CHAPTER II
FRAMEWORK OF THEORIES

This chapter tells about some explanation of the concepts and theories that have been told in previous chapter. In previous Chapter, I have mentioned the concepts and theories of intrinsic and extrinsic approaches. For the intrinsic, I use the literary work to analyze the character of this movie. To analyze the character, I use the analysis of showing method; characterization through dialogue and characterization through action. After that, I will analyze the film through the setting. According to the theory, setting is divided into five parts; as background of action, as antagonist, as a means of creating appropriate atmosphere, as a means of revealing character and as a means of reinforcing theme. After that, I will analyze the film through plot which consists of exposition, complication, crisis, falling action and resolution. Meanwhile, for the extrinsic approach, I use the Maslow's Hierarchy of Needs concept.

2.1. Intrinsic Approaches

I use some concepts through intrinsic approaches: Characterization; showing methods; characterization through dialogue, and characterization through action; Setting, and Plot. Those concepts will be explained as follows.

2.1.1. Characterizations

Character is an important thing in literary work. Pickering and Hooper 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 struggles or contends is the antagonist. (Pickering and Hooper, 1981: 24-25) The term protagonist and antagonist do not directly show the characterization of each character. It does not mean protagonist always has good nature and also antagonist always has bad nature. There are also flat and round characters. Flat characters are those who embody or represent a single characteristic. Round characters are just the opposite. They embody a number of qualities and traits. (Pickering and Hooper, 1981: 62) On the other hand it is said

that flat character is a minor character of a story and round character is a major character of a story. To establish characterization of characters can be analyzed through showing method; characterization through dialogue, and characterization through action.

2.1.1.1. Showing Method

There are two methods of characterization, telling method and showing method. Showing method 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 Hooper, 1981: 27) It places the author is out of the story.

- **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 Hooper, 1981: 32) It needs more concentrating and understanding to determine a characterization of a character.

- **Characterization through Action,** Characterization through action is as important as characterization through dialog. 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 character, about their unconscious emotional and psychological states as well as about their conscious attitudes and values. (Pickering and Hooper, 1981: 34-35) In addition, characters expression can show their characterization.

2.2. Setting

The term setting in literary work gives broadest sense to the reader. Setting includes place where the action is taken and also time when the action is taken. 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 characters. There are five elements of setting that will be explained as follows. (Pickering and Hooper, 1981: 37)

2.2.1. Setting as background of action

When we talk 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 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 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 Hooper, 1981: 38)

2.2.2. 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 of events. (Pickering and Hooper, 1981: 39)

2.2.3. Setting as means of creating appropriate 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 Hooper, 1981: 40)

2.2.4. Setting as means revealing character

An author can also use the setting to clarify and reveal character by deliberately making setting a metaphoric or symbolic extension of character. (Pickering and Hooper, 1981: 41)

2.2.5. Setting as reinforcing of theme

Setting can also be used as a means of reinforcing and clarifying the theme of a novel or short story. (Pickering and Hooper, 1981: 42)

The disadvantage of this mode is the increased distance between the audience and the story, and the fact that—when used in conjunction with a sweeping, epic ‒cast-of-thousands‖ story—characterization tends to be limited, thus reducing the reader's ability to identify with or sympathize with the characters. (David Herman, Manfred Jahn & Ryan. 2005: 442)

2.3. Plot

Plot defined as 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 Hooper, 1981: 14)

2.3.1. 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 Hooper, 1981: 16)

2.3.2. Complication

Sometimes referred to as the rising action, breaks the existing equilibrium and introduces the characters and the underlying or inciting conflict. The conflict is then developed gradually and intensified. (Pickering and Hooper, 1981: 17)

2.3.3. Crisis

The crisis, also referred to as the climax, is the 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 Hooper, 1981: 17)

2.3.4. Falling Action

Once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion. (Pickering and Hooper, 1981: 17)

2.3.5. Resolution

The final section of the plot is its resolution; it records the outcome of the conflict and establishes some new equilibrium or stability. The resolution is also referred to as the conclusion. (Pickering and Hooper, 1981: 17)

2.4. Extrinsic Approach

I use psychological approach to analyze the main character through extrinsic approach. I use the theory of Maslow's Hierarchy of Needs to analyze Newton Knight's Character been fought for Civil Rights to reach his Multilevel Needs. Through extrinsic approach applies the concepts of:

2.4.1. Maslow's Hierarchy of Needs Theory

Maslow was an initiator that opened a whole new sphere of studying psychology in a positive and humanistic approach. There are several key concepts related to Maslow's ranking of human motivation needs.

Maslow's original Hierarchy of Needs consists of five stages or levels of needs that are listed in an ascending order. Basic needs being at the very bottom, the five stages of hierarchy should be fulfilled in a given order and only in case the previous need is fully or partially satisfied. The basic need in Maslow hierarchy of needs theory is the physiological needs.

2.4.1.1. Physiological Needs

In this level, the physiological needs describe about human that need air to breathe, water to drink, food, clothing, sex, sleep, and oxygen. Maslow believed that the research had supported him; these are in fact individual needs and lack of. He tends to think that if only his guaranteed for food for the rest of his life, he will perfectly be happy and never want anything more. Life itself tends to be defined in term of eating. Anything else will be defined as unimportant, ‒*The needs that are usually taken as the starting point for motivation theory are the so-called physiological drives. If all the needs are unsatisfied, and the organism is then dominated by the psychological needs, all other needs may become nonexistent or be pushed into the background"* (Maslow, 1987: 56)

In case a person is missing all the needs, it is highly likely that motivation would be the physiological needs prior to any other needs of the theory. The second stage of needs in the hierarchy list is safety needs.

2.4.1.2. Safety Needs

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. At the safety needs describe about human that need, security, stability, and protection from physical and emotional harm. They are interested in finding safe circumstances, for instance healthy, normal, fortunate adult in our culture which is largely satisfied in these needs. A new set of needs will emerge and known as the concerned, not the natural like hunger of thirst, but to overcome fears and anxieties. The peaceful smoothly running, *"good society makes it member feel safe enough from wild animal, extremes of temperature, criminals, assault and murder tyranny, etc.,"* What is meant by the Maslow's need for security is something that encourages individuals to obtain peace, certainty and regularity of the state of the environment (Maslow, 1987: 56)

According to Maslow, the needs to have the feeling of secure is something that pushes an individual to gain peace, certain and order from his environment (Maslow, 1987: 75)

2.4.1.3. Social Needs

If both the psychological and the safety needs are fairly well gratified, then there will emerge the love and affection and belonging needs. According to ‑Maslow‖, a man will be hungry for: 1) Affectionate relations with people in general, 2) For a place in his group and, 3) He will strive with great intensity to achieve this goal. Then, when people are hungry, they are sneered at love.

> *The needs of love and possess are needs which encourage an individual to build an effective relation with someone, whether in a family, in a social intercourse or in a group. State of being separated or non-existence of connection with someone can cause individual feels lonely, isolated empty, and powerless.* (E. Koswara, 1991: 227)

2.4.1.4. The Esteem Needs

Maslow noted two versions of esteem needs, they are:

1) Self-esteem or self-respect feelings as confident, competence, achievement, mastery, independence, and freedom. 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.

2) Esteem from other or respect from other is what we may call the desire for reputation or prestige: the needs of status, fame, glory, recognition, attention, reputation, appreciation and dignity, even dominance.

These needs have been relatively stressed by Alfred Adler and his followers, and have been relatively neglected by Freud and the psychoanalysis. (Koeswara, 1991)
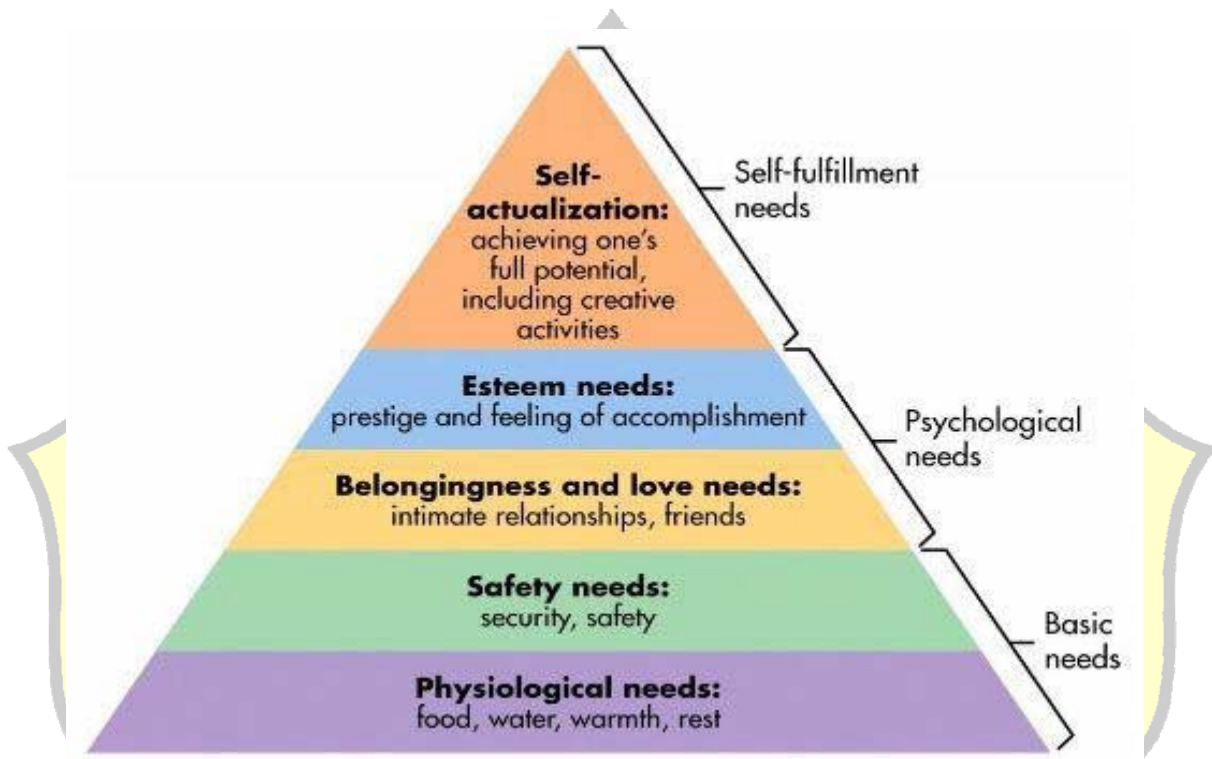
2.4.1.5. Self-actualization

Self-actualization is the summit of Maslow's hierarchy of needs. It is the quest of reaching one's fill potential as a person. Unlike lower level needs, this need is never fully satisfied; as one grows psychologically, there are always new opportunities to continue to grow. Self-actualized people tend to have need, such as: 1). Truth, 2). Justice, 3). Wisdom and, 4). Meaning.

Self-actualized persons have frequent occurrences of peak experiences, which organize moments of profound happiness and harmony. According to

Abraham Harold Maslow, only a small percentage of the top population reaches the level of self-actualization (Maslow, 1987: 372-383)

The Hierarchy of Needs Theory by Abraham Maslow (1943, 1954)