

CHAPTER 2

THEORETICAL FRAMEWORK

This chapter presents the theory used as the basis for conducting the research. I use several concepts and theories to analyze the topic. The theories applied in this chapter are intrinsic and extrinsic approaches. The intrinsic approach is characterization, plot, and setting. The extrinsic approach is psychology and delusions. This chapter provides a further explanation of the concepts and theories described in the previous chapter, and I will outline the theoretical framework.

2.1. Intrinsic Approach

To analyze the character of a movie script, I use several concepts through an intrinsic approach, namely characterization, setting, and plot. I use an intrinsic approach to analyze the elements of this literary work. I use the concept of James H. Pickering and Jeffrey D. Hoepfer. These concepts will be explained in this chapter.

2.1.1. Characterization

Characterization is a characteristic that is unique. The relationship between plot and character is a vital and necessary one. Without character there would be no plot and, hence, no story. For most readers of fiction the primary attraction lies in the characters, in the endlessly fascinating collection of men and women whose experiences and adventures in life form the basis of the plots of the novels and stories in which they appear. (Pickering and Hoepfer, 1981:23)

In presenting and establishing character, an author has two basic methods or techniques at his disposal. One method is telling, which relies on exposition and direct commentary by the author. In telling a method preferred

and practiced by many older fiction writers the guiding hand of the author is very much in evidence. We learn and look only at what the author calls to our attention. The other 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 and their actions. (Pickering and Hoeper, 1981:27)

2.1.1.1. Showing Method

Another method is the indirect method with a dramatic method that ignores the presence of the author so that the characters in literary works can present themselves directly through their behavior. (Minderop, 2013:22)

The other 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 actions. With shows, much of the burden of character analysis is shifted to the reader, who is required to infer character on the basis of the evidence provided in the narrative (Pickering and Hoeper, 1981:27-28)

2.1.1.2. Characterization Through Dialogue

Characterization through dialogue is divided into What is said by the speaker, the identity of the speaker, the location and situation of the conversation, the identity of the character addressed by the speaker, the mental quality of the characters, the tone of voice, emphasis, dialect, and the vocabulary of the characters. (Minderop, 2013:22-23)

2.1.1.3. 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? In terms of characterization, if the speaker

insists on talking only about himself or only on a single subject, we may conclude that we have either an egotist or a bore. If the speaker talks only about others, we may merely have a gossip and busybody. (Pickering and Hoeper, 1981:32) According to the understanding that I caught is whether the dialogue is something important so that it can describe several events in a plot or vice versa.

2.1.1.4. The Identity of The Speaker

The identity of the speaker here is the speech delivered by a protagonist (the central character) which should be considered more important than what is said by the subordinate character (minor character), although the conversation of the subordinate character often provides hidden information about the character of other characters. (Minderop, 2013:25)

Obviously, on balance, what the protagonist says must be considered to be potentially more important (and hence revealing) than what minor characters 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, 1981:32-33) According to what I understand, what a protagonist is talking about should be more important than a minor character, although minor characters often share important information and focus on other characters.

2.1.1.5. The Occasion

In real life, conversations that take place in private at night are usually more serious and, hence, more revealing than conversations that take place in public during the day. Talk in the parlor, that is, is usually more significant than talk in the street or at the theater. (Pickering and Hoeper, 1981:33) According to what I understand, conversations that are held privately or only with a few key people and carried out at night are usually more serious because they are more open with the person concerned than conversations carried out in public or open places such as during the day.

2.1.1.6. 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 Hoepfer, 1981:33) According to what I understand, if one of the characters does not talk to anyone in particular or even the other person is not present, the conversation is called a monologue.

2.1.2. Plot

A plot is also a narrative of events, the emphasis falling on causality. The time sequence is preserved, but the sense of causality overshadows it. A plot cannot be told to a gaping audience of cavemen or to a tyrannical sultan or to their modern descendant the movie public. (Pickering and Hoepfer, 1981:13) This means that the plot is one of the series contained in the story that contains events that contain cause and effect.

In the sense that James intended it, a major function of the plot can be said to be the representation of characters in action, though as we will see the action involved can be internal and psychological as well as external and physical. (Pickering and Hoepfer, 1981:15) According to my understanding, the plot has the main function, namely to present characters in an action.

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. The exposition may be accomplished in a single sentence or paragraph, or, in the case of some novels, occupy an entire chapter or more. (Pickering and Hoepfer, 1981:16-17) According to what I understand, an exposition can also be interpreted as an opening paragraph that describes something clearly and in detail, it can contain information about the background, set scene and situation or it can provide a date for the action.

Exposition can also present characters, conflicts, or the potential that occurs in conflict.

2.1.2.2. Complication

The complication, which is sometimes referred to as the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict (if they have not already been introduced by the exposition). The conflict is then developed gradually and intensified. (Pickering and Hoeper, 1981:17) According to what I understand, complications are included in the storyline where a conflict or problem between characters leads to a 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) According to what I understand, a crisis is also called a climax where a plot or storyline is at a very emotional high point and it is a way to shorten conflict resolution.

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) According to what I understand, once at its highest level, the conflict will decrease or begin to subside and the plot will move forward towards the end that has been determined from the beginning.

2.1.2.5. Resolution

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability (however tentative and momentary). The resolution is also referred to as the conclusion or the

denouement, the latter a French word meaning “unknotting” or “untying.” (Pickering and Hoeper, 1981:17) According to what I understand, resolution is the last stage of a story which is the result of a conflict that has occurred so far.

2.1.3. Setting

Fiction can be defined as character in action at a certain time and place. Now we turn our attention to 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 climactic conditions, and the historical period during which the action takes place. Setting helps the reader visualize the action of the work. There are, however, many different kinds of setting in fiction and they function in a variety of ways. Some settings are relatively unimportant. In order to understand the purpose and function of setting, the reader must pay particular attention to the descriptive passages in which the details of settings are introduced. (Pickering and Hoeper, 1981:37) According to what I understand, the setting is an explanation of time, place, atmosphere, or geographic location in a non-fiction or fictional narrative.

2.1.3.1. Setting as Background for Action

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 a sense of “life as it was.” In other cases, as in many modern short 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 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. (Pickering and Hoeper, 1981:39)

2.1.3.2. Setting as a 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 Hoepfer, 1981:41)

An author can also use setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character. (Pickering and Hoepfer, 1981:42)

2.1.3.3. Setting as a 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 Hoepfer, 1981:42)

2.2. Extrinsic Approach

To analyze this movie script, I will use an extrinsic approach, namely a psychological approach. I use the theory of the subconscious. It begins with the definition of a literary approach, then continues with a psychological approach, then I will also explain the theory of the subconscious. I will explain it below:

2.2.1. Literature Psychology

Studying the psychology of literature is actually the same as studying humans from the inside. Perhaps this 'inside' aspect is often subjective, which makes literary observers consider it heavy. The appeal of literary psychology is on human problems which paint a portrait of the soul. Not only the soul itself appears in literature, but it can also represent the soul of others. Each author often adds his own experience in his work and the author's experience is often experienced by others. (Minderop, 2018:59)

2.2.2. Psychological Approach

Why does literary research through a psychological approach seem stagnant and undeveloped? Many experts have assumptions to answer this question. First, those who are engaged in literature often do not understand comprehensively the concepts related to psychology. Second, those who struggle in the world of psychology do not feel the need or are reluctant to understand the science involved in literature. Third, when they try to link literature with psychology with literary analysis materials, what happens is that literary aspects, without realizing it or realizing it, are forgotten to be included. Therefore, the study of literary works through a psychological approach must be preceded by literary theories. (Minderop, 2018:2-3)

The study of literary texts that reflect the character's character who has psychological problems must be observed, that is, how the literary author presents the psychological reflection. (Minderop, 2018:3)

2.2.3. The Subconscious

Freud stated that the human mind is more influenced by the unconscious mind than the subconscious mind. He described that the human mind is like an iceberg which is mostly in, that is, in the subconscious. He feels sure that a person's behavior is often influenced by the subconscious trying to emerge; and the behavior appears unconsciously such as; a girl who calls her fiancé's name by the name of another young man, her ex-lover. (Minderop, 2018:13)

According to (Murphy, 2018), Your subconscious mind never sleeps, never rests. It is always on the job. You can discover the miracle-working power of your subconscious by plainly stating to your subconscious prior to sleep that you wish a certain specific thing accomplished. You will be delighted to discover that forces within you will be released, leading to the desired result. Here, then, is a source of power and wisdom which places you in touch with omnipotence or the power that moves the world, guides the planets in their course, and causes the sun to shine.

2.2.4. Delusion

According to (Maher and Ross, 2013:383), The delusion is one of the most puzzling phenomena in the spectrum of psychopathology. Explanations of the etiology of delusions have ranged from hypotheses about defects in the ability to think logically to projections of unacceptable inner impulses.

According to (Munro, 1999), delusional disorder, under its former soubriquet of paranoia, is a venerable diagnosis. Unfortunately, both the concept and the diagnosis fell into abeyance in the early part of the twentieth century and have only come back into prominence since 1987, when paranoia disorder renamed delusional.

Delusional disorder, previously called paranoid disorder, is a type of serious mental illness called a psychotic disorder. People who have it can't tell what's real from what is imagined. Delusions are the main symptom of delusional disorder. They're unshakable beliefs in something that isn't true or based on reality. But that doesn't mean they're completely unrealistic. Delusional disorder involves delusions that aren't bizarre, having to do with situations that could happen in real life, like being followed, poisoned, deceived, conspired against, or loved from a distance. These delusions usually involve mistaken perceptions or experiences. But in reality, the situations are either not true at all or highly exaggerated. (Casarella, 2020)

2.3. Previous Related Studies

The movie script "*I'm Thinking of Ending Things*" written by Charlie Kaufman is very interesting. As far as I know, this film's script is rarely analyzed. I've tried to find several theses, journals, or theses on the same theme as mine. However, I found some research related to the theme I was researching. First, I found a thesis written by Runi Adillah from the University of North Sumatra in 2019 with the title "*An Analysis Of Delusion On The Leading Character Portrayed In Beth Revis' Novel A World Without You*". This study discusses the psychological disorders experienced by the main character, namely delusions in the novel *A World Without You* by Beth Revis. The purpose of this study is to determine the psychological disorders in the form of delusions experienced by the character Bo and to find out what impact it will have on him. The author uses the theory of Leiser and O'Donohue to support this research. As a way to analyze the data, this study uses a qualitative descriptive method and uses library research to collect data, read, and select quotes in the novel *A World Without You*.

The title of the second research is *Edward Daniels' Delusion in the Martin Scorsese's Movie "Shutter Island"* by Muh Fauzi Razak, a student from the State Islamic University of Alauddin in 2014. This study discusses delusional disorder in the main character in the film "Shutter Island" by Martin Scorsese. The purpose of this study is to describe the types of delusional disorder and the treatments used to cure the delusions experienced by the main character. This thesis uses a qualitative descriptive method and a psychological approach to describe the types of delusional disorders experienced by the main character.

The title of the third thesis is *Gangguan Delusi Pada Pengamal Wirid (Studi Kasus Pada Pengamal Wirid Di Desa Gemekan Kecamatan Sooko Kabupaten Mojokerto)* by Ummu Zahrotun Nadzifah, a student at the State Islamic University of Maulana Malik Ibrahim Malang. This study discusses the delusional disorder experienced by someone who is a wirid practitioner. The purpose of this study is to describe the process of delusional disorder, analyze

the factors that cause delusional disorder and find the form of delusional disorder experienced by wirid practitioners. In this study, the author uses a qualitative approach with case study design and data collection obtained through interviews, observations, and analysis of personal documents.

From a brief description of the three previous studies, I can conclude that their research related to mine differs object the movie one another in terms of topics, theories including traits, psychological approaches to the psychological literature, and methods to support my research. The research that will be carried out in this study did not find the same delusions as mine. When analyzing literary characters, it is important not only to know their actions and actions but also to use the book *Characterization of the Study of Fiction* by Albertine Minderop. This book can help this research to better understand the explicit and implicit aspects of film characters.

