

## **CHAPTER II**

### **THEORITICAL FRAMEWORK**

This chapter provides further explanation based on the previous chapter. In this chapter I explain the concepts and theories of Intrinsic and Extrinsic approaches. I apply theory and a concept consisting of an Intrinsic and Extrinsic approaches to Psychology Literature. Applied literary theory: Point of View theory with dramatic and third-person methods, characterization, setting, plot, and theme.

#### **2.1. Intrinsic Approach**

To analysis this character of a movie, I use some concepts through Intrinsic Approach. They are characterization with dramatic point of view and third-person point of view, setting, plot, and theme. I use the intrinsic approach to analyze the element of literary work. Those concepts will be explained as follows.

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

The method of characterization in the study of literary works is a method of describing the character of the characters, which are contained in a work of fiction. I use the point of view method with dramatic and third person concepts, Point of View a story must have a plot, character, and a setting. It must also have a storyteller: a narrative voice, real or implied, that presents the story to the reader. When we talk about narrative voice, we are talking about point of view, the method of narration that determines the position, or angle of vision, from which the story is told.

The choice of point of view is the choice of who is to tell the story, who talks to the reader. It may be a narrator outside the work (omniscient point of view); a narrator inside the work, telling the story from a limited omniscient or first-person point of view; or apparently no one (dramatic point of view). (Pickering and Hoepfer, 1981:44-45)

#### **2.1.1.1. Dramatic Point of View**

In the dramatic, or objective, point of view the story is told ostensibly by no one. The narrator, who to this point in our discussion has been a visible, mediating authority standing between the reader and the work, now disappears completely and the story is allowed to present itself dramatically through action and dialogue.

Dramatic point of view appeals to many modern and contemporary writers because of the impersonal and objective way it presents experience and because of the vivid sense of the actual that it creates (Pickering and Hoeper, 1981:56-57)

#### **2.1.1.2. Third-person Point of View**

The third person point of view "he/she" is used in storytelling in the "he/she" style. A narrator or narrator is someone who presents the characters in a story by mentioning names or using personal pronouns such as "he", "she" or "they". The third person omniscient point of view is the narrator who is outside the story and can also be a character in the story. Called "all-knowing" because he can tell freely, dramatize, interpret, summarize, speculate, philosophize, judge morally, or judge what he conveys. The third person point of view or the use of "he" does not always use third person pronouns, but it is possible to have a dialogue with "you" and "I". This happens because the narrator is letting the characters express themselves (Minderop, 2005:98)

#### **2.1.1.3. Characterization through Action**

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 and values. Some actions, of course, are inherently more meaningful in this respect than others (Pickering and Hoeper, 1981:34)

### **2.1.2. Plot**

The creator of a functional plot deliberately makes such an overview of experience possible. The term plot implies just such an overview; it implies the controlling intelligence of an author who has winnowed the raw facts and incidents at his disposal and the ordered and arranged them to suggest or expose their causal relationship (Pickering and Hoeper, 1981:14)

#### **1. Exposition**

The exposition is the section at the start of the story in which the author gives background information, introduces the cast, begin the characterization, and initiates the action. The situation at the outset play usually gives important clues to its direction and meaning. (Pickering and Hoeper 1981: 269-270)

#### **2. Rising Action**

The complication introduces and develops the conflict. It commences when one or more of the main characters become aware of difficulty when their relationships begin to change (Pickering and Hoeper 1981: 270).

#### **3. Climax**

The crisis (also referred to as the climax) also identified as the moment of peak emotional intensity and usually involve a decision, a decisive action, or an open conflict between protagonist and antagonist (Pickering and Hoeper 1981: 271)

#### **4. Falling Action**

The falling action of the plays results from the protagonist's loss of control and a final catastrophe often appears inevitable. (Pickering and Hoeper 1981: 272).

#### **5. Resolution**

The resolution includes some unexpected twist in the plot. Twist cuts sharply through all difficulties and allows the play to end on a happy ending. The resolution often contains a clear statement of the theme and a full revaluation of character (Pickering and Hoeper 1981: 273).

### **2.1.3. Setting**

Setting is a term that, in its broadest sense, encompasses both the physical locale that frames the action and the time of day or year, the climactic conditions, and the historical period during which the action take place. At its most basic, setting helps the reader visualize the action of the work, and thus adds credibility and an air of authenticity to the characters. It helps, in other words, to create and sustain the illusion of life, to provide what we call verisimilitude. There are, however, many different kinds of setting in fiction and they function in a variety of ways (Pickering and Hoepfer, 1981:37)

#### **1. Setting as Background of the Action**

Sometime this background is extensive and highly developed, as in the historical novels of Sir Walter Scott, where 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 stories, setting 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 the 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 and Hoepfer, 1981:39)

#### **2. Setting as Antagonist**

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

#### **3. Setting as Means of Creating Atmosphere**

Many authors manipulative their settings as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come (Pickering and Hoepfer, 1981:40)

#### **4. 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. This is particularly true of works in which the author carefully controls the point of view (Pickering and Hoeper, 1981:41)

#### **5. 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)

### **2.2. Extrinsic Approach**

To analysis this movie, I use some concepts through Psychology of Literature. They are the concepts of Defence Mechanism with Rationalization and Projection. Those concepts will be explained as follows.

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

Literary psychology research has an important role in literary understanding because of several advantages, such as: first, the importance of literary psychology to examine more deeply aspects of character; second, with this approach can provide feedback to researchers about the problem of character developed; and lastly, this kind of research is very helpful for analysing literary works that are thick with psychological problems (Minderop, 2018:2).

Related to psychology, especially with personality psychology, literature becomes an interesting study material because literature is not just a boring text study but becomes a study material that involves the character/personality of fictional characters, literary authors, and readers (Minderop, 2018:3)

### **2.2.2. Defence Mechanism**

Defence mechanism occurs because of the urge or feeling more to look for a substitute object. For example, aggressive impulses are shown to other parties who are considered safe to attack.

Freud used the term defence mechanism to refer to a person's subconscious process of defending it against anxiety; this mechanism protects it from external threats or impulses arising from internal anxiety by distorting reality in various ways. In the ego defence mechanism, there are several points that need to be considered. *First*, the defence mechanism is a psychological construct based on observations of individual behaviour. In general, the mechanism is supported by experimental evidence, but some are not based on scientific verification. *Second*, suggesting that a person's behaviour (e.g., projection, rationalization, or repression) requires descriptive information that is not an explanation of the behaviour. The important thing is to understand why a person relies on mechanics when he or she struggles with problems. *Third*, all the mechanisms can be found in the daily life of normal people. In modern life, humans seek to increase the satisfaction of life and therefore adaptation is needed; If it can become a virtue in solving problems, then there are indications that the individual is not able to adapt.

In personality theory, defence mechanisms are characteristics that tend to be strong in everyone. These defence mechanisms do not reflect personality in general, but also – in an important sense – can influence personality development. Failure of the defence mechanism to fulfil its defence function can result in mental disorders. Furthermore, the quality of these mental disorders may reflect characteristic defence mechanisms (Minderop, 2018:29-31)

#### **2.2.2.1. Rationalization**

Rationalization is a defence mechanism in which controversial behaviors or emotions are viewed as being rationally or logically explained in order to avoid correct explanation.

Rationalization has two purposes; first, to reduce disappointment when we fail to achieve a goal; and second, giving us acceptable motives for behavior. Examples of rationalization; First, likes or dislikes as an excuse: a girl who was not invited to a party, said that she would not go even if invited because there were some people, she did not like who were present at the party. Second, blaming other people or the environment as an excuse: someone who is late for falling asleep will blame others for not taking him up; or say tired of being too busy to fall asleep. It should have been able to wake up by setting the alarm earlier. Third, interest as a reason: someone buys a new model car on the grounds that the old car requires a lot of repair costs (Minderop, 2018:35-36)

Rationalization takes many forms, in cases of personal failure or of violation or moral principle, the individual may find false but good reason to justify her conduct. She failed the quiz “because the questions were unfair”; she need not feel guilty because cheating of her income tax because the government is an inefficient bureaucracy that would misuse (her) hard-earned money,” and besides “everybody does it” (Krech in Minderop, 2018:36).

The individual may thus come to explain her behaviour and feelings in conflict situation in such a way that is reduce disappointment and avoid guilt. Such cognitive accommodation to conflict is called rationalization. Those concepts will be explained as follows:

### **1. Reduce Disappointment**

Reducing disappointment is where we avoid something that will make us disappointed, more precisely when we fail to achieve something. Examples cited in Minderop's book; a girl who was not invited to a party, said that she would not go even if invited because there were some people, she did not like who were present at the party.

The disappointment experienced by the main character, namely Nicole, is knowing that her husband, Charlie Barber, is having an affair, it makes Nicole

hate Charlie a little so that anything related to her husband will make her disappointed and prefer to stay away until she decides to divorce.

## **2. Avoid Guilt**

Avoiding guilt occurs when individuals cover up their shortcomings and the problems they face or blame are transferred to others (Minderop, 2018:34)

### **2.2.2.2. Projection**

We all often face situations or things that we don't want and cannot accept by delegating them for other reasons. For example, we have to be critical or rude to other people, we realize that this attitude is not appropriate for us to do, but the attitude that is done is given the reason that the person deserves it. We do this attitude so that we look better. The unconscious mechanism that protects us from recognizing the condition is called projection.

One obvious way to defend against anxiety arising from failure or guilt is by projection of the blame onto someone else. The person who is unaware of his own hostile impulses but sees them in other people – and sees the others as hating and persecuting him – is also projecting (Minderop, 2018:34). Those concepts will be explained as follows:

#### **1. Self-defence**

According to Merriam-webster self-defense is a plea of justification for the use of force or for homicide. The second meaning is the act of defending oneself, one's property, or a close relative. Self-defense is something we often do when we are stressed, sad and feeling insecure.

#### **2. Critical Attitude**

A critical attitude can be like a rude attitude that should not be appropriate to others, but there is also a good thing in being critical, namely, when the person really deserves it and a critical attitude can be shown so that we can look better and look more assertive in taking decisions.



### 2.3. Previous Related Studies

Based on research finding from Yosephina Feolita Swecandari Wake study Udayana Denpasar University. This study identified psychological analysis of Nicole Barber in dealing with conflict in Marriage Story movie, this study analyzes how the psychological impact of divorce between Nicole and her husband will result in conflict, whether physical or psychological conflict.

The result from Nur Wahyuningtyas student at Diponegoro University, English Department, Faculty of Humanity, Semarang. This study identified defense mechanism of the main character in Dave Pelzer's a Child Called It, in this study aims to determine the personality structure of the id, ego, and superego and various kinds of defence mechanisms and factors driving the growth of self-mechanisms. This analysis uses defence mechanisms consists of suppression, substitution, displacement, formation reaction, setback, and rationalization.

Research finding from Wa Ode Nia Fadillah student at English Department of University Hasanuddin. This study identified self defense mechanism character un-Lawrence's Lady Chatterley's Lover, this study describes the mechanism of self-defence by the characters, this study uses a structuralism and psychoanalytic approach. The conclusion of this research is that the main character manages to survive using self-defence mechanisms such as repression, sublimation, projection, denial, and regression.