CHAPTER 2
THEORETICAL FRAMEWORK

As stated in the previous chapter, I used several concepts and theories to analyze it. This chapter consists of three parts. The first part of the research is from the library consist of previous studies to support this research based on this chapter. Second, the intrinsic approach. I use characterization, plot, and setting to analyze characters of this movie script. The last part is, extrinsic approach. Followed by the definitions of sociology of literature, social institution and Family Institution Deviation.

2.1. Intrinsic Approaches

To analyze the movie script's characters, I use several concepts through an intrinsic approach, they are characterization, plot, and setting. I will use an intrinsic approach to analyze the elements of a literary work. This concept will be explained in this chapter.

2.1.1. Characterization

For many of us, an interest in literature is an outgrowth of our in terest in people and their personalities. Drama is particularly satisfy ing in this respect, for plays are inevitably and immediately con cerned with the human beings who are impersonated by live actors and actresses on the stage. The terms used to describe characters in drama are, for the most part, the same as those used for fiction. In fact, some of these terms were originally borrowed from drama to describe fictional qualities (Pickering & Hoeper, 1981, p. 275)

2.1.1.1. Showing Methode

The method of performance is when the author introduces the character indirectly. The characters themselves will reveal their personalities through their actions, speech, and appearance. It can be seen from the character's clothing, hairstyle, body language, facial expressions, and reactions. (Pickering and Hoeper, 1981: 27)

2.1.1.1.1. Characterization through action

Characterization through action is as important as characterization through dialogue. In order to build a character based on action, it is necessary to examine some of the plot events for what they reveal about the characters, about their subconscious emotional and psychological states and about their conscious attitudes and values. (Pickering and Hoeper, 1981: 34-35)

2.1.1.1.2. Characterization through Dialogue

To find out the characterizations in a literary work, I have to analyze the characters through dialogue between characters. Some characters are careful and careful in what they say: they speak only with deception, and we have to deduce from their words what they really mean. Others are open and honest: they tell us, or seem to tell us, exactly what is on their mind. (Pickering and Hoeper, 1981: 32) need more concentration and understanding to determine the characterization of a character.

2.1.1.2. Telling Method

that one type is telling, which relies on exposition and direct commentary by the author. In telling a type preferred and practiced by many older fiction writers the guiding hand of the authors is very much evidence. We learn and look only at what the author calls to our attention (Pickering and Hoeper, 1981: 27).

2.1.1.2.1. Characterization through the use of names

Names are often used to provide essential clues that aid in characterization. Some characters are given names that suggest their dominant or controlling traits, other characters are given names that reinforce (or sometimes are in contrast to) their physical appearance, names can also contain literary or historical allusions that aid in characterization by means of association. (Pickering and Hoeper, 1981: 28)

2.1.1.2.2. Characterization through appearance

Although in real life most of us are aware that appearances are often deceiving, in the world of fiction details of appearance (what a character wears and how he looks) often provide essential clues to character. (Pickering and Hoeper, 1981: 29)

2.1.1.2.3. Characterization by the author

In the most common form of telling, the writer interrupts the narrative and reveals directly, through a series of editorial commentaries, the character traits and personality, including the thoughts and feelings that enter and pass through the character's mind. (Pickering and Hoeper, 1981: 30)

2.1.2. Plot

People come to the theater because they wish to be entertained. Al though they may be willing to admire fine writing or to tolerate moral instruction, they demand an engrossing story. An audience is, after all, a crowd, and the principal desire of a crowd is to find out "what happens next." Drama, however, would emphasize story even if it were not demanded by the audience, for the dramatic point of view necessitates a fundamentally chronological development of ac tion. Reminiscences can be, and often are, used to precipitate the ac tion, but once the play has begun, the events on the stage inevitably unfold according to the simple time sequence of a story. Dramatic actions as they unfold upon the stage do not, of course, simply "happen"; they are premeditated and artistically arranged by the playwright to yield a dramatic plot. The ability to understand the story (the "what happens") may satisfy our basic desire as thea tergoers to be entertained, but as literary critics we also need to un derstand not only "what happens" but "why"-a question that in variably forces us to consider the dynamics of plot. Like a typical short story, the plot of nearly every play contains five structural elements: exposition, complication, crisis, falling ac tion, and resolution. The principal difference between fictional and dramatic plots is that the latter are more regular in their

use of these five elements, as is illustrated in the following paragraphs (Pickering & Hoeper, 1981, p. 269)

2.1.2.1. Exposition

The exposition provides essential background information, in troduces the cast, begins the characterization, and initiates the action. Some exposition is always provided in the first scene, and all of the essential background material is usually provided by the end of the first act. Sometimes a formal prologue or introduction by a narrator helps to set the scene, but more often there is no sharp division be tween the exposition and the complication that follows. In fact, most plays begin in medias res (in the middle of things), just after some event has taken place that will eventually lead to the crisis. (Pickering & Hoeper, 1981, p. 269)

2.1.2.2. Rising Action

This section of the plot introduces and develops the conflict. It commences when one or more of the main characters first become aware of an impending difficulty or when their relationships first begin to change (Pickering & Hoeper, 1981, p. 270)

2.1.2.3. Climax or Crisis

The crisis, or turning point of the play, occurs at the moment of peak emotional intensity and usually involves a decision, a decisive action, or an open conflict between the protagonist and antagonist. It is often called the obligatory scene because the audience demands to see such moments acted out on stage (Pickering & Hoeper, 1981, p. 271)

2.1.2.4. Falling Action

As the consequences of the crisis accumulate, events develop a momentum of their own. Especially in tragedy, the falling action of the play results from the protagonist's loss of control and a final ca tastrophe often appears inevitable (Pickering & Hoeper, 1981, p. 273)

2.1.2.5. Resolution

or dénouement, merits special attention because it is the author's last chance to get the point across. Thus, it is not surprising that the resolution often contains a clear statement (or re statement) of the theme and a full revelation of character (Pickering & Hoeper, 1981, p. 273)

2.1.3. Setting

The term setting in literary works provides the broadest understanding to the reader. The setting includes the place where the action is performed and also the time when the action is performed. Basically, setting helps the reader visualize the action of the work, and thus adds credibility and an aura of authenticity to the characters. (Pickering and Hoeper, 1981: 37)

2.1.3.1. Setting as background

Setting as background, then setting that exist 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. To see setting acts as an essential element in the fiction, or whether it exist merely as decorative and functionless background, then the setting can be said to exist as decorative background whose function is largely irrelevant to the purpose of the as whole. (Pickering and Hoeper, 1981:38)

2.1.3.2. Setting as Antagonist

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

2.1.3.3. Setting as a Means of Creating Appropriate Atmosphere

Very often the way a character perceives the setting, and the way the character reacts to it, will tell the reader more about the character and his state of mind than about the physical setting itself. An author can also use the setting to clarify and reveal the character by deliberately making the setting as a

metaphorical or symbolic extension of the character. (Pickering and Hoeper, 1981:39)

2.1.3.4. Setting as a Means Revealing Character

A writer can also use setting to clarify and reveal characters by intentionally making character expansions metaphorically or symbolically. (Pickering and Hoeper 1981:41)

2.2. Extrinsic Approaches

After explaining intrinsic approach above, I will explain the extrinsic approach. In this paper, I will use the concept of Family Institutions deviation through Sociology of Literature approach as theme of my analysis to analyze issue in this movie script. I will explain the concept below:

2.2.1. Sociology

Sociology is the study of groups and group interactions, societies and social interactions, from small and personal groups to very large groups. A group of people who live in a defined geographic area, who interact with one another, and who share a common culture is what sociologists call a society. Sociologists study all aspects and levels of society. Sociologists working from the micro-level study small groups and individual interactions, while those using macro-level analysis look at trends among and between large groups and societies. For example, a micro-level study might look at the accepted rules of conversation in various groups such as among teenagers or business professionals. In contrast, a macro-level analysis might research the ways that language use has changed over time or in social media outlets.

The sociologist from France, David Emile Durkheim has his own understanding of sociology. He assumed that sociology is a science that aims to understand social structure. Durkheim, along with Max Weber and Karl Max are considered as the people who provide an understanding of sociology academically.

2.2.2. Sociology Of Literature

The sociology of literature is a specialized field of study that focuses on the relationship between literary works and the social structures in which they are created. This reveals that the existence of a literary work has a defined social situation. Because there is a reciprocal relationship between literary phenomena and social structures, the sociological study of literature proves to be very useful for understanding socio-economic situations, political issues, world views and writers' creativity, systems of social and political organization, the relationship between particular ideas and cultural configurations. where these thoughts occur and determine a literary work.

Sociology of literature is the result of the complementary relationship between literature and society. Literature written in a certain period of time is directly related to the norms, customs, and traditions of that time. So, literary works are considered as a segment of society. However, earlier critics analyzed literature only in the context of the current socio-cultural conditions by ignoring the author's worldview and the ideology of the gatekeeper of literature. Ignoring these literary determinants is like denying its role in the creation and success of literature. It is the sociology of literature that emphasizes the study of the social context and the social determinants of literature. Being a specialized field of literary studies, it explains the relationship between literary works and the social structures in which they are created; examine literature in the cultural, economic and political contexts in which it was written or received; and explore the relationship between artists and society. It also examines the sociology of writers and analyzes the conditions for the creation and production of books and mass literature. So it is defined in the Concise Oxford Dictionary as 'a branch of literary studies that examines the relationship between literary works and their social context, including literacy patterns, types of audiences, modes of publication and dramatic presentation, and social class positions of writers and readers. '. This definition emphasizes the role of social context, author's sociology and gatekeeper in the creation and success of a literary work.

2.2.3. Social institution Deviation

As perhaps our most important and also most controversial social institution, the family seems to arouse strong passions from almost everyone. Sociological theory and research, along with research from the other social sciences, have important implications for how our society should address the various family issues discussed in this chapter. Deviance is behavior that violates social norms and arouses negative social reactions. Some behavior is considered so harmful that governments enact written laws that ban the behavior. Crime is behavior that violates these laws and is obviously an important type of deviance that concerns many people.

The fact that both deviance and crime arouse negative social reactions reminds us that every society needs to ensure that its members generally obey social norms in their daily interaction. Social control refers to ways in which a society tries to prevent and sanction behavior that violates norms. Just as a society like the United States has informal and formal norms so does it have informal and formal social control. Generally, informal social control is used to control behavior that violates informal norms, and formal social control is used to control behavior that violates formal norms. We typically decline to violate informal norms, if we even think of violating them in the first place, because we fear risking the negative reactions of other people. These reactions, and thus examples of informal social control, include, but are not limited to, anger, disappointment, ostracism, and ridicule. Formal social control in the United States typically involves the legal system (police, judges and prosecutors, corrections officials) and also, for businesses, the many local, state, and federal regulatory agencies that constitute the regulatory system.

2.2.4. Family Institution Deviation

Deviance theorists agree that the family serves the important functions, but they also point to problems within the family that the functional perspective minimizes or overlooks altogether.

First, the family as a social institution contributes to social inequality in several ways. The social identity it gives to its children does affect their life

chances, but it also reinforces a society's system of stratification. Because families pass along their wealth to their children, and because families differ greatly in the amount of wealth they have, the family helps reinforce existing inequality. As it developed through the centuries, and especially during industrialization, the family also became more and more of a patriarchal unit (see earlier discussion), helping to ensure men's status at the top of the social hierarchy.

Second, the family can also be a source of conflict for its own members. Although the functional perspective assumes the family provides its members emotional comfort and support, many families do just the opposite and are far from the harmonious, happy groups depicted in the 1950s television shows. Instead, and as the news story that began this chapter tragically illustrated, they argue, shout, and use emotional cruelty and physical violence.

Recall that the functional perspective emphasizes that social institutions perform several important functions to help preserve social stability and otherwise keep a society working. A functional understanding of the family thus stresses the ways in which the family as a social institution helps make society possible. As such, the family performs several important functions.

First, the family is the primary unit for socializing children. Society is possible without adequate socialization of its young. In most societies, the family is the major unit in which socialization happens. Parents, siblings, and, if the family is extended rather than nuclear, other relatives all help to socialize children from the time they are born.

Second, the family is ideally a major source of practical and emotional support for its members. It provides them food, clothing, shelter, and other essentials, and it also provides them love, comfort, help in times of emotional distress, and other types of intangible support that we all need.

Third, the family helps regulate sexual activity and sexual reproduction. All societies have norms governing with whom and how often a person should have sex. The family is the major unit for teaching these norms and the major unit through which sexual reproduction occurs. One reason for this is to ensure that infants have adequate emotional and practical care when they are born.

The incest taboo that most societies have, which prohibits sex between certain relatives, helps to minimize conflict within the family if sex occurred among its members and to establish social ties among different families and thus among society as a whole.

Fourth, the family provides its members with a social identity. Children are born into their parents' social class, race and ethnicity, religion, and so forth. As we have seen in earlier chapters, social identity is important for our life chances. Some children have advantages throughout life because of the social identity they acquire from their parents, while others face many obstacles because the social class or race and ethnicity into which they are born is at the bottom of the social hierarchy.

But in the family institution deviation these functions are performed deviantly

2.3. Previous Related Studies

After I get the concepts and the theories, I have gathered literature review that consist previous research to support this term-paper. For the previous study, I did not find any research that researched this movie script, but I found the same research that was about Family problem. Those previous studies are:

First, *"Family conflict in Eat, Pray, Love Movie: A Sociological Approach"* by Julia Ni'Matunissa student of University of Muhammadiyah Surakarta. This study aims to examine family conflicts that occur in the film Eat, Pray, Love andto explain why these conflicts occur. This type of research is a descriptive qualitativestudy using a sociological approach.

Second, *"The Relationship Between The Hefflys and Their Teenage Sons As Reflected in Diary of a Wimpy Kid: Rodric Rules Movie"* by Puji Nastiti Rochania student of University of Diponegoro Semarang. The study aims to explain what conflicts arise as a result of teenagers breaking the rules of their parents, as well as how parents deal with their children's delinquency. The researcher uses theories about the role of parents and theories about what influences the habits of a teenager.

Third, *"Analisis semiotik representasi disharmoni keluarga dalam film Coco"* by Fira Maulida Nur Hidayah student of Islamic University of Sunan Ampel Surabaya. This research discusses the representation of family disharmony contained in a family 3D animated fantasy film entitled "Coco" produced by Pixar Animation Studios and released by Walt Disney Pictures. The purpose of this study is to describe how the representation of family disharmony is depicted in this film.

Based on the research above, I can conclude I did not find any sociology studies that used *"Girl In The Basement"* movie script. I analyze Social institution deviation and Family Institution Deviation by using sociology literature approach and qualitative method in this movie script.