CHAPTER 2
FRAMEWORK OF THE THEORIES

This chapter explains the concepts and theories that have been said in the previous chapter. In the last chapter, I have mentioned the concepts and theories of intrinsic and extrinsic approaches. For the intrinsic, I use characterizations, plots, and settings. For the extrinsic approach, I use the psychology of literature and the psychological trauma of the main characters. The further explanation is as follows.

2.1 Intrinsic Approach

Based on the research objectives above, I used several concepts and theories to analyze the film to understand its meaning and construction. To achieve this, I applied two intrinsic and extrinsic approaches to study the film's characters; I used characterizations, plots, and settings as an intrinsic approach. The extrinsic approach is psychological trauma. This chapter explains further the concepts and theories described in the previous chapter, and I will outline the theoretical framework.

To analyze the character of a film, I use several concepts through an intrinsic approach, namely characterization, setting, plot, and theme. I use the concept of James H. Pickering and Jeffrey D. Hoeper (1981, p.62). These theories examine Sandie's definition, and I also use several other theories.

2.1.1 Characterization

Character is an important thing in literary work. Pickering and Hopper explain some terms of character in literary work. The major or central character of the plot is the protagonist; his opponent, the character against whom the protagonist; his opponent, the character against whom the protagonist struggles or contends is the antagonist. (Pickering and Hopper), 1981, p.25-25) the terms protagonist and antagonist do not directly show the characterization of each character. It does not mean the protagonist always has good nature, and also antagonist always has a bad temper. There are also flat and round characters.

Flat characters are those who embody or represent a single characteristic. Rounded characters are just the opposite. They display several qualities and traits. (Pickering and Hooper, 1981, p.62) on the other hand, it is said that a flat character is a minor character of a story and a round character is a major character of a story. The characterization of characters can be analyzed through showing method, characterization through dialogue, and characterization through action.

Character is the one that appears in the story that we can identify their habit, personality, or thoughts through conversation or their action in the story. According to Sonia Larasayu, citing Corrigan and White in her undergraduate thesis, "characters are either central or minor figures who anchor the events in a film. They are commonly identified and understood through aspects of their appearance, gestures, actions, dialogue and the comments of the other characters" (Larasayu, 2019, p.02).

As M. H. Abrams states in his book: Characters are the people represented in a dramatic or narrative work, which the reader interprets as endowed with certain moral, intellectual, and emotional qualities by inferring from what the person is saying and their typical way of saying the dialogue and from what they say. Take action (Abrams, 1999, p.32-33). The statement means that a character is a person who does this certain moral, intellectual, and emotional, which can be analyzed through their appearance, actions, and dialogues in the story.

Characters must look real and understandable in a film because a character is a film icon that attracts people to watch the movie. Boggs and Petrie say in their book, "We are not interested in the film's most human element, its characters. There is little chance that we will be interested in the film as a whole" (Boggs & Petrie, 2008. p.53). This statement proves that the character is an important element in the film. However, According to Boggs and Petrie, there are eight ways to discover a character's personality and make it real and understandable to viewers. The first is characterization through appearance. Through its appearance, we can directly reveal the characters' personalities as they appear on screen, making specific assumptions about their facial features,

clothing, physical appearance, behavior, and how they move. From here, viewers' judgments can be changed through the film process.

Second, characterization through dialogue. The characters' talk can be easily analyzed by how the characters say the dialogue. We can identify their thoughts, attitudes, and emotions by hearing their voice and choice of words. The third is characterization through external actions, which we can see from real characters by looking at their external actions. Their nature and their actions are connected, which reflects the quality of their personality. Fourth is characterization through internal action. Internal action occurs within the character's thoughts and emotions, consisting of secret, unspoken ideas, daydreams, inspirations, and so on. The way to express this action is by analyzing the filmmaker's clues in the film, such as close-ups of unusually sensitive and expressive faces or hearing a character's thoughts visually showing what the character is imagining, remembering, or thinking—fifth, characterization through the reactions of other characters. The responses of other characters give us a glimpse of the main character.

We can see the main character's personality by looking at other characters' views about him: sixth, characterization through contrast: dramatic foil. "One of the effective characterization techniques is the use of foil—contrasting characters whose behavior, attitudes, opinions, lifestyle, physical appearance, and so on are the opposite of that of the main character, noted Boggs and Petrie (2008, p.53). making this contrast, we can identify how the character describes. Seventh is characterization through caricature and leitmotif. Caricatures exaggerate one character over another by using dominant features or personality traits.

In comparison, the main motive is the repetition of one action, phrase, or idea by a character until it almost becomes a trademark or theme song for that character (2008, p.54). The last is characterization through name selection. The choice of this name affects the suitability of sound quality, meaning, and connotation; if the definition is wrong, it will create ambiguity. This theory applies to this research because it can help analyze the personality of the characters in the *Last Night in Soho* movie script. This theory helps answer the

first research question, which must be explored through the appearance, dialogue, external and internal actions, and other characters' reactions.

2.1.1.1 Telling Method

There are two methods of characterization, telling method and showing method. To analyze this novel the writer use showing and telling methods.

Telling Method is a method that show the Author, the Author will be the narrator and say to the reader about the character in the novel and direct commentary (Pickering & Hoeper, 1997: 28).

1)   Characterization through Appearance

Appearances can give the reader a clue to a character although sometimes appearances are often deceiving those who see it. But in literature a character can be seen from the appearance. And also the way the character dress or clothes can be clues for the character, such as background, education and economic. (Pickering & Hoeper, 1997: 29)

2)   Characterization by the Author

This method was told by the Author. The Author interrupts the narrative and reveals directly (the nature and personality), through a series of editorial comments, the nature and personality of the characters, including the thought and feelings that enter and pass through the characters' mind. The Author not only directs our attention to a given character but tells us exactly what our attitude toward that character ought to be . (Pickering & Hoeper, 1997: 30)

2.1.1.2 Showing Method

The showing method is the indirect, 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. A broad distinction is frequently made between alternative methods for characterizing the person in a movie script: showing and telling. In the show, the author presents the characters as talking and acting, leaving the reader to infer the motives and dispositions behind what they say and do. The author may show not only external speech

and action but also a character's inner thoughts, feelings, and responsiveness to events; for a highly developed mode of such inner showing, see a stream of consciousness. (Azmi & Bahry, 2019, pp.16-18)

The showing method (indirect) represents the writer putting themselves out of the story by giving the characters to provide their character through dialogue or action. The showing method consists of; dialogue, character, characterization by way of dialogue, personality speaker, location and conversation situation, the capacity of mental the characters, intonation, voice stress, and vocabulary of the characters.

The other method is an indirect, dramatic method of showing, which involves the author's stepping aside, as it were, to allow the characters to reveal themselves directly through their actions. With shows, much of the burden of character analysis is shifted to the reader, who is required to infer character based on the evidence provided in the movie script (Pickering & Hoeper, 1981, p. 24)

1) Characterization through Dialogue

To know characterization in literary work the writer has to analyze characters through dialogue between characters. Some characters are open and candid; they tell us, or appear to tell us, exactly what is on their minds. Others are careful and guarded in what they say: they speak only by indirection, and we must infer from their (the character) words what they actually mean. (Pickering & Hoeper, 1997: 32) For this reason the reader must be prepared to analyze dialogue in a number of different ways.

a) 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) 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) 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) 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 starngers. It is depends who is more comfortable to talk to (Pickering & Hoeper, 1997: 33)

e) The Quality of the Exchange

The way how the conversation going or flow is important, it is better if there are give and take in the conversatin with someone. But in the other is more pasif the conversation will not last long. Characters can also take a look through their mental quality is through rhythm or flow when they speak. (Pickering & Hoeper, 1997: 33)

f) The Speaker's Tone of Voice, Stress, Dialect, and Vocabulary

Important clues of the character we can see through their voice, stress, dialect, and vocabulary, but we can see that if we observe and examine it properly and carefully. And also speaker's tone of voice when the character talk to the

other can also reaveal the attitude such as friendly and arrogant (Pickering & Hoeper, 1997: 33)

2) Characterization through Action

Characterization through action is as important as characterization through dialogue. Pickering and Hooper, stated that to establish character on the basic of action, it is necessary to 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. A gesture or a facial expression usually carries with it less significance than some large and overt act. Some actions, of course, are inherently more meaningful in this respect than others. (Pickering & Hoeper, 1997: 34)

2.1.2 Settings

The setting is a term with a fairly broad definition regarding the physical location of the action or behavior, time of day, month or year, climatic conditions, and historical duration. The setting helps the audience to visualize or overshadow the action of the work and gives the character the sacredness and aura of the deepest human needs. (Pickering & Hoeper, 1981, p. 37)

2.1.2.1 Setting as Background of the Action

Based on what we know when we hear the word setting, we remember that the setting relates to the requirements of place and time and has nothing to do with characters, but that's not true. The setting is associated with manners, events, and groups at a certain time and place. (Pickering & Hoeper, 1981, p. 38)

2.1.2.2 Setting As Means of Creating Appropriate Atmosphere

Many writers conjure up or darken settings as a way of invoking the viewer's expectations or expectations and setting and constructing appropriate thoughts for upcoming events. (Pickering & Hoeper, 1981, p. 40)

2.1.2.3 Setting as Means Revealing Character

Frequently, a character recognizes the setting and how nature reacts to it. It will tell the viewer about the surface and his thoughts more than about the

physical environment itself. The author uses setting to explain and reveal character deliberately, making setting a metaphoric or symbolic extension of character. (Pickering & Hoeper, 1981, p. 42)

2.1.2.4 Setting As Reinforcing of Theme

Setting can be used as a vehicle to strengthen or strengthen and explain the theme of a movie script or short story. (Pickering & Hoeper, 1981, p. 43)

2.1.3 Plot

In the plot, several things are important to examine to produce a sequence of events. Determine the direction of the plot, and focus on what is the curiosity of the audience or reader. There is not only one in the conflict plot but can be two or more. A plot is a series of interrelated events arranged to form the basic narrative structure of a novel or short story. (Pickering & Hoeper, 1981, p. 13)

2.1.3.1 Exposition

Exposition is the initial part of the author presenting background information, placing the scene or range, developing the situation, and giving the action or action taking place. (Pickering & Hoeper, 1981, p. 15)

2.1.3.2 Complication

Complications are sometimes referred to as actions or activities of protest or reaction to an event. It breaks the balance and introduces the character that underlies or prompts the problem. The conflict develops slowly and continuously. (Pickering & Hoeper, 1981, p. 17)

2.1.3.3 Crisis

The crisis is the root or essence where the plot reaches a point of significant emotional depth, or we can call it the climax, which is the turning point of the plot to speed up its completion. More easily, the climax is the peak in the storyline; at this stage, it determines the change in the fate of the character. (Pickering & Hoeper, 1981, p. 18)

2.1.3.4 Falling Action

The tension subsides when a turning point is reached, and the plot moves to a predetermined conclusion. We can define it as when the conflict situation has reached a climax, it gradually decreases, or the intensity of the conflict in a story slowly recovers. (Pickering & Hoeper, 1981, p. 20)

2.1.4 Resolution

The final part of the plot is the resolution. This provides information on the outcome of the match and establishes some balance. Resolution can also be interpreted as the part that contains problem-solving at the end of the fable, which includes the changes that occurred in the characters and the lessons that can be learned from the story. We can call this solution a conclusion. (Pickering & Hoeper, 1981, p. 22).

2.2 Extrinsic Approaches

After explaining the extrinsic approach above, I will explain the outside system. In this paper, I use a psychological approach through the Psychoanalytic Theory of Personality concepts to analyze the character. Through an irrelevant process, I use Psychological Literature. I will explain the concepts below.

2.2.1 Trauma

Events or experiences that are frightening will increasingly become traumatic for a person. Trauma is a psychological disorder in which a disturbance results from mental or physical pressure (KBBI V) (Haris & Suwartini, 2019, p. 01).

Trauma comes from the Greek word wound (Cerney, in Pickett, 1998). The word trauma is used to describe the incident or situation experienced by the victim. The victim will accept traumatic events or experiences differently, so the victim's reaction will be different when facing the incident (Tarmizi, 2012).

Traumatic experiences are events experienced or witnessed by someone who could threaten their safety (Lonergan, 1999, p. 02). Therefore, it is a natural thing when a person experiences shock both physically and emotionally as a stress reaction to the traumatic event. Sometimes, this aftershock effect doesn't occur after a few hours, days, or weeks. A person's response that generally happens is a feeling of fear, helplessness, or feeling terrified. The symptoms that appear depend on the severity of the incident. Likewise, how a person deals with the crisis depends on their experiences and history.

There are various kinds of trauma, one of which is psychological trauma. Psychological trauma arises from extraordinary events or experiences that occur spontaneously (suddenly) in a person without the ability to control it (loss of control and loss helpless) and damage the function of a person's mental endurance in general.

Trauma can be caused by two factors, namely internal factors (psychological) and external factors. An internal factor is a form of mental dysfunction or disorder or mental health caused by failure to react to the adaptation mechanism of mental functions to external stimuli and tensions, resulting in dysfunction or structural disturbance of one part, one organ, or the cognitive system. / mental pathology to social stimuli, combined with other secondary causative factors. At the same time, external factors can be caused by parental factors in socializing in family life, persecution that causes physical injury, or trauma. Crimes or irresponsible actions result in physical trauma in the form of injuries to the victim's body and organs. From this description, it can be understood that the cause of traumatic conditions in humans when experiencing a disaster, both large and small, is because it is stored in long-term memory and directly enters the subconscious mind.

2.2.2 Causative Factors of Psychological Trauma

Psychological, or emotional trauma, is damage or injury to the psyche after living through an extremely frightening or distressing event and may result in challenges in functioning or coping normally after the event. While each person who experiences a traumatic event will react differently, many recover well

with a proper support system and do not experience long-term problems. However, after experiencing a traumatic event, some people will develop challenges directly following the event or within a few months of the event.

While traumatic experiences frequently involve life-threatening events, any situation that leaves one feeling alone and completely overwhelmed can be traumatic – even without physical harm. It's important to remember that it's not the objective facts of the event that determine how traumatic it is; it's also the subjective emotional experience of the event. Often, the more terror and helplessness one feels, the more likely an individual will be traumatized.

Recognizing psychological and emotional trauma has undergone a revolution throughout the years. Until recently, psychologists only noted men who'd been through catastrophic wars as having psychological trauma – the women's movement in the 1960s broadened our view of traumatic events to include violence and sexual abuse against women and children. The following is a brief overview of the most common types of traumatic events that a person may experience: 1) Child Maltreatment: is behavior toward a child that is outside the norms of conduct and entails a substantial risk of causing physical or emotional harm. Four types of maltreatment are generally recognized: physical abuse, sexual abuse, emotional abuse (psychologic abuse), and neglect. 2) Intimate Partner Violence/Domestic Violence: actual or threatened physical, sexual, psychological, or stalking violence by current or former intimate partners (of the same sex or opposite sex). 3) Rape or Sexual Violence: generally defined as any completed sexual penetration that is nonconsensual and perpetrated with the use of threats, coercion, or physical force, or when the individual involved is not able to provide consent through physical or mental incapacity (Briere & Scott, 2012). 4) Military Sexual Trauma: MST is the official phrase for the psychological trauma that may result from sexual assault or repeated, threatening acts of sexual harassment while in the military. In other words, if these experiences occurred while on active duty or for training, they are considered to be MST. 5) Sex Trafficking: human trafficking for sexual exploitation. It has been called a form of modern slavery because of how victims are forced into sexual acts, usually non-consensually, in the form of

sexual slavery. 6) Combat-Related Trauma: Combat trauma refers to direct or indirect exposures to extremely stressful events in a war zone and includes situations such as experiencing serious injuries, witnessing the serious injury or death of a friend, exposure to the hostile enemy or friendly fire, and exposure to rocket attacks, bombs, and the grotesque (e.g., seeing and smelling decomposing dead bodies). 7) Civilian War Trauma and Torture: Civilian exposure to armed conflicts, war traumas, and torture is quite common and occurs on a large scale worldwide. During the last 60 years, there have been a documented 200 civil conflicts or wars during which serious human rights violations have occurred (Johnson & Thompson, 2008; Kienzler, 2008, p. 3), 8). Disasters: Disasters are large-scale traumatic events, often called "mass traumas," that are experienced collectively by many groups of people who may suffer from direct or indirect experiences, such as physical harm, loss of a loved one, destruction of personal and community property, depletion of social resources, and identification with those worst affected. 9) Serious Accident: Often, these accidents lead to significant chronic pain, disability, or even death. 10) Life-Threatening Medical Illness: Being diagnosed with a life-threatening medical illness such as breast cancer or lung cancer or learning that a family member has a life-threatening illness can also be another source of traumatic stress.

Many people experience strong physical or emotional reactions immediately following the experience of a traumatic event. Most people will notice that their feelings dissipate over a few days or weeks. However, for some individuals, the symptoms of psychological trauma may be increasingly severe and last longer. This may result from the nature of the traumatic event, availability of emotional support, past and present life stressors, personality types, and available coping mechanisms. Some of the most common symptoms of psychological trauma may include the following: 1) Overwhelming fear, 2) Obsessive and compulsive behaviors, 3) Detachment from other people and emotions, 4) Emotional numbing, 5) Depression, 6) Guilt – especially if one lived while others perished, 7) Shame, 8) Emotional shock, 9) Disbelief, 10) Irritability, 11) Anger, 12) Anxiety, 13) Panic attacks.

2.3 Previous Related Studies

Some research about trauma in the novel has been conducted by some researchers as follows:

The first study is a thesis written by Dwiana (2011) in her thesis "Analysis of Trauma and Revenge of Hannibal Lecter on Hannibal Rising by Thomas Harris" this study aims to describe the change in the psychological side of an innocent boy named Hannibal Lecter who turns into a psycho killer. The writer uses an intrinsic approach focusing on characters and conflict. According to The Personality Theory of Psychoanalysis by Sigmund Freud, the writer also uses a psychological process. Working through the analysis, the research results show that if an unstable-natured person is pressured to a breaking point, it can change his personality and trigger destructive behavior.

The second study is a thesis written by Cicilia Bella Anggraeni (2021) in her thesis "Dani Ardor's Reactions Toward Her Trauma In Ari Aster's Midsommar" This study aims to describe the changes in the psychological side of a Dani Ardor after experiencing something traumatic and then describe how Dani's reaction after experiencing traumatic experiences. This study aims to describe the changes in the psychological side of a Dani Ardor after experiencing something traumatic and then describe how Dani's reaction after experiencing traumatic experiences. In this study, the author uses a qualitative-descriptive method by collecting data from Midsommar films and scripts as well as books and articles that are relevant to the discussion of the formulation of the problem in this thesis. The approach applied in this thesis is a psychological approach using the characterization theory of Boggs and Petrie and the theory of trauma from Huang.

The third study is a thesis written by Regina Nova Tiansyah, Henny Suharyati, and Shita Dewi Ratih P (2021). This article is entitled "The Impact of Psychological Trauma on The Life of The Main Character in The Novel Eleanor Oliphant is Completely Fine by Gail Honeyman." This study aims to determine the factors and impacts of psychological trauma on the main character's life (Eleanor). The method used in this research is descriptive and

uses library data analysis techniques by describing the intrinsic and extrinsic elements contained in the novel. The theory used is Sigmund Freud's psychoanalysis. Psychoanalytic theory determines the main character's personality by looking at her history. The results of this study show that the house fire her biological mother deliberately carried out affected Eleanor's personality and life.

The research was conducted by the researchers above to examine psychological trauma. What distinguishes these studies is the object and focus of the research. The first studies conducted by Dwiana which analyzed the novel and focused on changing the character from an innocent boy into a psycho killer. This study is broad because it represents the characters and conflict. Then the second is the study conducted by Cicilia Bella Anggraeni, which analyzes the film and movie script and focused on the main character's reaction after experiencing traumatic experiences. This study is broad because it describes the change in the psychological side of the main character. The last research was conducted by Regina Nova Tiansyah, Henny Suharyati, and Shita Dewi Ratih, which analyzed the novel and focused on the factors and impacts of psychological trauma on the main characters. This research is similar to mine because I also discuss the dialogue, movie script, characterization, and plot. This study also focuses on characters who experienced psychological trauma. Although I also discuss trauma psychological events and characters after experiencing psychological trauma, I also use the same theory in this research.