CHAPTER II
THEORETICAL FRAMEWORK

This chapter provides further explanation for the concepts I use, which are intrinsic and extrinsic approaches. The explanation including character and characterization, showing method (indirect), plot, setting, psychology, psychology of literature, theory of mind in schizophrenia, and previous related studies that have been carried out by other researchers.

2.1. Intrinsic Approach

To analyze the main character of this movie script, I use several concepts through intrinsic approach; there are characterization, plot, and setting. There are some books that I used to explain this approach.

Intrinsic approach is the element that builds the literary work itself. These elements cause literary works to appear as literary works, elements that are factual when people read literary works. The combination of various intrinsic elements is what makes a novel come true. When viewed from the reader's point of view, elements (story) for example, events, stories, plots, characterizations, themes, settings, points of view, storytelling, language or style of language, etc., are what will be found if we read a novel (Nurgiyantoro, 2013:23).

2.1.1. Character and Characterization

Character is one of the important things in a story. Characters are closely related to the plot, without characters there is no plot, no setting and no story. Pickering and Hoeper explain several terms of character in literary works. The major, or central, character of the plot is the protagonist; his opponent, the character against whom the protagonist struggles or contends is the antagonist (Pickering and Hoeper, 1981:24).

Character refers to the person, the actor of the story. Personality, disposition, and character, referring to the characteristic and attitude of the

characters as interpreted by the reader, refers more to the personal qualities of a character (Nurgiyantoro, 2013:165).

Characterization is the quality of reasoning and feelings of the characters in a work of fiction which can include not only behavior or character and habits, but also appearance (Minderop, 2013:95).

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 (Indirect)

According to Pickering and Hoeper (1981), 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 dialogue 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.

The author allows the characters of the story to show themselves through various activities carried out, both verbally through words and non-verbally through actions or behavior, and also through events that occur (Nurgiyantoro, 2013:198).

Through the indirect method (showing), it can be concluded that when a character talks about the behavior of another character, it turns out that this conversation can actually show not only the disposition of the character being discussed, even the disposition of the speaker himself is clearly visible (Minderop, 2013:49).

2.1.1.1.1. Characterization through Dialogue

To know the characterization of the characters, I have to analyze them through dialogue between their characters.

Some characters are careful and guarded in what they say: they speak only by indirection, and we must infer from their words what they actually mean.

Others are open and candid; they tell us, or appear to tell us, exactly what is on their minds (Pickering and Hoeper, 1981:32).

2.1.1.1.1.1. What is Being Said by The Speaker

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 (Pickering and Hoeper, 1981:32).

2.1.1.1.1.2. The Speaker's Tone of Voice, Emphasis, 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 suggestions 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 and Hoeper, 1981:33-34).

2.1.2. Plot

Plot defined as the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of novel or short story. The events are arranged deliberately in a certain sequence that help readers to understand the story as well as to arouse readers curiosity. A plot is usually created as lifelike and real as possible in order to not confuse the readers with the kind of random and intermediate events (Pickering and Hooper, 1981:13-15).

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, 1981:16-17).

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 different kinds of setting in fiction and they function in a variety of ways (Pickering and Hoeper, 1981:37).

2.1.3.1. Setting as Background for Action

Setting in the form of costume, manners, events, and institutions, all peculiar to a certain time and place-is rendered in minute detail to give a sense of "life as it was." In other cases, as in many modern short stories, set ting is so slight that it can be dispensed with in a single sentence or two or 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 relationship that is only tangential and slight (Pickering and Hoeper, 1981:39).

2.1.3.2. Setting as Antagonist

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

2.1.3.3. Setting as a 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 (Pickering and Hoeper, 1981:40).

2.1.3.4. Setting as a Means of Revealing Character

Very often the way in which a character perceives the setting, and the way of character react to it, will tell the reader more about the character and his state if mind than it will about the actual physical setting itself. This is particularly true of works in which the author carefully controls the point of view. An author can also use setting to clarify and reveal character by deliberate making setting a metaphoric or symbolic extension of character (Pickering and Hoeper, 1981:41-42).

2.1.3.5. Setting as a Means of Reinforcing Theme

Setting as a means of reinforce theme is used to be a means of reinforcing and clarifying the theme of a novel or short story (Pickering and Hoeper, 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 mainly as a vehicle for teaching, preaching, propagating a favorite idea, or encouraging some form of correct conduct, 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 concerned (Pickering and Hoeper, 1981:61).

2.2. Extrinsic Approach

To analyze the main character of this movie script through extrinsic approach, I use a psychological approach. There is theory of mind in schizophrenia.

Extrinsic approach is the elements that exist outside the literary work, but indirectly affect the building or organism system of the literary work. Or, more specifically, it can be said as elements that influence the structure of the story of a literary work, but they do not take part in it. However, the extrinsic element is quite influential on the totality of the resulting story structure. Therefore, the extrinsic element of a novel must still be seen as something important (Nurgiyantoro, 2013:23-24)

2.2.1. Psychology

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. Psychology is a broad and diverse field that encompasses the study of human thought, behavior, development, personality, emotion, motivation, and more. Psychology is both an applied and academic field that benefits both individuals and society as a whole. A large part of psychology is devoted to the diagnosis and treatment of mental health issues, but that's just the tip of the iceberg when it comes to the impact of psychology (Cherry, 2020).

2.2.2. Psychology of Literature

In a book entitled Psikologi Sastra, it is explained that psychology of literature is an interdisciplinary relationship between psychology and literature. 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 soul of others. Each author often adds his own experience in his work and the author's experience is often experienced by others (Minderop, 2011:59).

2.2.3. Theory of Mind in Schizophrenia

Brune (2005:21) stated that the term theory of mind (ToM) refers to the capacity to infer one's own and other persons' mental states, for instance, in terms of thinking, believing, or pretending. Interestingly, the term was first used by primatologists and psychologists Premack and Woodruff (1978), who asked whether the chimpanzee had a theory of mind. There is good empirical evidence that ToM is specifically impaired in schizophrenia and that many psychotic symptoms—for instance, delusions of alien control and persecution, the presence of thought and language disorganization, and other behavioral symptoms—may best be understood in light of a disturbed capacity in patients to relate their own intentions to executing behavior, and to monitor others' intentions.

The evolutionary perspective of ToM in the context of schizophrenia is helpful insofar as the emergence of ToM in humans is paralleled by adaptive changes in the brain. Second, it is precisely the brain areas involved in ToM that are frequently, although not exclusively, found to be abnormal in schizophrenia, such as parts of the prefrontal cortex (of particular interest could be the paracingulate cortex) and the temporal cortex, including cortical connectivity (Brune, 2005:22).

As humans we assume that others want, think, believe and the like, and thereby infer states that are not directly observable, using these states anticipatorily, to predict the behavior of others as well as our own. These inferences, which amount to a theory of mind, are to our knowledge, universal in human adults". Having a theory of mind allows us to understand that others have

unique beliefs and desires that are different from our own, enabling us to engage in daily social interaction as we interpret the mental states and infer the behaviors of those around us (Premack & Woodruff, 1978).

Frith (1992) stated that some patients with schizophrenia, for instance, instead of taking beliefs as subjective representations of reality, equate their representations with reality and may therefore have difficulty distinguishing between subjectivity and objectivity and maintain false beliefs in the form of delusional convictions. Frith (1992) has therefore argued that a compromised theory of one's own and others' minds in schizophrenia may account for (1) disorders of ''willed action'' (e.g., negative and disorganized symptoms), (2) disorders of self-monitoring (e.g., delusions of alien control and voice-commenting hallucinations or other ''passivity'' symptoms), and (3) disorders of monitoring other persons' thoughts and intentions, including delusions of reference and persecution.

Frith (1992) has predicted that patients differ in their ToM abilities depending on whether objective (''behavioral'') or subjective (experiential) symptoms prevail. Patients with prominent negative or disorganized (behavioral) symptoms would accordingly be most impaired in ToM performance, similar to autistic persons, because of their incapacity to represent mental states at all. Patients with paranoid symptoms would perform poorly, relative to healthy control subjects, because of their difficulties in accurately monitoring other people's intentions.

Schulz et al. (2016:3) stated that schizophrenia is classified as a psychotic disorder, defined by the presence of at least two of the five following domains of symptoms:

2.2.3.1. Delusions: Fixed, false beliefs that do not respond to contrary evidence. Delusions may be further classified as *nonbizarre* or *bizarre*. A bizarre delusion describes a belief that is not considered plausible by a patient's culture or society. For example, a patient's avoidance of standing near windows for fear of being shot by a spaceship would be considered a bizarre delusion.

2.2.3.2. Hallucinations: The perception of an external stimulus without a stimulus actually being present. Hallucinations may occur via any of the five

senses. Auditory hallucinations, the perception of an external voice distinct from internal thoughts, are commonly documented in schizophrenia.

2.2.3.3. Disorganized thought: Abnormality in logic or progression of ideas, often detected on interview through the patient's communication.

2.2.3.4. Disorganized behavior: Abnormal or excessive behaviors. Disorganized behavior may include symptoms of *catatonia*, a reduced or inappropriate reactivity that may include purposeless movement, prolonged posturing, or complete absence of speech and movement.

2.2.3.5. Negative symptoms: This domain broadly refers to the lack of features typical of healthy individuals. Negative symptoms may include blunting of affect, social withdrawal, and reduced speech.

Theory of mind is specifically impaired in schizophrenia and that many psychotic symptoms such as delusions, hallucinations, disorganized thought, disorganized behavior, and negative symptoms. Insofar as the evolutionary of theory of mind in humans is paralleled by adaptive changes in the brain, the evolutionary perspective of theory of mind in the context of schizophrenia is relevant. Theory of mind can be useful for humans to understand others' beliefs and desires. Theory of mind in schizophrenia can explain the disorders and symptoms of schizophrenia. People with schizophrenia have different theory of mind depends on their symptoms.

2.3. Previous Related Studies

This research focuses on the main character's schizophrenia in Brad Anderson's movie script entitled *Fractured.* There are other related studies I found that have analyzed *Fractured* movie and analyze the similar topic which is the schizophrenia of the main character.

The first research I found is a thesis written by Rosabila Hardi Irfandina (2021) entitled "*Speech Abnormality of the Schizophrenic Main Character in Fractured Movie*". The researcher's objectives are to find the speech abnormalities produced by the main character in *Fractured* movie and to describe the speech abnormalities of the main character appear in *Fractured* movie. The researcher analyzes the speech abnormality of the main character. The

researcher's research focuses on psycholinguistics analysis in the form of speech abnormality of people with schizophrenia. The result of the analysis is that the researcher found the speech abnormality produced by the main character named Ray Monroe and how the speech abnormality of Ray Monroe appears based on several factors depicted in *Fractured* movie. Therefore, the researcher discussed based on the analysis of utterances data in research finding based on the theory of Liddle et al. (2002), Convintong et al. (2005), and Mac Kay et al. (2018).

The second research I found is a thesis written by Gofur (2015) entitled "*The Schizophrenia on the Main Character of The Shutter Island Film Based on Sigmund Freud's Psychoanalysis Theory*". *Shutter Island* (2010) tells a story about a mental patient named Andrew Laeddis. Andrew is a war veteran who experienced adverse events in the family. He has suffered from a mental disorder since he killed his wife because she killed their children. The researcher's objectives are to describe schizophrenia on the main character that portrayed in the *Shutter Island* film and to know the main character's schizophrenia problem that can be seen from Freud's Psychoanalysis theory. The result of the analysis is that Andrew Laeddis as Teddy Daniels character withdrawal from reality. He creates narcissistic reality based on fantasy and primary process thinking. He makes fictional character and story to recover his personality. Because of that, he suffered schizophrenia which is dominant characterized by the positive symptoms, delusion, and hallucination.

The last research I found is a thesis written by Naim Kurniawati (2008) entitled *"Schizophrenia in A Beautiful Mind Film"*. *A Beautiful Mind* (2001) tells a story about someone who is suffering from a psychological problem. The story begins in Nash's days as a graduate student at Princeton University. Early in the film, Nash begins to develop paranoid schizophrenia and endures delusional episodes while watching the burden his condition brings on his wife Alicia and friends. The objectives of the research are to analyze and to understand the narrative structure of *A Beautiful Mind* film, the cinematic techniques of the film, and the schizophrenia suffered by John Nash as the main character in the film. The result of the analysis is the film utilizes all the strategies in a film to deliver the message through narrative and cinematic techniques. John Nash as the main

character tries to reach his goal by finding his own original idea. At the same point he doesn't realize that he is schizophrenic. He faces all the problems and finally reaches his goal. He overcomes schizophrenia and attains a true sense of accomplishment by winning a Nobel Prize.

Based on the previous researches, all of them have some differences with my research such as the analysis and the theory. The first research entitled "*Speech Abnormality of the Schizophrenic Main Character in Fractured Movie*" is different from my research because the researcher focuses on psycholinguistics in the form of speech abnormality of people with schizophrenia. The researcher analyzed the types of speech abnormality of the schizophrenic using the theory of Liddle, et al (2002), Covintong, et al. (2005), and Mac Kay et al. (2018). Since this research focuses on psycholinguistics analysis, it doesn't analyze the characterization, plot, and setting. The researcher found that the speech abnormality produced by Ray Monroe and how the speech abnormality appears based on several factors depicted in *Fractured* movie. The second research entitled "*The Schizophrenia on the Main Character of The Shutter Island Film Based on Sigmund Freud's Psychoanalysis Theory*" is different from my research because the researcher used Sigmund's Freud psychoanalysis theory. The researcher analyzed the main character's character only, he didn't analyze the plot and setting. The researcher found that the main character of *The Shutter Island* movie suffered schizophrenia which is dominant characterized by the positive symptoms, delusion, and hallucination. The last research entitled "*Schizophrenia in A Beautiful Mind Film*" is different with my research because the researcher used some theories, there are narrative structure in film, cinematic techniques, and schizophrenia. The researcher used a setting, but it's different with the setting in intrinsic approach. Because, the setting that used in his research is a setting that is part of the cinematic techniques. The researcher found that *A Beautiful Mind* movie utilizes all the strategies in a film to deliver the message through narrative and cinematic techniques. The main character overcomes schizophrenia and attains a true sense of accomplishment by winning a Nobel Prize. The difference between these three researches with my research is I analyze the intrinsic approaches which are characterization, plot, and setting. I also analyze it through

the extrinsic approach, and I use the theory of mind in schizophrenia. The first research focuses on psycholinguistics analysis and I focus on analysis. The objectives of my research are to analyze the characterization by using showing method (indirect), to analyze the plot and setting in building the theme of the movie script, to analyze the concept of schizophrenia, and to prove the theme of *Fractured* movie script through intrinsic and extrinsic approach.