

CHAPTER 2

THEORETICAL FRAMEWORKS

This chapter explains all the theories related to the main research variables, including: precognition theory and discrimination theory based on psychological aspect. Because this research adopts the study of the content of a story, this research also conveys a theory about how content analysis is carried out so that I propose theories, including: intrinsic approach, extrinsic approach, characterization, plot, and setting. Finally, the researcher also presents an analysis of articles from journals that discuss the same topic.

2.1 Precognition

Precognition is the main study in this research; at least it is necessary to explain its definition and history as follow:

2.1.1 Definition of Precognition

Precognition is the scientific name for the knowledge or perception of the future, obtained through extrasensory means. Often called 'premonition', precognition is the most frequently reported of all extrasensory perception (ESP) experiences, occurring most often in dreams. It may also occur spontaneously in waking visions, auditory hallucinations, flashing thoughts entering the mind, the sense of "knowing" and physiological changes. (Radin, 2018)

Precognition is the ability to foresee future events before they occur. This paradigm was proven beyond any doubt in a recent scientific experiment. Not only is it possible to receive information about the future, it happens with more frequency than is widely publicized. Any future event that is seen, no matter how seemingly insignificant, tells us that our historical view of reality is not correct. Precognitive abilities will enable people to predict the future, so belief in these abilities should be supported differently when people want predictions the most that is, in low-control situations. Therefore, belief in precognition is a predictive control strategy that people can use when feeling low in control. Consequently, it is hypothesized that losing control will lead to increased confidence in precognition.

2.1.2 History of Precognition

Since ancient times, precognition has been associated with trance and dream states involved in phenomena such as prophecy, fortune telling and second sight, as well as waking premonitions. These phenomena were widely accepted and reports have persisted throughout history, with most instances appearing in dreams. Such claims of seeing the future have never been without their skeptical critics. Aristotle carried out an inquiry into allegedly prophetic dreams in his *On Divination in Sleep*. He accepted that "it is quite conceivable that some dreams may be tokens and causes of future events" but also believed that "most so called prophetic dreams are, however, to be classed as mere coincidences...". Where Democritus had suggested that emanations from future events could be sent back to the dreamer, Aristotle proposed that it was, rather, the dreamer's sense impressions which reached forward to the event. There is a long tradition of anecdotal evidence for foreseeing the future in dreams and by various devices such as observing the flight of birds or examining the entrails of sacrificial animals. Precognition has been tested with subjects required to predict the future order of cards in a deck about to be shuffled or to foretell results of dice throws, but the statistical support for it has generally been less convincing than that from experiments in telepathy and clairvoyance. (Rev, 2006:38)

The word precognition means "the ability to know things relating to an event or condition beforehand." Precognition is related to clairvoyant knowledge: a person knows about the outcome of an event before it has happened. Precognition usually implies the possession of some type of supernatural ability, such as ESP (extrasensory perception), horoscopes, or the use of psychics. While any involvement with witchcraft (2 Chronicles 33:6), necromancy (Isaiah 8:19), or astrology (Isaiah 47:13–15) is expressly forbidden in Scripture (Deuteronomy 18:10; Exodus 22:18; Revelation 21:8), there are other instances in the Bible of apparent precognition that are worth exploring.

In the New Testament, after the Holy Spirit had been poured out on the Day of Pentecost (Acts 2), some of Jesus' followers were given prophecies about things to come. Such prophets had what we could call divine precognition. In Acts 21:10–

14, a man named Agabus had knowledge that Paul would be in trouble if he continued on to Jerusalem: “Coming over to us, he took Paul’s belt, tied his own hands and feet with it and said, ‘The Holy Spirit says, “In this way the Jewish leaders in Jerusalem will bind the owner of this belt and will hand him over to the Gentiles (verse 11). Agabus knew beforehand what would happen to Paul because the Holy Spirit gave him that information. Being from God, the information was accurate.

2.2 Discrimination

Discrimination is the unfair or unfavorable treatment of people and groups based on characteristics such as race, gender, age or sexual orientation. In this research study, at least it is necessary to explain the meaning and types as follows:

2.2.1 Definition of Discrimination

According to Sociological Encyclopedia, discrimination in social life is an act of distinction that happens by offending the social norms and the principle of equality in the eye of law against certain groups of people, which is considered unacceptable by the majority and is approved by some sub-groups of the population. Practitioners in social science argue for the rigid definition of discrimination, which relies on the norms, values and principles based on the consensus achieved in the society. However, the definition of discrimination used and applied by the National Rehabilitation and Social Office corresponds to the norms of the 21st century. According to that the definition includes every type of discrimination, exclusion or favoritism that is abolishing or worsening equal opportunities or offending the principle of equal treatment.

Among the forms of discrimination both the direct and the indirect forms are to be found. Direct discrimination is an act causing an unfavorable treatment to a person or group based on its real or assumed situation, character or feature in comparison with a nondiscrimination person or group in similar situation. Indirect discrimination is an act that is not considered as a direct un favorable discrimination; at first sight it corresponds to the requirements of equal treatment, however places certain persons or groups into a significantly worse position in comparison with other persons or groups in a similar situation.

2.2.2 Types of Discrimination

Retrieved from site “The 4 types of Discrimination: what every employer needs to know” By Karen Falconer (2020) there are four main types of discrimination:

a. Direct Discrimination

This happens when someone treats you worse than another person in a similar situation because of your race. For example: if a letting agency would not let a flat to you because of your race, this would be direct race discrimination.

b. Indirect Discrimination

This happens when an organization has a particular policy or way of working that puts people of your racial group at a disadvantage. For example: when a hairdresser refuses to employ stylists that cover their own hair, this would put any Muslim women or Sikh men who cover their hair at a disadvantage when applying for a position as a stylist. Sometimes indirect race discrimination can be permitted if the organization or employer is able to show that there is a good reason for the discrimination. This is known as objective justification. For example: A Somalian asylum seeker tries to open a bank account, but the bank states that in order to be eligible you need to have been resident in the UK for 12 months and have a permanent address. The Somalian man is not able to open a bank account. The bank would need to prove that its policy is necessary for business reasons (such as to prevent fraud) and that there is no practical alternative.

c. Harassment

Harassment occurs when someone makes you feel humiliated, offended or degraded. For example: a young British Asian man at work keeps being called a racist name by colleagues. His colleagues say it is just banter, but the employee is insulted and offended by it. Harassment can never be justified. However, if an organization or employer can show they are able to prevent people who work from doing harassment, we will not be able to make a claim for harassment against it, although we could make a claim against the harasser.

d. Victimization

This is when you are treated badly because you have made a complaint of race related discrimination under the Equality Act. It can also occur if you are supporting someone who has made a complaint of race related discrimination. For example: the young man in the example above wants to make a formal complaint about his treatment. His manager threatens to sack him unless he drops the complaint.

2.3 Intrinsic Approach

To analyze the character of a movie, I use some concepts through intrinsic approach. They are characterization, plot, and setting. I use the intrinsic approach to analyze the element of literary work. I use the concepts of Pickering and Hooper.

2.3.1 Characterization

Characterization is the most important thing to make a story. The presence of characters in each story can make the story alive. According to Pickering and Hooper (1981:275), Drama is particularly satisfying in this respect, for plays are inevitably and immediately concerned with the human beings who are impersonated by live actor and actresses on the stage. The terms used to describe characters in drama are, for the most part, the same as those used for fiction. In fact, some of these terms were originally borrowed from drama to describe fictional qualities. 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.

There is a method of characterization that the author usually uses as a guide or technique for writing literary work, that are telling and showing. One method is telling, which is done directly by the author, and relies on exposition and direct commentary by the author. The other method is the indirect, the showing method, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogues and actions (Pickering and Hooper, 1981:275).

2.3.2 Plot

Plot refers to the sequence of events inside a story which affect other events through the principle of cause and effect. According to Pickering and Hoeper (1981:269), dramatic actions as they unfold upon the stage do not, of course, simply “happen”. They are premeditated and artistically arranged by the playwright to yield a dramatic plot. The ability to understand the story (the “what happens”) may satisfy our basic desire as theatergoers to be entertained, but as literary critics we also need to understand not only “what happens” but “why” a question that invariably forces us to consider the dynamics of plot. Pickering and Hoeper the plot of nearly every play contains five structural elements: exposition, complication, crisis, falling action, and resolution. The principal difference between fictional and dramatic plots is that the latter are more regular in their use of these five elements, as is illustrated in the following paragraphs.

a. 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 (Pickering and Hoeper, 1981:269).

b. 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 (Pickering and Hoeper, 1981:270).

c. 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. It is often called the obligatory scene because the audience demands to see such moments acted out on stage (Pickering and Hoeper, 1981:271).

d. 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 and Hoeper, 1981:272).

e. Resolution

The final section of the plot is its resolution. The resolution of a comedy, however, frequently includes some unexpected twist in the plot (for example, the intervention of the king or the revelation of the hero's true parents). This twist cuts sharply through all difficulties and allows the play to end on a happy note (Pickering and Hoeper, 1981:272).

2.3.3 Setting

According to Pickering and Hoeper (1981:37), 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.

a. Setting as Background of the 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. To see whether setting acts as an essential element in the fiction, or whether it exists merely as decorative and functionless background, we need

to ask ourselves this: Could the work in question be set in another time and another place without doing it essential damage? If the answer is yes, then the setting can be said to exist as decorative background whose function is largely irrelevant to the purpose of the work as whole (Pickering and Hoeper, 1981: 38).

b. Setting as Antagonist

Setting the form of nature can function as a kind of casual agent or antagonist, helping to establish plot and conflict and determine the outcome of events (Pickering and Hoeper, 1981:39).

c. Setting as 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 and Hoeper, 1981:40).

d. Setting as Means of Revealing Character

An author can also use setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character (Pickering and Hoeper, 1981:41).

f. Setting as Means of Reinforcing Theme

Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story (Pickering and Hoeper, 1981:42).

2.3.4 Showing Method

The intrinsic approach is carried out using 2 methods, namely: the showing method, and the telling method. According to Pickering and Hooper (1981:27-28), showing 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 method, 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.

a. Characterization Through the Dialogue

Characterization through the dialogue is divided into: What is being said by the speaker, the identity of the speaker, the location, and the situation of the conversation, the identity of the person the speaker addressing, the quality of character's mentality, tone of voice, dialect, emphasis, and vocabulary of the characters (Albertine Minderop, 2013:22-23).

a.1 What is Being Said

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 & Hoeper, 1997: 32).

b.1 The Identity of the Speaker

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 & Hoeper, 1997: 32).

c.1 The Occasion

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 & Hoeper, 1997: 33).

d.1 The Identity of the Person or Persons the Speaker Addressing

This narrative presented by characters in the story, where a certain figure says something about the 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).

b. Characterization through the Action

Characterization through action is as critical as characterization through dialogue. In order to construct character on the basis of behaviour, it is important to analyze the different events of the plot for what they appear to indicate about the protagonists, their unconscious emotional and psychological states, likewise as their acutely aware attitudes and values (Pickering and Hooper, 1981:34-35).

2.4 Extrinsic Approach

To analyze this movie's script through extrinsic approach, I use psychological approach.

2.4.1 Definition of Psychology

Based on an article by Cherry entitled *What Is Psychology?*(2020), psychology is the study of mind and behavior. It encompasses the biological influences, social pressures, and environmental factors that affect how people think, act, and feel. Gaining a richer and deeper understanding of psychology can help people achieve insights into their own actions as well as a better understanding of other people.

2.4.2 Psychology of Literature

Psychology Sastra or Literary Psychology is an interdisciplinary between psychology and literature (Endraswara, 2008:16). It is also said that Psychology of literature is a study of literature that sees works as psychological activities (Endraswara, 2008:96). In addition, psychology of literature has important role in understanding literary works. on the other word, there are some advantages in analysis by using psychology of literature, such as it can study deeply about characterization of characters. (Minderop, 2013: 59).

Literary psychology is the study of literary works which are believed to reflect psychological processes and activities. In examining a psychological literary work, the important thing that needs to be understood is the extent to which the author's

psychological involvement and the author's ability to present fictional characters are involved with mental problems. Literary psychology is influenced by several things. First, literary works are the creation of a mental process and the author's thoughts are in a semi-conscious situation which is then poured into a conscious form (Endraswara, 2008: 96). Second, the study of literary psychology is a study that examines the psychological reflection in the characters presented in such a way by the author so that the reader feels lulled by the psychological problems of the story, which sometimes feels involved in the story.

2.5 Previous Related Studies

In this subchapter, the researcher discusses 3 precognition articles that have been published and are similar to those articles. That is :

The first research is conducted by Radin and Mossbridge. The title of the article is “Precognition as a Form of Propection: A Review of the Evidence” (2018)

They talk about prospecting which is the act of trying to predict someone's future. It is generally assumed to be based on conscious and unconscious inferences from experience and anticipation of possible futures. In this review, they discuss a series of controlled experiments that investigate what they consider to be inherent human abilities that allow accurate predictions of future events without inferential means. In everyday language, this ability is known as precognition.

They use descriptive qualitative as a method of the research. The data source is taken from survey participants who claim that they have special visions in their dreams or what can be called subconscious associations based on sensory cues.

The second research is conducted by Jon Tay in his article entitled “The Nature of Precognition” January 2014.

This paper describes a theory explaining precognition literally as the “precognition” of information contained within the percipient’s brain in the future a link with his or her future experience of the event. Tay discusses a theory based on the block model of the universe, in which past and future events already exist on the space-time continuum, as required by the special theory of relativity.

He uses descriptive qualitative as a method of the research. The data source is taken from a meta-analysis published by Honorton and Ferrari (1989) and covers all the forced-choice precognition experiments carried out from 1935 to 1987. The database includes 309 series of experiments with over 50,000 participants and a total of nearly 2 million trials. A small but reliable effect was found (effect size $r = .01$, Stouffer $Z = 6.02$, $p = 1.1 \times 10^{-9}$). A more recent meta-analysis (Storm, Tressoldi, & Di Risio, 2013) included a further 33 precognition studies carried out from 1987 to 2010.

The third research is conducted by Marco Zdrenka, entitled “Am I Luckier Than You? Individual Differences in Precognition Performance” (2018)

He discusses synthesizing the literature, predictors of psi performance, identifying the best predictors of psi performance, and testing predictors using the latest experimental paradigms as well as checking external validity in the real world. He uses descriptive qualitative as a method of the research. The data source is taken from 2 studies. The first is an unprecedented meta-analysis of all studies that have looked at individual differences and psi performance in forced-choice precognition experiments. Overall, 57 studies published between 1945 and 2016, including 35 measures of individual difference, were the subject of a meta-analysis (Zdrenka & Wilson, 2017). Six measures of individual difference, namely, belief in luck (a belief that luck is primarily controllable), perceptual defense, openness to experience, belief in ESP, extraversion, and belief in time as dynamic, were found to be significantly correlated with psi performance. The second one is a replication of the first of his experiments. Precognitive Detection of Erotic Stimuli, which was shown to be the most robust of the studies reported by Bem (Bem, Tressoldi, Rabeyron, & Duggan, 2015). In summary, Study II explored precognition using this most robust experimental paradigm, in combination 3 with the most promising individual difference correlates identified in Study I. Belief in ESP was found to significantly predict psi performance (i.e. a ‘sheep goat’ effect; Schmeidler, 1943, 1945) whereas the other individual differences did not.