CHAPTER 2

THEORITICAL FRAMEWORK

2.1 Intrinsic Approaches

Intrinsic Approach in literature refers to a method of analyzing which are characterization, setting, plot and theme. These concepts will be explained as follows.

2.1.1. Characterization

Character is personality or traits. Character is ones who are involved in the story. (Duffy and Petit 1953: 24) stated that —Character is a person in a story or a play".

The character is one of the important elements of fiction. Characters are elements which can be found in a movie plot and characters are inseparable, because plot is not simply a series of event happened that come out of character to delineate characters. In order word, when we know 'what happened to him or her'and how did it work out for them', so we should find out the action of the character in a sequence of events. Before we talk about character itself we should know the meaning of characters itself.

There are two types of method which are telling and showing, and this analysis is using the showing method.

2.1.1.1. Showing Method

This 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 Hoeper, 1981:27).

(1) Characterization through Dialogue

To know the characterization in literary work I analyze this based on the dialogue between characters. Some characters showing their behaviour like careful, mean, and guarded in what they say. They speak only by indirection , and we must infer from their words what they actually mean, other are open and candid ,they tell us or appear to tell us exactly what is on their minds. Pickering and Hoeper, 1981: 32)

(2) Characterization through Action

Characterization through action is as important as characterization through dialogue. 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 Hoeper, 1981: 34-35)

B. Telling Method

This method relies on exposition and direct commentary by the author (Pickering and Hoeper, 1981:27)

2.1.2. Plot

The term plot implies to such an overview; it refers to an author's commanding intelligence, which has sifted through the raw facts and happenings at his control and then organized and arranged them to indicate or reveal their causal relationship (Pickering and Hoeper, 1981). Plot has the following order.

2.1.2.1. Exposition

The author provides the required background information, sets the setting, establishes the situation, and defines the event in the exposition section. It might also introduce the characters as well as the conflict (or the possibility of conflict) (Pickering and Hoeper, 1981).

2.1.2.2. Complication

This is when the story's conflict begins to develop. The complication, also known as rising action, disrupts the current balance and introduces the characters as well as the underlying or instigating conflict (if they have not previously been introduced via the exposition). The fight then progresses and becomes more intense (Pickering and Hoeper, 1981). Conflict frequently originates from character conflicts or when the main character encounters unanticipated problems. The reader or audience will know what conflicts the characters will face during the story at this point. The reader or audience will then go to the next stage, which is more complicated and demanding.

2.1.2.3. Climax

The crisis (also known as the climax) is the time in the story when the emotional intensity reaches its peak; it is the plot's turning point, directly preceding its resolution (Pickering and Hoeper, 1981). This stage brings together the issues that were introduced in the previous stage. We can utilize the climax figure of speech in composing the story to create a conflict setting that peaks or climaxes at this point.

2.1.2.4. Falling Action

The intensity dissipates once the crisis, or turning point has been reached, and the story progresses toward its climax (Pickering and Hoeper, 1981). At this point, the issues that culminated in a story start to fade. The character begins to understand how to resolve the situation at this point. At this point, the readers' sense of conflict is likewise lessened. The anxiety gradually gave way to adoration. This occurs when the readers or viewers are surprised that the character has found an unexpected solution to the situation he is confronting. The author might employ anticlimactic figure of speech at this stage of writing to emphasize the declining or anticlimax conflict atmosphere.

2.1.2.5. Denouement (Resolution)

The plot's resolution is the final section; it reflects the conflict's end and provides some new equilibrium or stability (however tentative and momentary). The resolution is also known as the conclusion or denouement (Pickering and Hoeper, 1981). At this point, the story's issues have all been addressed. There is no more conflict since the character in the story that has been given has resolved all of the difficulties. At this point, readers can form an opinion on the narrative's meaning or message underlying the story.

2.1.3. Setting

Characters in activity at a certain time and place are characterized as narrative (Pickering and Hoeper, 1981). In other words, based on Pickering and Hoeper, (1981), it contributes to the creation and maintenance of the appearance of existence, or historical accuracy. The setting of a drama is the framework in which a scene or story takes place, describing the factors such as time, place, and environment (Harvey, 2019). Harvey (2019) says that each element of drama setting contributes to the creation of the narrative's atmosphere, plot, and characters. Harvey (2019) says many people wrongly feel it is just the setting for the story while, in reality, it encompasses everything related to the social context, location, and period. The setting has five components which are:

2.1.3.1. Setting to Provide Background for the Action

According to Pickering and Hoeper (1981), when we talk of setting as background, we are talking about a form of environment that exists primarily for its own sake, with no clear relationship to action or people, or at most an indirect and minor relationship.

2.1.3.2. Setting as Antagonist

This setting explains how a character can become an antagonist. Natural settings can act as a sort of causative agent or antagonist, assisting in the development of story conflict and determining the outcome of events (Pickering and Hoeper, 1981).

2.1.3.3. Setting as Means of Creating Atmosphere

The setting as means of creating   atmosphere will describe how the main character's supporting atmosphere contributes to the idea being mentioned in this study. Many authors utilize their settings to stimulate the readers' expectations and build the appropriate frame of mind for the events to come (Pickering and Hoeper, 1981).

2.1.3.4. Setting as Means of Revealing Character

The way a character perceives the setting and reacts to it frequently tells the audience more about the character and his state of mind than the physical place itself. This is especially true in works when the author maintains tight control over the point of view (Pickering and Hoeper, 1981).

2.1.3.5. Setting as Means of Reinforcing Theme

Setting may also be utilized to reinforce and explain a novel's or short stories central theme. Egdon Heath, for example, acts not only as an opponent and a method of generating and maintaining mood in Hardy's The Return of the Native, but also as a means of showing Hardy's concept of the function of blind causality in an unfriendly cosmos (Pickering and Hoeper, 1981).

2.2 Extrinsic Approach

To analyse this movie through extrinsic approach, I use psychological approach. They are the concepts of Id, Ego, and Superego. Through the psychology of personality, it is begun with the definition of the psychology along with the psychology of personality as follows.

2.2.1. Psychology

Psychology is the scientific study of the mind and behaviour. Psychologists are actively involved in studying and understanding mental processes, brain functions, and behaviour. The field of psychology is considered a "Hub Science"

with strong connections to the medical sciences, social sciences, and education (Boyack, Klavans, & Borner, 2005).

2.2.2. Psychology of Literature

In a book entitled *Metodologi Penelitian Sastra* explained that a literary work is a product of the author's psyche and thought (Endraswara, 2011:96). Leite (2003) believes that, in the creation of a work of art, the author goes beyond the superficial and apparent aspects of everyday life reached from a historical and sociological perspective in the search of what, by being expressed about the human psychological condition, will continue to be valid in highly diverse situations. Within this context, significant contributions of contemporary psychology such as the description of the behaviour and inner experience of an individual as a spontaneous activity, the continuity between the different degrees of problem solving and of the creative capacity and the attempt to interpret the unconscious life through dynamic forces are relevant resources in the attempt to explain the creation and permanence of a literary work.

2.2.3. Psychoanalysis

Psychoanalysis is defined as a set of psychological theories and therapeutic methods which have their origin in the work and theories of Freud. The primary assumption of psychoanalysis is the belief that all people possess unconscious thoughts, feelings, desires, and memories. The aim of psychoanalysis therapy is to release repressed emotions and experiences, i.e., make the unconscious conscious. It is only having a cathartic (i.e., healing) experience can the person be helped and "cured." The patient speaks, reminisces about his former experiences and current sensations, complains, and expresses his wants and feelings. The doctor listens, attempts to steer the patient's cognitive process, reminds him of everything, compels him to focus his attention in a certain direction, explains things to him, and watches for the patient's acceptance or rejection of his efforts (Freud, 1920:5).

2.2.3.1. Id

Id is a term derived from the impersonal pronoun meaning "the id," or the not-yet-owned component of personality. The id has no contact with reality, yet it strives constantly to reduce tension by satisfying basic desires. Because it sole function is to seek pleasure, we say that id serves the pleasure principles. (Feist,Feist and Roberts 2013 : 30)

In review, the Id is primitive, chaotic, inaccessible to consciousness, unchangeable, amoral, illogical, unorganized, and filled with energy received from basic drives and discharged for the satisfaction of the pleasure principle (Feist,Feist and Roberts 2013 :31)

2.2.3.2. Ego

The ego, or, I, is the only region of the mind in contact with reality. It grows out of the id during infancy and becomes a person's sole source of communication with the external world. It is governed by the reality principle, which it tries to substitute for the pleasure principle of the id. However, because it is partly conscious, partly preconscious and partly unconscious, the ego can make decisions on each of these three levels (Feist,Feist and Roberts 2013 :31)

2.2.3.4. Superego

The Superego or above I represent the moral and ideal aspects of personality and is guided by the moralistic and idealistic principles as opposed to the pleasure principle of the id and the realistic principle of the ego. The Superego grows out of the ego, and like the ego, it has no energy of its own.

However, the superego differs from the ego in one important respect, it has no contact with the outside world and therefore is unrealistic in its demand for perfection (Feist,Feist and Roberts 2013 :32).

2.3. Previous Related Studies

There have been some past researches that actually have the similar theory that I used. The researcher using the theory of the psychological aspect that is based on Sigmund freud theory such as Id, Ego, Superego. The research is Analysis of Psychological Aspects of The Main Character in Movie "Joker" Based on Sigmund Freud Theory (Yustina Fitriani 2019). The Researcher analyze that the main character's Id was about his negative thought to the unfair life due to the negative response from his surroundings. It was a pleasure principle that worked through primary process thinking. The main character's ego was about killing people who are wrong. It was a reality principle which worked to satisfy all of the Id's demand through secondary process thinking. The main character's superego was keeping a good people to be alive. It was a moral principle that reflected to an idealistic standard through the rules of parents and society.

The next related research to this research is from Riza Alun Sudrazat (2016) which has a thesis entitled "Id, Ego, and Superego Represented by the main character of Fifty Shades of Grey Movie Christian Grey". This research conducted that every person has a personality and according to Freud, it divided into three parts, the id, the ego, and the superego. After the writer analyzed Christian Grey character on Fifty Shades of Grey using Freud's theory about id, ego, and superego, it is true that there are id, ego, and superego on the Christian Grey characters. The id is about pleasure principle, which his pleasure is about BDSM. His ego is to bridge his id into the reality, so he needs a girl who is willing to satisfy his id and his ego works to find the suitable girl. Christian's ego work to restrict the id, so he has a contract in order to protect himself. The superego is about morality principle and it works go along with ego. He must hide his dark side toward to the society. Firstly, the id, ego, and superego works in balance but in the end of the story, Christian must let Anastasia go away from him because his id is unchecked. He lets himself dominated by the id and neglects his ego.

The next related research to this research is from Ario Susongko "proses penyelarasan Id, Ego , dan Superego dalam film Life of Pi(2012)" This research

Analyzed throughout the film all the visualizations shown to describe the scene have a very deep meaning when analyzed using the concept of psychoanalysis. Through the narrative aspect, the interaction between Pi and Richard

Parker is a symbol of the interaction and working mechanism between the ego and the id in humans. There are two different mechanisms that can be understood in this film. First, as a child, Pi's character experienced a very strong superego pressure. He is defined in the form of a name based on a swimming pool that is very orderly, as a symbol of the very strong superego. Pi's character can't fight the situation, and has to accept ridicule from his schoolmates because of his unusual name. His attempt to fight the superego by changing the perception of his name also failed, because the superego was still very dominant. This is what makes him decide to look for another superego control that he can accept in defining himself. This he does so that he can negotiate with his id in dealing with the superego. When viewed from a psychoanalytic point of view, this means that Pi's character as the ego tries to compromise with the id in order to be in harmony with the superego. Second, when at sea, the superego's control through religious norms is actually still very strong. But on the other hand, there is also the need for the id that he cannot ignore in order to survive. He then tries to find a way to compromise with the superego in order to be in harmony with the id. This is symbolized by the change in Pi's character, which was originally a vegetarian but started to eat meat, as well as the conflict between Pi and Richard Parker's interactions. Then, in terms of style, visualization techniques, both in terms of mise en scene, cinematography and editing, tried to translate the concept. Into symbolic forms that can only be understood when trying to see it from the point of view of cinema studies and psychoanalysis, the harmony between the id, ego, and superego is then visualized with the graphic harmony of the characters Pi and Richard Parker.

This film tries to convey that the Id, Ego, and Superego are natural psychic mechanisms that cannot be resisted and must be harmonized. This is a natural law that cannot be resisted, and has become part of the living system that we must accept. Humans are basically primitive creatures, but with the Id, Ego, and

Superego, humans can live in harmony in the social order while meeting the needs of life. This is the reason why the film opens with the life of the animals in Pi's father's garden. The film opens with a zoo atmosphere that seems peaceful and orderly. The two pictures above are examples of visualization, namely several groups of animals walking in groups and lines that look scary. The opening of the Life of Pi film seems to want to convey the message that humans are primitive creatures who live in the norm of life, like animals that live in the zoos..

The next related research is from Deni pratama and Merry Rullyanti (2020) "An analysis of Kevin's Ego in "split" Movie (A psychoanalysis study") this research analyze it can be concluded that the highest value of frequently emerging ego goes to the character of Hedwig i.e. childish. It was mostly used because the writer wants the character to be cared more seriously. Whereas, the lowest frequently emerging ego is a weak lady that is Jade. This ego is exposed so to show that Kevin has a touching memory about an old woman. All egos relate to what the writer needs to tell. The movie was produced to show a unique character of a person. Not all human beings are commonly the same. Meanwhile, based on the results of reviewing the previous studies, it can be concluded that Kevin's ego i.e. childish is indeed the character that the writer wants to emerge frequently. It means that the movie is really a movie of a person who has a bad childhood memory.

The next related research is from Nurul Hikmah Maulanie (2011) "An analysis of Esther's Psychopath problem in Orphan Film viewed from Psychoanalysis Theory by Sigmund Freud" this research analyze According to the analysis, it can be concluded that the highest value of frequently emerging ego goes to the character of Hedwig i.e. childish. It was mostly used because the writer wants the character to be cared more seriously. Whereas, the lowest frequently emerging ego is a weak lady that is Jade. This ego is exposed so to show that Kevin has a touching memory about an old woman. All egos relate to what the writer needs to tell. The movie was produced to show a unique character of a person. Not all human beings are commonly the same. Meanwhile, based on the results of reviewing the previous studies, it can be concluded that Kevin's ego i.e. childish

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The last previous related research is from "3 Idiot movie by Rjkhumar Hirani Analysis Based on Sigmund Freud's Psychoanalysis (2019)" the research analyze in the selected films, there is a prominent presence of id, ego and superego personality traits among leading and supporting characters. Mostly these films have three main characters, each with one of the following: id, ego, and superego. I think to say that the three main characters of this film are solely personifications of the id, ego, and superego is to ignore the true complexity of the relationships. Between the characters as well as the characters themselves, even though it can be seen that the traits; of id, ego or superego are mostly occupied individually by different main characters. Id mostly found associated with the male lead character (hero), while ego and superego are distributed among lead female (heroine) and supporting characters. The representation of id, ego, and superego in the film can be seen by the way of gesture, actions, dialogues and reaction to others actions. There are scenes where a single character is overlapping with id, ego and superego traits still in overall; the character is lean towards id, ego or superego in the entire movie. There are a number of scenes who illustrate the current discussion; the following are some of them. From the discussion, it can be seen that there is a prominent distribution of id, ego, and superego among the characters of the eminent of 3 idiot's movie. The treatment used in this film is of conflict among id, ego, and superego that are prominently represented through different .Thus; the prominent appearance of id, ego, and superego from Sigmund Freud's psychoanalytic theory of personality is an intrinsic element.

All of This research above using the theory that is similar with theory that I used but with a different subject, because the film that I used is from the movie script The Platform.