

## **CHAPTER 2**

### **FRAMEWORK OF THEORIES**

As stated in the previous chapter, to be able to understand the structure contained in the film, I used several concepts and theories to analyze it. The theories applied in this chapter use an intrinsic and extrinsic approach. The intrinsic approach is about characterization, plot, and setting. For an extrinsic approach contains about. This chapter tell about further explanations of the concepts and theories that have been presented in the previous chapter, and I will explain about the framework of those theories:

#### **2.1. Intrinsic Approaches**

To analyze the characters in the film, I used several concepts through an intrinsic approach, which was about characterization, setting, and plot. I used the concept of an intrinsic approach from James H.Pickering and Jeffrey D.Hoeper in his book *Concise Companion to Literature*. These concepts will be explained in this chapter.

##### **2.1.1. Characterization**

Character is one of the important things in a story. Character has a relation with plot, without character there is no plot, no setting and no story. Pickering and Hooper explained some terms of character in literary work. The term protagonist and antagonist do not directly show the characterization of each character. It does not mean protagonist always has a good character, and antagonist has a bad character. Characterization appears when the author reveals the personality of the 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).

### **2.1.1.1. Showing Method**

The other method is the indirect, the dramatic method of showing, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogues and 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).

#### **2.1.1.1.1. Dramatic Point of View**

Dramatic point of view in a story is not delivered by the narrator but delivered by the characters through a dialogue. Since the absence of the narrator so the story is delivered through the characters' act. The understanding of the story is fully given to the reader through the dialogue. The author usually gives the direction at the beginning (Minderop, 2013 : 117).

Pickering and Hoeper (as cited in Albertine Minderop, 2013) stated that dramatic point of view is usually used by contemporary writer because the way of delivering through the impersonal and objective experience and also an actual script. This point of view is usually emphasizing the aspects of emotion, psychological and self-control (P. 118).

#### **2.1.1.1.2. Characterization Through the Dialogue**

Characterization through dialogue is divided into: What the speaker said, the identity of the speaker, the location and situation of the conversation, the identity of the speaker, the quality of the character mentality, the tone of voice, dialect, emphasis, and vocabulary of the character. (Minderop, 2005:23)

##### **a. What the speaker said**

Minderop in Pickering and Hoeper (1981:32), the reader or audience should pay attention to the substance of a dialogue. Whether the dialogue is something important so that it can develop events in a plot or vice versa. (Minderop, 2005:23)

##### **b. The location and situation of the conversation**

The conversations that take place to be a thing that is significant in the sitting room of the family or the place of the closed than in the open place such as restaurant or the cinema. It is very likely to occur in literary works, the reader or audience should consider why the talks, the characters takes place in a closed or in an open place, surely this is an important thing in the story. (Pickering and Hoeper, 1981:33)

**c. The quality of the character mentality**

The quality of the character mentality can be seen from the conversations of the characters. For example, characters who are involved in a lively discussion indicate that they have an open-minded attitude. There are also figures who like to give opinions, characters who are close-minded, and characters who are full of secrets and hide something. (Pickering and Hoeper, 1981:33)

**d. The tone of voice**

The tone of voice expressed explicitly or implicitly can give an idea to the reader or audience the character of the figure - is he/she have a confident or shy. Similarly, when the characters talk to other people. (Pickering and Hoeper, 1981:33)

**e. The emphasis**

Emphasis of voice provides an important overview about the figure because it shows the authenticity of the character figures can even reflect on education and the profession. (Pickering and Hoeper, 1981:34)

**2.1.2. Plot.**

The common definition of plot is that it's whatever happens in a story. That's useful when talking about completed stories, but when we are considering stories being written, it is about as useful as saying that a birthday cake is a large baked confection with frosting and candles. It does not tell you how to make one ( Ansen Dibell, 1988:5).

### **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. (Pickering and Hoeper, 1981:17).

### **2.1.2.2. Complication.**

Complication 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 and Hoeper, 1981:17).

### **2.1.2.3. Crisis.**

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 and Hoeper, 1981:17).

### **2.1.2.4. Falling Action**

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion (Pickering and Hoeper, 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 (however tentative and momentary). The resolution is also referred to as the conclusion (Pickering and Hoeper, 1981:17).

### **2.1.3. Setting.**

Fiction can be defined as character in action at a certain time and place. Setting is a term that in its broadest sense, encompasses both physical locale that frames the action and the time of the day, the climatic conditions and the historical period during which the action takes place. Setting helps the reader to visualize the action of the work. However, there are many kinds of setting in fiction (Pickering and Hoeper, 1981:37)

### **2.1.3.1. Setting as Background**

Setting may consist of costume, manners, events, and institutions that have relation to a certain time and place. Setting must be inferred altogether from dialogue and 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 & Hooper, 1997, p. 39).

### **2.1.3.2. Setting as a Means of Creating 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. (Pickering & Hooper, 1997)

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

Very often the way in which a character perceives the setting, and the way he or she reacts to it, will tell the reader more about the character and his state of mind than it will 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 & Hooper, 1997, p. 41).

## **2.2. Extrinsic Approach.**

I will explain the extrinsic approach by using a psychological approach through the concept of defense mechanism, and the theory of personality in researching the characters in the film. I will use the concept of psychology of literature approach in analyzing this film.

### **2.2.1. Psychology of Literature**

Literature and psychology are two branches of science that study human soul. Psychology researches human behaviors and their causes while literature depicts human behavior through fiction. These two branches of social science studying human behavior are interrelated and mutually beneficial. And the basic building block of the correlation between literature and psychology is a literary work. Literary works study human beings and describe their inner world with all its aspects. The reason is that a literary work is at the same time a product of a

certain psychological condition. A literary work supports psychology in terms of depicting human psychological conditions, as we see in the example of Dostoevsky's characters. At the same time, Jung noted, psychology also provides insights into literature by exploring mental processes. A literary work benefits from psychology in terms of successfully presenting characters, expressing their moods, and bringing the reader into the psychological dimension of human reality. Psychology and study of literature meet in their focus on phantasies, emotions and human soul. Thus, there exists a two-way relationship based on mutual interaction between literature and psychology, in the form of evaluation of a literary work with the resources of psychology and obtaining psychological truths from a literary work (Emir, 2016 : 49).

From the explanation above, I concluded that psychology of literature is a concept of approach that learns about human psychology, feelings, and emotions.

#### **2.2.2.1. The Theories of Trust**

Trust is important in positive interpersonal relationships in a variety of life settings because it is a staple in interactions with others (Mcknight & Chervany, 1996). According to Paul Thagard Ph. D ( in Psychology Today ), Trust is a central part of all human relationships, including romantic partnerships, family life, business operations, politics, and medical practices. If you don't trust your doctor or psychotherapist, for example, it is much harder to benefit from their professional advice.

According to Gove (in Webster's Third New International Dictionary, 1966: 1545), trust is an implication of assured toward another which may rest on blended evidence of experience and more subjective grounds such as knowledge, affection, admiration, respect, or reverence. In the study of psychologists.

#### **2.2.2.2. Defense Mechanism.**

A defense mechanism in which a drive or feeling is shifted to a substitute object, one that psychologically more available. for example, aggressive impulses may be displaced, as in scapegoating, upon people (or even inanimate objects) who are no sources of frustration but are safer to attack. Freud uses the term defense mechanism to refer to the unconscious process of a person questioning



anxiety, this mechanism protects him from external threats or impulses that arise from internal anxiety by distorting reality in various ways. (Hilgard 1975 as cited by Minderop).

Sigmund Freud divided defense mechanism into nine categories. In this paper I will only use three of it that are sublimation, aggression, and rationalization. These concepts of defense mechanism will be my focus to analyze the characters in this film.

**a) Sublimation.**

Sublimation occurs when socially beneficial actions replace feelings of discomfort. sublimation is actually a form of diversion. For example, an individual has a high sexual drive, then he / she transfers this uncomfortable feeling to a socially acceptable act of action by becoming a nude body artist (Minderop, 2013 : 33).

**b) Aggression.**

Aggression is similar to apathy. Aggression is a feeling which related to tension and anxiety which tend to assault and attack. Assault could be formed through direct and displaced aggression. Direct aggression is an aggression which directed toward a person or object of frustration. For an older people, aggression is kind of, normally, in form of verbal rather than physical – the victim of which usually gets offended will respond to the aggression. On the other hand Displaced Aggression is when someone happened to be frustrated but can not uttered his frustration towards the object of frustration because the object is untouchable or intangible. The person who does aggression doesn't know how he should attack to; meanwhile he is so angry and need something as substitution to his anger. Offense often targets a person who is innocent or looking for the scapegoat. (Minderop, 2013 : 38).

**c) Rationalization.**

Rationalization has two purposes: first, to reduce disappointment when we fail to achieve a goal; and second, give us an acceptable motive for our behavior (Hilgard 1975 as cited by Minderop).

### 2.3. Literature Review

This study focuses on the psychology of literature through theory of personality, defense mechanism, and an implication of trust issues in Neil Burger movie script entitled *The Upside*. There are other related studies which also the same concept and theory.

I found a paper similar to my research entitled “*Gambaran Persahabatan Dalam Film Intouchables Karya Sutradara Olivier Nakache Dan Eric Toledano*” by Tania Ayu Irawanti. This research focus on the analysis of relationship between the two main characters.

I also found another paper similar to my research entitled “*Penyimpangan Maksim Kesopanan dalam Film Les Intouchables, Karya Olivier Nakache dan Éric Toledano*” by Radinda Nabila Khansa. This research focus on the analysis through maxim approach.

Regarding to Theories of Trust I found a journal entitled “*Factor Analysis of Rotter’s Interpersonal Trust Scale*” by Sonya Pangalila and Yohanes Budiarto. This research focus on the definition of trust.

I also found another journal entitled “*A Cognitive Theory of Trust*” by Claire A. Hill and Erin Ann O’Hara. This research focus on Cognitive point of view of trust.

I also found a paper entitled “*The Psychology (and Economics) of Trust*” by Anthony M. Evans and Joachim I. Krueger. This research focus on the study of trust through psychology and economics approach.

I also found another paper entitled “*Trustworthiness in Relationship: Recent Study on Social Behaviour*” by Suryadi Denrich. This research focus on a study of trustworthiness in relationship based on social behaviour.