CHAPTER 2
THEORETICAL FRAMEWORK

In order to analyze *I Feel Pretty* movie script, I use some concepts and theories. This chapter provides further explanation of those concepts and theories that have been mentioned previously. I use intrinsic approach that includes characterization, plot, and setting. For the extrinsic approach, I use psychological literature with Maslow's Hierarchy of Needs theory.

2.1. Intrinsic Approaches

Intrinsic elements are the building blocks of literary works that come from the work itself. To analyze *I Feel Pretty* movie script, I use some concepts through intrinsic approach, which includes characterization, setting, and plot.

2.1.1. Characterization

Character is one of important elements in literary works because they are related to plot. If there is no character, there is no plot. The building of the literary work is nothing without characters. Pickering and Hoeper (1981) stated that the relationship between plot and character is a vital and necessary one. Without character there would be no plot and, hence, no story.

The character of the story is the person(s) shown in a narrative or drama, which the readers interpret them to have a certain moral quality and tendencies through their utterance and action (Abrams, 1981, as cited in Nurgiyantoro, 2013).

Therefore, the definition of the term characterization is broader than just characters in a literary work. Characterization includes the problem of the characters, how are the characters, and how they placed in a literary work to be able to show a clear story to the readers.

2.1.1.1. Showing Method

Characterization in a literary work can be analyzed through some methods. The method used in I Feel Pretty movie script is showing or indirect method. According to Pickering and Hoeper (1981), dramatic method of showing, which

involves author's stepping aside, as it were, to allow the characters to reveal themselves directly through their dialogue and their actions.

From my understanding, characterization by showing is an indirect method of revealing characters through what characters say and what characters do. Unlike the other method, telling, which the author reveals the character in direct and straightforward way, showing method requires the reader to engage.

2.1.1.1.1. Characterization through Dialogue

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

To begin with, 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 identity of the speaker

What the protagonist says must be considered to be potentially more important (and hence revealing) than what minor character say, although the conversation of a minor character often provides crucial information and sheds important light on the personalities of the other characters (and on his or her own) as well (Pickering and Hoeper, 1981: 32).

2.1.1.1.1.3. The identity of the person or persons the speaker is addressing

Dialogue between friends is usually more candid and open, and thus more significant, than dialogue between strangers. The necessary degree of intimacy is usually established by the author in setting a scene or through the dialogue itself (Pickering and Hoeper, 1981: 33).

2.1.1.1.1.4. The quality of exchange

The way a conversation ebbs and flows is important, too (Pickering and Hoeper, 1981: 33).

2.1.1.1.1.5. The speaker's tone of voice, stress, dialect, and vocabulary

The speaker's tone of voice may reveal his attitude toward himself and his attitude toward those with whom he is speaking… 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).

2.1.2. Plot

Plot refers to the deliberately arranged sequence of interrelated events that constitute the basic narrative structure of a novel or a short story. Events of any kind, of course, inevitably people, and for this reason it is virtually impossible to discuss plot in isolation from character (Pickering and Hoeper, 1981: 14). From what I understand, plot is what happens in the story. Plot is a structure of interrelated actions where each affects the next one like a cause-and-effect, arranged by the author.

Plot is often conceived as moving through five distinct sections or stages, which follows:

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). From my understanding, exposition is the opening of the story which contains the description of the background and the characters of the story.

2.1.2.2. Complication

The complication, which is sometimes referred 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). From my understanding, this stage is when relevant incidents create suspense, interest, and tension and lead toward its climax.

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). From my understanding, crisis is the highest point of tension in a plot, when the main problem of the story is faced and solved by the main character.

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). From my understanding, at this stage, the story begins to slow down because of the conflicts that have reached a climax are resolved.

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 as the conclusion (Pickering and Hoeper, 1981: 17). From my understanding, the resolution is when conflicts are resolved and the story concludes.

2.1.3. Setting

Setting, a term that, in its broadest sense, encompasses both the physical locale that frames the action and the time of day or year, the climatic conditions, and the historical period during which the action takes 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 character. It helps, in other words, to create and sustain the illusion of life, to provide what we call verisimilitude (Pickering and Hoeper, 1981: 37).

According to my understanding, the setting of a story is the atmosphere, time, and place of events in a story. Pickering and Hoeper (1981) stated that setting in fiction is called on to perform a number of desired functions. In many works of fiction, setting can and does serve a number of different functions simultaneously. Thus, there are different kinds of setting with their own function, as follows:

2.1.3.1. 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, or at best a relationship that is only tangential and slight. 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: 39). From my understanding, setting functions as the background of the action to show the time, the place, or the condition which actions take place.

2.1.3.2. 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 events (Pickering and Hoeper, 1981: 39). From my understanding, setting can be functioned as antagonist to help in forming the plot, creating the conflict, and determining the result.

2.1.3.3. Setting as Means of Creating Appropriate Atmosphere

Many authors manipulate their settings as means of arousing the reader's expectations and establishing an appropriate state of mind for events to come (Pickering and Hoeper, 1981: 40). From my understanding, as atmosphere refers to the surrounding mood, it can be created through setting so it can heavily inform a story's mood to the reader.

2.1.3.4. 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. 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). From my understanding, setting can also reveal the character and state of mind of the character of a story.

2.1.3.5. Setting as Means of Reinforcing Theme

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

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 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 Approaches

Extrinsic elements are the elements that come from outside of literary works but it is indirectly influence the structure of the literary works. In addition to intrinsic approach, I also use some concepts through extrinsic approach to analyze I Feel Pretty movie script, as follows:

2.2.1. Psychology

Psychology derives from the Greek word *psyche* which means soul and logos which means study. So, psychology means the scientific study of mind or the science that observes and studies human behavior (Atkinson, 1996, as cited in Minderop, 2018). Throughout its brief history, psychology has been defined in many different ways. The early psychologists defined their field as "the study of mental activity." With the development of behaviorism at the beginning of this century and its concern for studying only those phenomena that could be objectively measured, psychology was redefined as "the study of behavior." For our purposes, we will define psychology as the scientific study of behavior and mental process (Atkinson, 1979: 14).

According to my understanding, psychology is a study of human's mind, behavior, and mental process. Psychology is used to help people with psychological disorders and mental health problems and help people to improve their decision making, stress management and behavior based on understanding past behavior to better predict future behavior. Psychology can be applied in all areas of life.

2.2.2. Psychology of Literature

Endraswara (2008, as cited in Minderop, 2018) stated that psychology of literature is an interdisciplinary of psychology and literature. Without the presence of psychology of literature with various psychological references, the understanding of literature may be lame. At least, the other side of literature will be understood proportionally with psychology of literature research.

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; individual and social concerns, by means of varied concepts, methods, and approaches. An author represents life according to his/her objectives, perceptions, ideologies, and value judgments and opens the doors of the unknown and invisible worlds to readers not only by arousing feelings and emotions but also by helping them to discover the meaning of life and existence. Clearly, literature enables individuals to know and question their identities by raising consciousness and awareness. It is to be noted that man and existence have always been fundamental elements in most scientific studies, fine arts and literature (Aras, 2015: 251).

According to my understanding, literature and psychology have an indirect and functional cross-relationship. Literature as a general understanding of the phenomenon in the world, being one of the most fundamental means to understand human nature. Literature is the source of human mind and soul, including experiences and individual realities with diversity of themes and notions about feelings, which are the most important in the field of psychology.

2.2.3. Maslow's Hierarchy of Needs

Maslow's hierarchy of needs is a psychological theory of psychological predicated on fulfilling innate human needs in priority, culminating in self-

actualization. The idea is proposed by an American psychologist Abraham Maslow in his 1943 paper "A Theory of Human Motivation" in the journal Psychological Review. Maslow theorized that human decision-making is undergirded by a hierarchy of psychological needs.

Source: https://www.simplypsychology.org/maslow.html
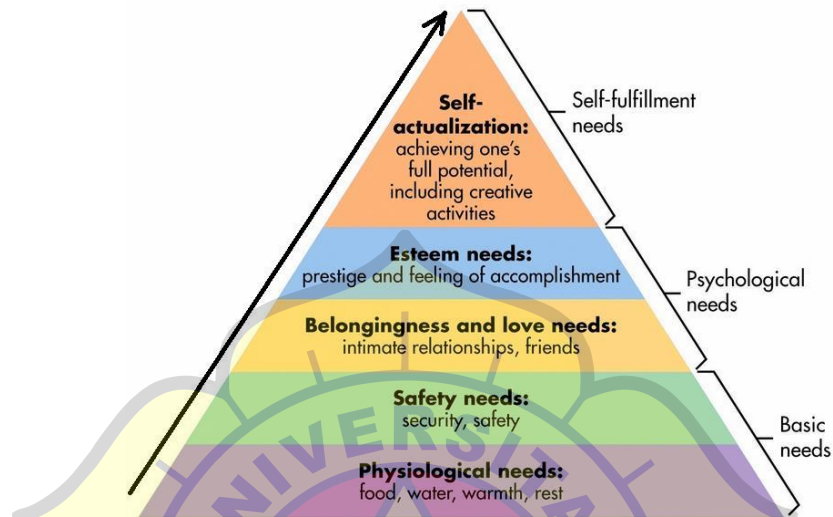
Maslow's hierarchy of needs theory is presented in a pyramid shape, with basic needs at the bottom of the pyramid and high-level needs at the top, visualizes the needs that human must have met in order to reach self-actualization. Maslow (1943) stated that at once other (and "higher") needs emerge and these, rather than physiological hungers, dominate the organism. And when these in turn are satisfied, again new (and still "higher") needs emerge and so on. This is what we mean by saying that the basic human needs are organized into a hierarchy of relative prepotency.

Later, the idea was fully expressed in his book titled "Motivation and Personality". Maslow (1943) stated that five core needs form the basis for human behavioral motivation. Those needs are physiological needs, safety needs, love and belonging needs, esteem needs, and self-actualization needs.

2.2.3.1. Physiological Needs

The needs that are usually taken as the starting point for motivation theory are the so-called physiological drives. Two recent lines of research make it

necessary to revise our customary notions about these needs, first, the development of the concept of homeostasis, and second, the finding that appetites (preferential choices among foods) are a fairly efficient indication of actual needs or lacks in the body (Maslow, 1943: 372).

Cannon (1932, as cited in Maslow, 1943) described this process for (1) the water content of the blood, (2) salt content, (3) sugar content, (4) protein content, (5) fat content, (6) calcium content, (7) oxygen content, (8) constant hydrogen-ion level (acid-base balance) and (9) constant temperature of the blood. Obviously this list can be extended to include other minerals, the hormones, vitamins, etc.

According to the statements above, physiological needs must be fulfilled in order for the human body to remain in homeostasis. Homeostasis refers to any self-regulating process by which an organism tends to maintain stability while adjusting to conditions that are best for its survival. Therefore, physiological needs are the most basic biological requirements for human survival, such as air, food, water, shelter, clothing, sleep, and reproduction. If these needs are not satisfied, human body cannot function optimally. Those who physiological needs are not satisfied may die or become extremely ill. Moreover, physiological needs must be fulfilled before humans can move on to the next level of fulfillment.

2.2.3.2. Safety Needs

According to Maslow (1943), if the physiological needs are relatively well gratified, there then emerges a new set of needs, which we may categorize roughly as the safety needs. To describe safety needs, Maslow used infants as an example. He found that the child's need for safety is his preference for some kind of undisrupted routine or rhythm.

Infants will react in a total fashion and as if they were endangered, if they are disturbed or dropped suddenly, startled by loud noises, flashing light, or other unusual sensory stimulation, by rough handling, by general loss of support in the mother's arms, or by inadequate support (Maslow, 1943: 376).

Another indication of the child's need for safety is his preference for some kind of undisrupted routine or rhythm. He seems to want a predictable, orderly world. For instance, injustice, unfairness, or inconsistency in the parents seems to make a child feel anxious and unsafe. This attitude may be not so much because of

the injustice per se or any particular pains involved, but rather because this treatment threatens to make the world look unreliable, or unsafe, or unpredictable (Maslow, 1943: 377).

Safety needs is more likely to be predominant in children since they generally have a greater need to feel safe, especially children with special needs. They often struggle with changes in routine or unexpected change in situations. A predictable routine or habits provide a form of safety in children's life.

The healthy, normal, fortunate adult in our culture is largely satisfied in his safety needs. The peaceful, smoothly running, 'good' society ordinarily makes its members feel safe enough from wild animals, extremes of temperature, criminals, assault and murder, tyranny, etc. Therefore, in a very real sense, he no longer has any safety needs as active motivators. Just as a sated man no longer feels hungry, a safe man no longer feels endangered. If we wish to see these needs directly and clearly we must turn to neurotic or near-neurotic individuals, and to the economic and social underdogs. In between these extremes, we can perceive the expressions of safety needs only in such phenomena as, for instance, the common preference for a job with tenure and protection, the desire for a savings account, and for insurance of various kinds (medical, dental, unemployment, disability, old age) (Maslow, 1943: 378).

While children typically react with fear or anxiety when their safety needs are not met, adults usually inhibit their reaction. According to the statement above, safety needs are apparent even early in childhood. But adults can also be impacted by this, typically in economic matters. Maslow pointed out that in adults living in developed nations, safety needs are more apparent in emergency situations such as war and disasters, but then explained that things like job, savings account, and insurance are also part of safety needs. Therefore, safety needs include freedom from war, protection from violence and theft, the security of body, of employment, of resources, of morality of family, and of health and well-being, personal security, and financial security.

2.2.3.3. Love and Belonging Needs

If both the physiological and the safety needs are fairly well gratified, then there will emerge the love and affection and belongingness needs, and the whole

cycle already described will repeat itself with this new center. Now the person will feel keenly, as never before, the absence of friends, or a sweetheart, or a wife, or children. He will hunger for affectionate relations with people in general, namely, for a place in his group, and he will strive with great intensity to achieve this goal. He will want to attain such a place more than anything else in the world and may even forget that once, when he was hungry, he sneered at love (Maslow, 1943: 380).

Love and belonging needs are related to human interaction, involves the feelings of belongingness and acceptance among social groups, regardless of whether these groups are large (clubs, co-workers, religious groups, professional organizations, sports teams, gangs, and online communities) or small (friendships and family bonds—both with biological family such as parents, siblings, children or chosen family such as spouses and partners). Belongingness, refers to a human emotional need for interpersonal relationships, affiliating, connectedness, and being part of a group. Love and belonging needs include friendship, intimacy, trust, acceptance, and receiving or giving affection and love.

2.2.3.4. Esteem Needs

All people in our society (with a few pathological exceptions) have a need or desire for a stable, firmly based, (usually) high evaluation of themselves, for self-respect, or self-esteem, and for the esteem of others. By firmly based self-esteem, we mean that which is soundly based upon real capacity, achievement and respect from others (Maslow, 1943: 381).

Esteem needs refer to the need for respect, self-esteem, and self-confidence. Esteem needs are the basis for the human desire we all have to be accepted and valued by others. Esteem comes from daily experiences that provide a new opportunity which allows us to discover ourselves.

These needs may be classified into two subsidiary sets. These are, first, the desire for strength, for achievement, for adequacy, for confidence in the face of the world, and for independence and freedom. Secondly, we have what we may call the desire for reputation or prestige (defining it as respect or esteem from other people), recognition, attention, importance or appreciation (Maslow, 1943: 381).

From the statement above, it can be concluded that esteem needs can be broken into two types. The first type is esteem for oneself, which involves self-

confidence, self-respect, achievement, competence, independence, and freedom. The second type is the esteem from other people, which involves desire for reputation, prestige, status, fame, respect from others, recognition, attention, and appreciation.

Satisfaction of the self-esteem need leads to feelings of self-confidence, worth, strength, capability and adequacy of being useful and necessary in the world (Maslow, 1943: 382). When people's esteem needs are satisfied, they feel confident and acknowledge that their contributions and achievements as valuable and important. If esteem needs are met, people are able to move on to fulfill their self-actualization. But, if esteem needs are not met, people may experience feelings of inferiority and helplessness.

2.2.3.5. Self-Actualization Needs

When one has satisfied or fulfilled the first four levels, the highest level in Maslow's hierarchy, self-actualization needs can be reached. This need can only be met once all of the other needs are satisfied. Self-actualization refers to the fulfillment of someone's full potential as a person. Self-actualized person will feel fulfilled and feel that they are living up to their potential.

"What a man *can* be, he must *be*" is a quote Maslow used to describe self-actualization. Maslow (1943) stated that even if all these needs are satisfied, we may still often (if not always) expect that a new discontent and restlessness will soon develop, unless the individual is doing what he is fitted for. A musician must make music, an artist must paint, a poet must write, if he is to be ultimately happy.

The specific form that these needs will take will of course vary greatly from person to person. In one individual it may take the form of the desire to be an ideal mother, in another it may be expressed athletically, and in still another it may be expressed in painting pictures or in inventions (Maslow, 1943: 383).

Maslow describes self-actualization as a desire to accomplish everything that one can, to become the most that one can be. Straightforwardly, self-actualization is the ability to become the best version of oneself. One thing about this level is that it is different for everyone. Everyone may perceive or focus on this need very specifically and particularly. The desire may be expressed economically, academically, athletically, or creatively. Self-actualization involves the potential

realization, self-fulfillment, personal growth, creative growth, peak experiences, education, and skill development.

2.3. Previous Related Studies

Prior to conducting this study, I tried to find some previous studies which are related to this discussion. As far as I know, no research has been done to examine *I Feel Pretty* movie script with the theory of Hierarchy of Needs. However, I found some similar studies.

The first researcher is Pricilia Maharani (2020) who wrote a thesis entitled *"The Analysis of Educational Value in "I Feel Pretty" Movie by Abby Kohn and Marc Silverstein"*. The researcher's objectives are to know the educational values that consist in *I Feel Pretty* movie and to know the benefits of watching *I Feel Pretty* movie. The research is focused on analyzing the educational values of the movie. The researcher uses intrinsic approach that included characterization, plot, and setting. The result of the analysis is that there were some of educational values in the movie which are honesty, confidence, support, brave, respect, self-discipline, loyalty, friendly, love and affection. Furthermore, there were some benefits of watching *I Feel Pretty* movie; they were education, source, inspiration, motivation, and respect for each other.

The second researcher is Wilda Norma Yunita (2017) who wrote a thesis entitled *"Hierarchy of Human Needs of Amir in Khaled Hosseini's The Kite Runner"*. *The Kite Runner* (2003) is a novel that tells a story about Amir, a weak son who is in his childhood to adulthood, facing many things to fulfill his human needs. Amir is always protected by Hassan, her friend whom he plays flying kite with. The researcher's objectives are to find out the main character's human needs as seen in *The Kite Runner* novel and to reveal Amir's ways to fulfill his human needs. The researcher uses Abraham Maslow's Hierarchy of Needs theory as the psychological approach. The researcher only analyzes the characterization because the research is focused only on the main character. The result of the analysis is that Amir fulfills all the human needs such as psychological needs, safety needs, love and belonging needs, esteem needs, and self-actualization needs. Amir's needs are fulfilled by people who are close to him.

The third researcher is Nurul Haifa (2015) who wrote a thesis entitled *"A Main Character Analysis of "Ralph" in Wreck-It Ralph Film Using Hierarchy of Human Needs by Abraham H. Maslow"*. *Wreck-It Ralph* (2012) is a movie that tells a story about an arcade video game character. Ralph, whose job is being a bad guy who wrecks everything in a game called *Fix it Felix,* is not confident about himself. He wants to be like Felix who always get a prize and is loved by people. Ralph tries to achieve his needs in order to make his perfection of life. The researcher's objectives are to know Ralph's characteristics and to know how Ralph fulfills his esteem needs to actualize himself. The researcher uses Abraham Maslow's Hierarchy of Needs theory as the psychological approach. The researcher only analyzes the characterization because the research is focused only on the main character. The result of the analysis is that changing himself made Ralph lost everything and left by people around him. Ralph decided to be himself and serve forever in *Fix-It Felix* game. The lack of self-confident blocked his journey in his life in fulfilling his human needs.

All the previous researches mentioned above are different from my research. I use *I Feel Pretty* movie script as the object of this research. The objectives of my research are to analyze the characterization by using the showing method, to analyze the plot and setting in building the theme of the movie script, to analyze the concept of hierarchy of needs, and to prove the theme of I Feel Pretty movie script through intrinsic and extrinsic approach. In order to conduct this study, I use some concepts and theories that includes characterization, plot, and setting, and also psychological literature with Maslow's Hierarchy of Needs theory.

As far as I know, no research has been done to examine *I Feel Pretty* movie script with the theory of Hierarchy of Needs. The first research, *"The Analysis of Educational Value in "I Feel Pretty" Movie by Abby Kohn and Marc Silverstein"*, is focused on analyzing the educational values of the movie, using intrinsic approach that included characterization, plot, and setting. It is different from my research because I don't analyze the educational values of the movie. The second research, *"Hierarchy of Human Needs of Amir in Khaled Hosseini's The Kite Runner"* and the third research, *"A Main Character Analysis of "Ralph" in Wreck-It Ralph Film Using Hierarchy of Human Needs by Abraham H. Maslow"*, use

different objects of research and the researchers only analyze the characterization because the research is focused only on the main character. They are different from my research because I use intrinsic approach that included characterization, plot, and setting. I use intrinsic and extrinsic approach in order to prove the theme.