CHAPTER 2
FRAMEWORK OF THE THEORIES

As stated in the previous chapter, the theories that are applied in this chapter use intrinsic approach and extrinsic approach. This intrinsic approach includes point of view, characterization through showing methods, plots, and settings. The extrinsic approach includes doctrine and behaviorism.

2.1. Intrinsic Approach

Intrinsic approach is to analyze and explain elements of some words relate to plot, character, setting, point of view, theme, and style. The literature is very worth it to study. From the language is used, there are words that contain a certain meaning, and this is an art that should be appreciated and analyzed to find out and explain the meaning contained in this film. In analyzing this film, the Writer use the intrinsic approach to analyze the element of a literary work.

2.1.1. Characterization

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 reader or fiction, the primary attraction lies in the characters, in the endlessly fascinating collection of men and women whose experiences and adventures in life form and the basis of the plots of the novels and stories in which they appear (Pickering and Hoeper, 1981:23). The term character applies to any individual in a literary work. For purposes of analysis, characters in fiction are customarily described by their relationship to plot, by the degree of development they are given by the author, and by whether or not they undergo significant character change (Pickering and Hoeper, 1981:24). In this case the intent and purpose of the characteristic creation is to explain a plot which how the atmosphere of the story and emotional conditions created in literary works.

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Such as the presence of protagonists and antagonists whose purpose is to enrich the storyline in the literature work. As for the tritagonist is to equipping and supporting from the side of the protagonist and antagonist.

In characterization, there is what is called the method of characterization that the author usually uses as a guide or technique for writing a literary work that is showing. The 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 trough their dialogue and their actions. Most authors employ a combination of each, even when the exposition (Pickering and Hoeper, 1981:27).

2.1.1.1 Showing Method

The 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. With showing, 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 narrative (Pickering and Hoeper, 1981:27-28).

2.1.1.1.1. Characterization through the Dialogue

Some light fiction reproduce dialogue as it might occur in the reality, but the best author trims everything that is inconsequential. What remains is weighty and substantial and carries what its force of the speaker's attitude, values and beliefs. We pay attention to such talk because it is interesting. If we are attempting to understand the intention of the speaker, because it may consciously or unconsciously serve to reveal his innermost character and personality (Pickering and Hoeper, 2017, p. 32).

2.1.1.1.2. What Is Being Said

To begin with, the reader must pay close attention to the substance of the dialogue itself. It is small talk, or is the subject an important one in the developing action of the plot. (Pickering and Hoeper, 1981:32).

2.1.1.1.3. The Identify of The Speaker

The dialog that developing by a main character, which more important than a minor character. The information of a minor character, sometimes could be very important and related to other characters. (Pickering and Hoeper, 1981:32)

2.1.1.1.4. The Occasion

In real life, conversation that takes place in private at night are usually more serious and, hence, more revealing than conversation that take its place in public during the day (Pickering and Hoeper, 1981:33).

2.1.1.1.5. The Identify of the Person or Persons the Person Is Addressing

The necessary degree of intimacy is usually established by the author in setting a scene or through the dialogue itself. when a character addresses no one in particular, or when others are not present, his speech is called a monologue, although strictly speaking,

monologues occur more frequently in drama than in fiction (Pickering and Hoeper, 1981:33).

2.1.1.1.6. The Quality of the Exchange

The way a conversation ebbs and flows are important, too. When there is real give and take to a discussion, the characters can be presumed to be open-minded. Where there is none, one or more of the characters are presumably opinionated, doctrinaire or close-minded. A character may be secretive and have something to hide (Pickering and Hoeper, 1981:33).

2.1.1.1.7. Characterization through the Action

Character and action are often regarded as two sides of the same coin. Pickering quoted Henry James book that conduct and behavior are logical and necessary extensions of psychology and personality. inner reality can be measured through external event. To establish character on the basis of action, it is necessary to scrutinize the several events of the plot for what they seem to reveal about the characters, about their unconscious emotional and psychological states, as well as about their conscious attitudes and value (Pickering and Hoeper, 1981:34).

2.1.2. Plot

When refer to the plot of a work of fiction, that will be referring 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 involve people, and for this reason it is virtually impossible to discuss plot in isolation from character. (Pickering and Hoeper, 1981:14).

Most plot, it should be noted as well that the conflict of a story may exist prior to the formal initiation of the plot itself, rather than be explicitly dramatized or presented in an early scene or chapter (Pickering and Hoeper, 1981:15).

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, 1981:17).

2.1.2.2 Complication

Complication 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).

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).

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).

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 (Pickering and Hoeper, 1981:17).

2.1.3. Setting

Fiction can be defined as character in action at a certain time and place. 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. It helps to create and sustain the illusion of life. There are many different kinds of setting and function in a variety of ways (Pickering and Hoeper, 1981:37).

2.1.3.1 Setting as Background of the Action

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." 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 Antagonist

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

2.1.3.3 Setting as Means of Creating Atmosphere

Many authors manipulate their settings as a means of arousing the reader's expectations and establishing an appropriate state of mind for events to come (Pickering and Hoeper, 1981:39).

2.1.3.4 Setting as Means of Revealing Character

Very often the way in which a character perceives the setting, and the way of character react to it, will tell the reader more about the character and his state of mind that I 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, 1981:42).

2.2. Extrinsic Approach

Different with intrinsic, extrinsic has other elements in it. If the former is a trait within the character, extrinsic is the thing that influences and conditions within the character broadly. Relating to the environment, economy, politics and the history of the characters life or writer itself.

In this paper, I will use psychological approach through the concept of behaviourism theory to analyze the character in the movie script. Through extrinsic approach, I will use the concept of psychology of literature through behaviourism, the following concept will be explained bellow;

2.2.1. Psychology

Psychology may best given by Professor Ladd, by states of consciousness are meant such things as sensations, desires, emptions, cognitions, reasoning, decisions, and volitions. Their explanation includes the study of causes, conditions, and immediate consequences. Psychology is to be treated as a natural science, most thinkers have a faith that there is Science of all things and until that all is known, no one thing can be completely known (Psychology, 1920: 1).

Psychology can be defined generally as the discipline concerned with behavior and mental processes and how they are affected by an organism's physical state, mental state, and external environment (Wade, Carole, 2006: 4).

Psychology, according to the American Psychological Association's, is the scientific study of the mind and behavior. According to https://dictionary.apa.org/psychology, the term "psychology" is derived from Greek Words "psyche" (life) and "logos". Many people do believe that psychology is one of the most

important fields of research in humanity's civilization. Psychology can be applied to a wide variety fields of study, including literature, economics, health, and sports.

Psychology is a term that describes the analysis of where the human cognitive brain functions happenings. Psychology is an analytical science that studies mental processes and cognitive structures to be able to understand human behavior such as emotions, attitudes, thoughts and feelings towards someone (Richard Mayer, 1981).

2.2.2. Psychology of Literature

Psychology of literature, means to explore literary problems and behavior, will refer to other arts. People sometimes speak of "psychological criticism" which is literary criticism using a formal psychology to analyze the writing or reading or content of literary texts. However, the field defines the explicit use of a formal psychology, and the psychology that literary critics most commonly use is psychoanalytic psychology (Holland, 1989: 28).

Psychology and literature have deep connection in human life. Both deals with human behaviors, expression, thought and motivation. Kartono describes psychology as the science human of human behavior (Kartono, 1980: 94)

According to (Ratna, 2004: 350), "Literary Psychology is an important text analysis in analyzing a literary work by working from the psychological point of view of the literary work, both from the elements of the author, character, and reader. By focusing on the characters, it will be able to analyze the inner conflicts contained in literary works. In general, it can be concluded that the relationship between literature and psychology. That is, by examining a literary work through a literary psychology approach, we have indirectly discussed psychology because the world of literature cannot be separated from the psychological values that may be implied in the literary work so closely that it merges and gives birth to a new science called "Literary Psychology considering the relevance and the role of psychological studies". That is, psychology also plays a role in this.

2.2.3. Behaviourism

Koeswara quoted Allport book, personality as 'something' contained in the individual concerned. Precisely Allport's formulation of personality is personality is a dynamic organization of the individual psychophysical system that determines the behavior and thinking of individuals specifically. Allport uses 'psychophysical systems' with the intention of showing that human 'soul' and 'body' are an integrated system and cannot be separated from each other (Koeswara 1991: 11).

Skinner insisted that humans were controlled by their environments, the environments which humans themselves built. Skinner's main aim in analyzing behavior was to find out the relationship between behavior and the environment, the interactions between the two.

Skinner theorized that the causes of human behavior were 'outside' of ourselves and he determined three things which need to be specified when studying human behavior. '(1) the occasion upon which a response occurs (2) the response itself, and (3) the reinforcing consequences' (Skinner, 1969:7).

In this behaviourism is divided into three categories, namely stimulus, response and effect influenced by the environment itself. It can change individuals negatively and positively depending on how the environmental conditions are experienced.

Personality psychology can be distinguished based on two perspectives, the first being a commitment to the study of individual differences and uniqueness, and the second relying on hypothetical constructs to study the variations and complexity of human behavior. (Koeswara, 1991:72).

2.2.3.1.   Stimulus

Supratiknya quoted Skinner theory, a stimulus that is known can certainly be able to evoke the response, even before the conditioning begins. Skinner calls such responses the respondent to emphasize the role of the deadly cause played by the preceding stimulus. effective trough conditioning takes place if the reinforcement follows the conditioned stimulus, whether the response occurs or not. (Supratiknya 1993:332-333).

2.2.3.2.   Response

In the response, there is what is called the Habitual response that is the responses that repeatedly occur when individuals face similar conditions or situations. Then there is a trait, the habitual response that is most related to one another which tends to exist in certain individuals (Suryabrata 2016:291).

Supratiknya quoted Skinner theory, many psychologists have focused their attention on responses that mostly appear under stimulus control (for example, reflexes), Skinner has decided to focus his attention on the responses that are made (emitted), not a response generated (elicited) by focusing on simple behavioral events before trying to understand and predict complex events. (Supratiknya, 1993:316).

2.2.3.3.   Effect

The acquisition and retention or storage of new forms of behavior that arise from experience. That the learning process is given a very prominent pressure. This is the process by which individuals bridge between a range of responses and the various stimulations (internal and external) they encounter (Supratiknya, 1993:199).

Supratiknya quoted Skinner theory, the emphasis is on research on responses that do not have to be generated by stimuli (operands), but which are strongly influenced by the effects of the responses themselves (reinforcement) (Supratiknya, 1993:312).

In this case, Suryabrata uses Raymond Cattell's theory, Development as a learning process by Cattel is illustrated through a series of points which are the occurrence of events as incarnations rather than behavior patterns. If there is an adjustment pattern that meets the environmental conditions that influence the adjustment pattern, then surely it will lead to a result (effect) in personality, which is in the form of change or development. (Suryabrata, 2016: 309).

2.3. Previous Related Studies

Some writers have conducted the research about Behaviourism, Theology, and related movie script. They are (1) Irene Titasya (Universitas Darma Persada, 2021), (2) Adam

Herlasetyadi Putra (Universitas Darma Persada, 2021), (3) Danang Pradipta (Universitas Persada Indonesia YAI, 2021)

1. Irene's work

The first previous study research entitled by Irene Titasya (Universitas Darma Persada, 2021). She conducted a research entitled "*TRAUMA AND DEVIATION OF THEOLOGY IN MOVIE SCRIPT THE DEVIL ALL THE TIME BY ANTONIO CAMPOS AND PAOLO CAMPOS*" in which discusses (1) Deviation of Theology; (2) Trauma.

The method which is used by the writer is descriptive method. The data source is taken from The devil all the time Movie Script's. The data is the conversation and dialogues from The Devil All The Time movie script. The data collecting technique is by reading and analyzing The Devil All The Time movie script. After that, she categorized the kinds of intrinsic and extrinsic in her research and analyzed them in descriptive explanation.

In the end of the research, the writer concludes that (1) There are trauma in The Devil All The Time movie script; (2) the mislead theology or deviation theology also proved by the extrinsic analysis.

2. Adam's work.

The second previous study research entitled "*DEATH INSTINCT AND CLASSIFICATION OF EMOTIONS IN MOVIE SCRIPT THE DEVIL ALL THE TIME TERM PAPER*" in which discusses (1) Death Instinct; (2) Classification of Emotions.

The data source of this research is the conversation and dialogues from The Devil All The Time movie script. The data collecting technique is by reading and analyzing The Devil All The Time movie script. The method of analyzing data that is used namely descriptive method.

The results of the study are the movie script's intrinsic and extrinsic approach is reflected both the death instinct and classification of emotions.

3. Danang's work.

The last previous study entitled *"Representasi isi kekerasan dalam film The Devil All The Time (Analisis Semiotika)"* in which discusses violence

He used descriptive method in which intended to give a descriptive explanation based on the film. In collecting data, the writer watches the film and read the movie script to analyze The Devil All The Time film. In analyzing the collected data, the writer applied the technique of semiotic method by Roland Barthes.

In the result of the research, the researcher found that: (1) there are 5 scenes of violence in The Devil All The Time film; (2) The writer found that there is Denotation in The Devil all The Time film.

The writer differentiates the research from the previous study above. In the current research, the writer focused on the main character Arvin Eugene Russell and his behaviourism, which leads him to heresy. The similarity between this research with the other researchers is the object of the research that is The Devil All The Time Movie Script.