I am going to use displacement as my first concept to analyze the movie's script. Therefore, in this book also explains about anxiety and I am going to use anxiety as my second and last concept to analyze this script.

