CHAPTER II
FRAMEWORK OF THE THEORIES

In this chapter, the author will explain the concepts and theories used in this study more in-depth and more detailed. In the first chapter the author has briefly described the concepts and theories only, but for this second chapter the author will explain in detail to meet the material analysis of this study.

A. Intrinsic Approaches

To conduct research and analyze on "Moana Movie", the author uses the concept of Intrinsic. In the concept spawned some elements such as character, characterization, setting, plot and theme (Theme is one of those critical terms that mean very different things to different people. The theme is an element that is so important in the formation of a literary work, because the theme is the basis for an author to develop a story- Pickering and Hoeper,1981:63-64). The author will describe the elements as follows.

1. Character

The character in the movie can be human, animal, or things tha make action and dialogue. "Character, after all, are a consturcts which we make out of thier reposted actions, the word they are given to say and the commentary made on them by their creator" (Milligian,1983:150). Th readers consider a character in movie to seem like real man. They want to know the character, even the personality, hobby, background from the character that relate to the story, either the major or minor character. Major character is character who becomes the main focus in the story and leads the story from the beginning until the end and minor character is character that support the story. In this study the author uses the theory of "James H. Pickering and Jeffrey D. Hoeper in their book entitled" Concise Companion to Literature ". *The major, or central, character of the plot is the protagonist and the opponent character of the protagonist called the antagonist.* (Pickering and Hoeper,1981:24)

The protagonist is the main character figure in a story that is usually always tied to the problem of the plot and always becomes the focus of the audience (movies, dramas, etc.),

the reader (novel). The protagonist always carries a positive element in influencing the life of the story. An antagonist is figure who oppose the story. There are usually one, two or more figure figures opposing the story.

This kind of character is definitely evil and hated by the audience or the reader. There are also flat and round characters (Pickering and Hoeper,1981:25). Flat character is a supporting character in the story for both the protagonist and the antagonist. They always appear and can only occasionally.

The flat character they have much in common with the kinds of stock character who appears again and again in certain types of literary works (Pickering and Hoeper,1981 : 26).

2. Characterization

In presenting and establishing character, an author has two basic methods or techniques at his disposal. One methods is telling, which relies on expension and direct commentary by the author. We learn and look only at what the author calls to our attention. Second is showing methods, 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 action. (Pickering and Hoeper,1981:27)

Direct methods of reveiling chraracter-characterization by telling, include the following :

a. *Chracterization through the use of name*, The name of a character in a literary work is often used to give ideas or grow ideas, clarify the idea of the character. The characters are given a name that describes the quality of characteristics that distinguish it from other characters.

b. *Characterization through appearance,* The performance factor of the characters plays an important role in relation to the characterization study. Appearance of such figures such as what clothes he wore or how the expression of the character. Performance details show readers about age, physical condition/health and others. The characteristic method of using the character's appearance gives the author the freedom to express his perceptions and point of view. Subjectively the author is free to display the appearance of the characters. However, there are things that are universal, for example to describe a character with a positive character (wise, elegant, intelligent), usually the author displays a well-dressed figure with a proportionate figure.

c. *Characterization by the author,* The method of characterization through the author's speech gives a large and free space to the author or narrator in determining his narration. The author comments on the character and personality of the characters to penetrate into the mind, feelings and inner turmoil of the character itself.

Direct methods of revealing character-characterization by showing, include the following : a.) *Characterization through dialogue,* In Pickering and Hoeper's book on page 32: first the reader should pay attention to the substance of a dialogue. Whether the dialogue is too important to develop events in a path or vice versa. People are forever talking about themselves and between themselves, communicating bit and the pieces of information. Not all of this information is important or even particularly interesting; much of it smacks of the kind of inconsequential small talk we expect at a cocktailparty; it tells us relatively little about the personality of the speaker, expect, perhaps, whether he or she is ease in social situation. (Pickering and Hoeper,1981:32). For this reason the readers must be prepared to analyze dialogue in a number of different ways : (a) what is being said, (b) the identity of the speaker, (c) the occasion, (d) the identity of the person or persons speaker is addresing, (e) the quality of the exchange, (f) the speaker's tone of voice, stress, dialect, and vocabulary.

b.) *Characterization through action,* Characterizations can be observed through behavior. People and behavior are like two sides to a coin. According to Henry James, as quoted by Pickering and Hoeper states that deeds and behaviors are logically a development of psychology and personality. A gesture or a facial expression usually carries with it less significance than some largest and overst act. But this is not always the case. (Pickering and Hoeper,1981:35)

3. Setting
Setting is a description of the space, time and atmosphere of events in a literary work. Or other background definitions are intrinsic elements of literary works that include space, time and atmosphere occurring in an event in a literary work. Can also with all the information, instructions on channeling related to space, time and also atmosphere. Fiction can be defined as character in action at a certain time and place. Setting helps the reader

visualize the action of the work, It helps, in other words, to create and sustain the illusion of life, to provide what we call verisimilitude.

In order to understand the purpose and the function of setting, the reader must pay particular attention to descriptive passages in which the detail of the setting are introduced. Setting in fiction is called on tp perform to number of desired functions. Setting may (1) to proide background for the action, (2) as an antagonist, (3) as a mean of creating appropriate atmosphere, (4) as a means of revealing character, and (5) as a means of reinforcing theme. (Pickering and Hoeper,1981:37-38)

a. Setting as background for action

Where setting, in the form of custome, manner, events, and institutions, all paculiar to a certain time and place. When we are spekas of setting as background, then, what we imagine 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. To see whether setting acts as an essential element in fiction, or whether it is exists merely as decorative and functionless background, we need to 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 purpose of the work as whole.

b. Setting as antagonist

Setting in the form of nature that has a function as a king of causal agent or antagonist, helping to establish plot conflict and determine the outcome of events.

c. Setting as means of creating appropriate

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.

d. Setting as means of revealing character

Very often the way in which in character perceives the setting, and the way he or she react to it, wil the reader more about the character and his state of mind that it will about the actual physical setting itself. This is particularly true of work in which the author carefully controls the point of view. An author, can also use setting to clarify to reveal

character by deliberately making setting a metaphoric or symbolic extension of character.

e. Setting as means of reinforcing theme

Setting can also be used as means of reinforcing and clarifying at the theme of a novel or short story.

4. Plot

The plot is a series of events structure in a story arranged as a sequence of sections in the overall fiction. The plot is what governs how actions must relate to each other, how an event is related to other events, and how the characters are portrayed and play a role in the event. When we refer to the plot of a work of fiction, the, we are refering to the deliberately arranged sequnce of interrelated events that constitute the basic narrative structure of a novel or movie or short story. (Pickering and Hoeper, 1981: 14). While in Perrine's book entitled: "Structure, Sound and Sense explains that", Plot is the sequence of incident or events which the story is composed and it may as well as what he does, but it Leaves out description and analysis and concentrate ordinarily on major happening "(1974: 41). In plain form the plot is divided into 3, namely, beginning, middle and end. Through the plot the reader can follow the order of the story more easily. The order of plots in a more detailed account according to Pickering and Hoeper (1981:16-17) includes:

a. The exposition

The exposition is the beginning of section in which the author provides the necessary background information, sets the scene, establishes the situation and dates the action.

b. The complication

The compication is sometimes refers 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.

c. The crisis

The cirisi also refers to as the *climax,* is the moment at which the plot reaches its point of greatest emotional intensity; it is turning point of the plot, directly precipitating its resolution.

d. Falling action

Falling action, once the crisis, or turning point, has been reached, the tension subsides and the plot moves toward its appointed conclusion.

e. Resolution

The final section of the plot is its resolution.

B. Extrinsic Approach

Extrinsic approach is a method of interpretation outside the literature work but somehow it still correlates with the literature itself. As we understand before, analyzing literature work can be used by two approaches.

1.   Psychology of Literature

In the study the author will discuss about the character of the film entitled "Moana" using a psychological study of *Identity Statues Theory* approach of a man named "James Marcia". Adolescent self-development is based on two things, the first of which is the ability of teenagers to think in the face of the conflicts experienced and the willingness of the commitments are decisions that will and have been taken. This resulted in the creation of four identities in adolescents. Identity is the basic character that is the true self that will be found as the age of adult grows. Identity can also be interpreted as the real purpose of life that must be achieved by all humans. However, how to get the identity that may have been lost somewhere? In modern life, all of which tend to move quickly, often makes us forget who we are and lose control. There are many ways that can be done to bring us back to the true self. Our creativity and intuition will help us to align with our character to achieve a purposeful life. Facing such imminent adult tasks as getting a job and becoming a citizen, the individual is required to synthesize childhood identifications in such a way that he can both establish. A reciprocal relationship with his society and maintain a feeling of continuity within himself. Previous studies have attempted to determine the extent of ego-identity achievement by means of an adjustment measure and the semantic differential

technique (Bronson,19S9), a Q-sort measure of real-ideal-self discrepancy (Gruen,1960), a measure of role variability based on adjective ranking (Block,1961), and a questionnaire (Rasmussen,1964).

2.   James Marcia's Identity Statuses Theory

Although some identity crises are cataclysmic and totally preoccupying, identity formation usually proceeds in a much more gradual and unconscious way. It gets done by bits and piece. The decisions may seem trivial at the time: whom to date, whether or not to break up, having intercourse. Each of these decisions has identity-forming implications (Marcia's "Ego Identity Development"1980) *"Identity formation involves a synthesis of childhood skills, beliefs, and identification into a more or less coherent, unique whole that provides the young adult with both a sense of continuity with the past and a direction for the future"* (Marcia,1993:3). Marcia (1993) states that the formation of identity can be owned by identity status based on the presence or absence of exploration (crisis) and commitment. An exploration known as crisis is a period in which there is a desire to seek out, search for options and actively ask serious questions, to reach a decision about the goals to be achieved, values, and beliefs. The dimensions of exploration (crisis) are (Marcia,1993). Marcia (1993) identifies exploration and commitment as two basic dimensions to define one's status in achieving an identity. Based on these two basic dimensions, Marcia can then classify the development of one's identity formation to four statuses, among others (Rice & Dolgin,2008):

a. Identity Diffused
Someone who is in an identity diffused status does not experience a period of exploration (crisis), nor does they commit to work, religion, political philosophy, gender roles, or personal standards in behavior. They do not experience an identity crisis in any or all of the above-mentioned aspects, nor do they go through the process of evaluating, seeking, or considering alternatives. The characteristic of someone who has this identity is: not having the options that are not serious, not committed, strongly convinced, aloof, disliking parents about the future, they often talk all up to them, some of them have no purpose in life, Unhappy accidents, often aloof because of mild intercourse. (Marcia,1993)

b. Identity Foreclosure

Someone who is in the identity foreclosure status does not experience an exploration period (crisis) but they have made a number of commitments on aspects of identity such as work and ideology that are not from their own search but have been prepared by those around them, especially parents. They become someone whom others want, without actually deciding for themselves. The characteristic of a person who has this identity: his commitment is made after receiving advice from others, the decision is made not as a result of the crisis, which will involve questions and explorations of possible, minded, happy, confident, and even contented choices Self, become dogmatic when opinions are questioned, close family relationships, obedient, tend to follow strong leaders, not easy to accept disputes. (Marcia,1993)

c. Identity Moratorium

A person who is in the identity moratorium status has been or is experiencing a period of exploration (crisis) against the alternative options but has not made a commitment to the aspect of identity. Some people who are in moratorium status experience a sustained crisis, so they are confused, unstable, and dissatisfied. Individuals with moratorium status also avoid dealing with problems, and they have a tendency to delay until situations forcing an action to take place. *Identity Moratorium* is a state that describes a person's being busy looking for identity, are in a state to find themselves. One does not make certain commitments but actively explores a number of values, interests, ideologies and work in search of his identity. This type of person, characterized by a crisis, but he lacks the will to resolve the issue. The characteristic of a person who has a moratorium on identity is: in a state of crisis, hesitant in making decisions, speaking a lot, confident, but also easily anxious and fearful, may eventually come out of the crisis with his ability to make commitments. (Marcia ;1993).
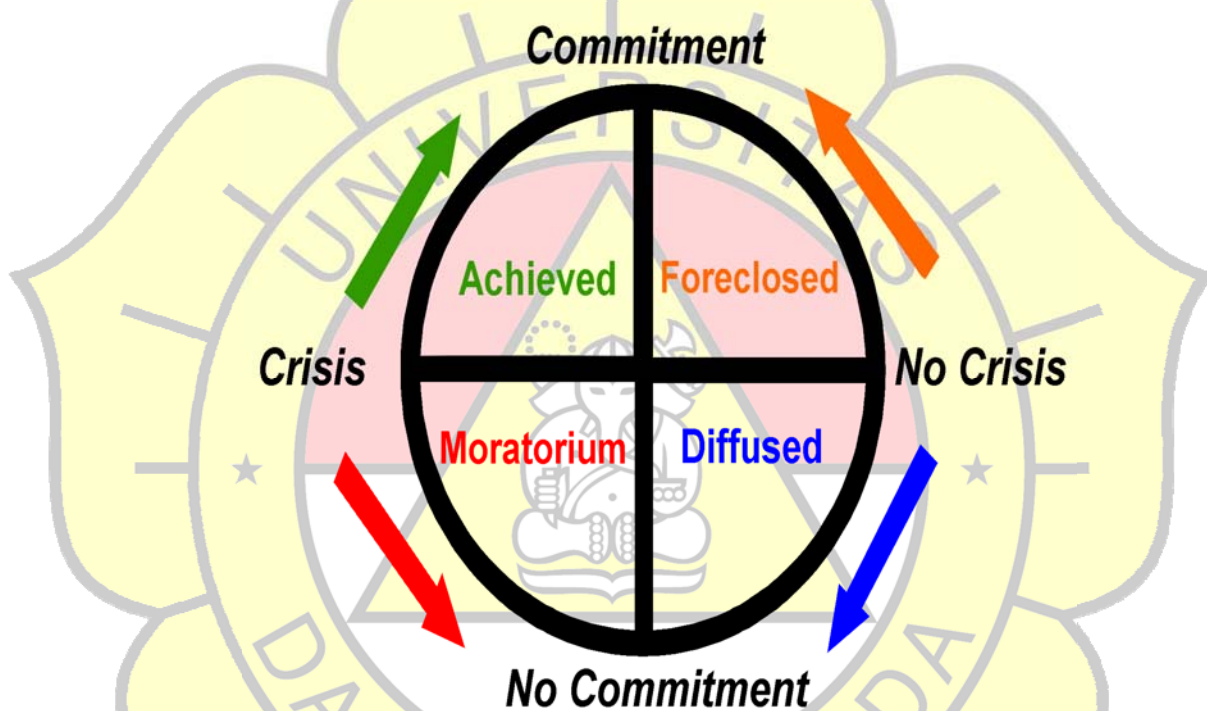
d. Identity Achievement

A person who is in a status of identity achievement has undergone a psychological moratorium, has solved their identity crisis by carefully evaluating a number of alternatives and options, and has concluded and decides on his own every choice to be made.

Characteristics of the person who has this identity: strong choice and commitment, choice is made as a result of the crisis period process and the audience of many thoughts and emotional struggles, parents push for their own decisions, parents listen to their ideas and give opinions without pressure, a lot of thinking, not very introspective, a sense of humor, can survive well under pressure, be able to forge intimate relationships, can survive signifies new ideas, more mature and more competent in dealing with them from three other identity status categories. (Marcia, 1993)

TABLE 1

In this study, the author will determine the identity of what kind of character of the Moana in the movie, whether included in the category *Identity Achievement, Identity Moratorium Identity, Foreclosure or Identity Diffused.* We will know in depth in the next chapter. The process of identity formation according to Marcia (1993) occurs gradually from birth, ie since the child interacts with the mother and other family members. Marcia also identifies the formation of identity, namely: (Desmita, 2005: 217).

b. Level of identification with parents before and during adolescence

c. Parenting Style

d. The existence of the figure into a model

e. Social expectations about the choice of identity contained in family, school, and peers

f. The degree of individual openness to various identity alternatives

g. The level of personality in the pre-adolescent period that provides a suitable foundation for addressing identity problems.

The four statuses of identity can be reflected in one of the five areas considered as core domains of work, religious belief, political ideology, marital life, and the field of gender roles. Thus, the keyword of establishing a person's existence on his identity status is exploration and commitment